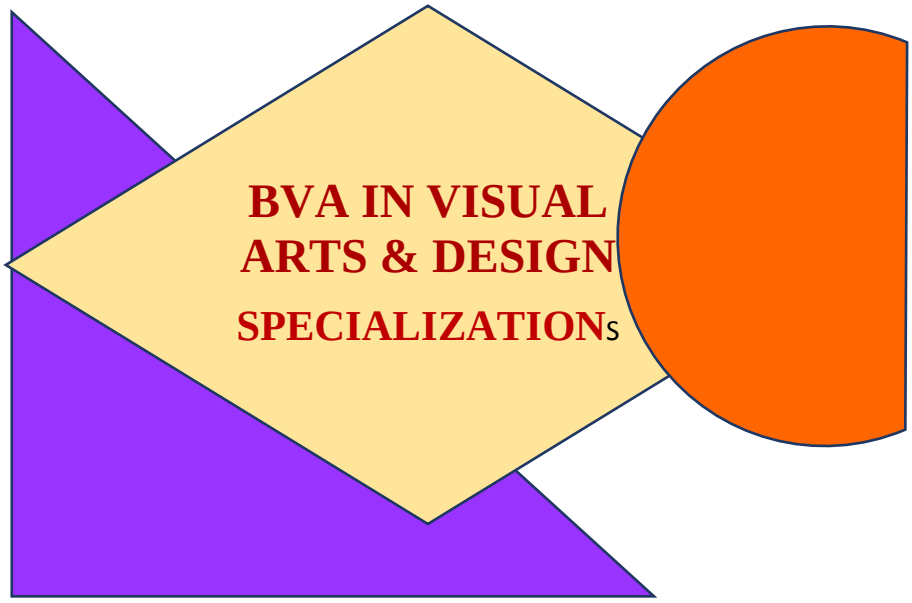
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BENGALURU NORTH UNIVERSITY

Curriculum Framework for Four-Year Undergraduate Multidisciplinary Programme (Honours) & Master Programme in Colleges and Universities of Karnataka State Under NEP 2020.

1st/ 2nd /3rd& 4th Semester Model Syllabus



Submitted to
The Registrar
Bengaluru North University
Tamaka, Kolar – 563 103.

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Model Curriculum

of BVA in

- **ANIMATION & GAME ART**
- **GRAPHICS & COMMUNICATION DESIGN**
- **INTERIOR & SPATIAL DESIGN**
- **PRODUCT DESIGN**
- **PAINTING**
- **SCULPTURE**
- **GRAPHIC ART (PRINT MAKING)**
- **ART HISTORY**
- **APPLIED ARTS**

1st/2nd / 3rd& 4th Semester

Karnataka State Higher Education Council

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FOUNDATION STUDIES COURSE MATRIX

SEMESTER I

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	Design Language I (Theory)	4	2 hr	40	60	100	3
	University Code	Design Fundamentals-I (Practical)	10	Viva & Jury	75	75	150	6
	University Code	Drawing Fundamentals I (Practical)	7	Viva & Jury	50	50	100	4
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Digital Fluency	2	1hr	40	60	100	2
	Value Based	YOGA (1) (0+0+2)	1	-	25	-	50	1
		Health &Wellness(1)	1	-	25			1
		Total	**36**				**800**	**26**

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Semester 1

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language II		Course 3: Open Elective I	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 4	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 1	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40 If Theory / 50 if Practical	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 40 If Theory / 50 if Practical

Syllabus : As per the NEP curriculum set by the subject expert committee

BVA – DESIGN

Semester 1

Title of the Course:

Course 1: Design Fundamentals I (Practical)		Course 2: Drawing Fundamentals I (Practical)		Course 3: Design Language I (Theory)	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory Credits	Number of lecture hours/semester
6	180	4	120	3	52

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design**	Semester	**First Semester**
Course Title	**Design Language I (Theory)**		
Course Code:	**DSC-1.1**	No. of Credits	**3**
Contact hours	**52 Hours**	Duration of SEA/Exam	**2 hours**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Course Pre-requisite(s): Design Fundamentals / Drawing Fundamentals

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

CO1.The course provides end number of examples and references to know the ways of seeing from the simple to complex world.

CO2. Students learn the design terminologies and its usage.

CO3. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

CO4. This Subject introduces the History of Design from different ages

CO.5. This course introduces the semiotics to understand the nature of design area

Contents	52 Hrs
Unit –1 : Introduction to Design language & evolution	17
Chapter No. 1 Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc and how availability of materials and functional need shaped the human life. **Chapter No. 2** A brief Journey and highlights of Human activities from Civilization to Industrial revolution **Chapter No. 3** Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture & plastic arts.	
Unit –2 : Evolution of Design Language through history	17
Chapter No. 4. Age of Enlightenment & Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc influencing the change. **Chapter No. 5.** Gothic Revival, 19th Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe	

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Chapter No. 6. Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc, Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc)	
Unit –3 : New Schools of Design	18
Chapter No. 7 Bauhaus School: first design institution & the changed image of Design, its philosophy, its role in revolutionising productions with designs for modern homes-furniture, architecture, new materials such as glass, stainless steel, etc. **Chapter No. 8.** Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics & semiotics for designers, design as language. **Chapter No. 9.** Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	x														
CO2. Students learn the design terminologies and its usage.			x												
CO3. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.			x												
CO4. This Subject introduces the History of Design from different ages				x											
CO.5. This course introduces the semiotics to understand the nature of design area							x								

Pedagogy: Lecture – Presentation, Document Research and Writing activity

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Writing Assignments	20%
Internal Test	10%
Quiz, Visual Charts, Diagrams, Seminars etc	10%
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design / Textile Design**	Semester	**First Semester**
Course Title	**Design Fundamentals I (Practical)**	Practical Credits	**6**
Course Code	**DSC-1.2**	Contact Hours	**180 Hours**
Formative Assessment	**75 Marks**	Summative Assessment	**75 Marks**
Course Pre requisites			

Course Outcomes (COs):

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

CO1. After completing this course students will be able to execute the design concepts using elements and principles of Design. CO2. Students learn the design terminologies and its usage. CO3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world. CO4. Course also provides opportunity to learn from the interdisciplinary domainsCO5. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

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Practical Content	180 hrs
Unit –1 :Visual Elements & Communication 1 (Practical- Learning through Assignments)	**60 hrs**
Chapter No. 1 i. **Conceptual Elements** – Point, Line, Plane, Volume ii. **Visual Elements-** Shape, Form , Size, Color , Texture **Chapter No. 2** **Relational Elements**– i. Direction, Position, Space and Gravity • **Practical Elements** – Representation, ii. **Perception of Color** –meaning, emotion and communication from everyday experiences. Color in Art and Design **Chapter No. 3 -Visual communication-** through Image & Text – Meaning and associations	
Unit –2 :Visual Elements & Communication 2 (Practical- Learning through Assignments	**60 hrs**
Instruction: To engage students to learn the Design Concepts through Design practice and Projects. Individual and Group Assignments are provided to the students to practice. Take home assignments are very essential to allow students to learn from their surroundings. To encourage Classroom activities such as Quiz, Design Competitions, student seminars, exhibitions, Critical and analytical writing. **Chapter No. 4. study of Shapes& Forms:** Types of Shapes- Study of Organic & Inorganic shapes -To study basic- 3Dimensional Forms- Study of Organic & Inorganic forms. **Chapter No. 5.** To create Basic Geometrical forms such as Cube, Pyramid, Sphere, Cone, Cylinder etc. using different materials such as Clay, Plaster and paper boards, Wire, straw , sticks etc **Chapter No. 6. Texture:** Study of Textures in 2D and 3 D **To create simple composition ideas using,** 1.Repitition 2. Structure 3. Similarity 4. Gradation 5. Radiation	
Unit –3 :Design Principles in 2D and 3 D	**60 hrs**
Chapter No. 7 To study the Design Principles in 2D & 3D such as Balance, Harmony, Rhythm, Proportion, Scale, Unity, Dominance, Emphasis, Contrast, Movement and Space Using Design elements – such as Point, Line, Plane, Volume, Shape, Form , Size, Color& Texture. **Chapter No. 8.** To Create simple composition of Shapes and Forms in relation to Design using the above-mentioned principles and to study and work using tessellation, units and their shapes, transformations, and metamorphosis. **Chapter No. 9.** To create values in Design using Black & White pigments 1.Repitition 2. Structure 3. Similarity 4. Gradation 5. Radiation 6. Anomaly 7. Contrast 8. Concentration 9. Texture 10 Space.	

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

Course Outcomes (COs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
CO1. After completing this course students will be able to execute the design concepts using elements and principles of Design.	X						
CO2. Students learn the design terminologies and its usage.							X
CO3. The course provides end number of examples and references to know the ways of seeing from the simple to				X			

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complex world.							
CO4. Course also provides opportunity to learn from the interdisciplinary domains		X					
CO5. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.						X	

Pedagogy: Design Studio Practice Presentation, Demonstrations assignment based learning

Formative Assessment for Practical	
Assessment Occasion/ type	**Marks**
Practical Assignments	25
Design Projects	30
Design related activities like, Quiz, seminar, writing, Team activities	10
Outdoor studies, Field Visits, Documentation	10
Total	**75 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3	Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960
4	Basic Design Principles and Practice by Kenneth F Bates

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design / Textile Design**	Semester	**First Semester**
Course Title	**Drawing Fundamentals I (Practical)**		
Course Code:	**DSC -1.3**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Viva and Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Drawing Skills, Observation Skills

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

CO1. Will be able to develop better observation skills

CO2. Student will be able to understand the concepts and ideas

CO3. Able to execute drawing skills

CO4. Able to apply drawing skills to develop concepts

CO5. Able to Visualize the topics/ ideas

Contents	**120 Hrs**
Unit –1 :Visual Thinking Course Outline: (Lecture Presentations)	
Chapter No. 1 How do we see? - To discuss the basic process of seeing. Act of perception. **Chapter No. 2** : What We Can Easily See: To study the Visual pop up of shapes, forms, arrangements, colors and other visual elements in different contexts and backgrounds **Chapter No. 3** Visual Dimension and Perception of SPACE - Representation of SPACE in linear language. Positive and negative space. Understanding light, shadow, Space defined in painting, photography and 3D Models	
Unit –2 :Observational Drawing	
Chapter No. 4. Introduction to the drawing - Pencil grips, Exploring line and the line qualities and effects. To study Line and Mass as linear expression. **Chapter No. 5.**	

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Observational Drawing: To develop the ability to draw by observation, to draw what is seen through keen observations. Learn to represent the world in two dimensions. Contour Drawing of simple shapes & forms from surroundings. **Chapter No. 6.**	
Unit –3 : Study of human Figures	
Chapter No. 7 **Basic Principles of Perspective.** To learn to draw from surroundings – objects, spaces using basic Perspective principles To learn to draw Planes & volumes. To study Orthographic projections, Positive and Negative Shapes **Chapter No. 8.** **Gesture Drawing:** Introduction to human figure drawing – quick Sketching of human figure from observation. To study the gestures and different poses of the human figure. **Chapter No. 9.** Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion. **Chapter No. 10.** Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Will be able to develop better observation skills	X														
Student will be able to understand the concepts and ideas		x													
Able to execute drawing skills			x												
Able to apply drawing skills to develop concepts				x											
Able to Visualize the topics/ ideas				x											

Pedagogy: Design Studio Practice Presentation, Demonstrations assignment based learning

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments	25
Drawing Projects	15
Drawing related activities like, Quiz, seminar, Team activities	10
Total	**50 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Complete Book of Drawing Technique - Peter Stanyer. ii.
2	Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – BurneHogart
3	Anatomy and Drawing by Victor Perard
4	Drawing on the Right Side of the Brain - by Betty Edwards
5	Keys to Drawing by Bert Dodson

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BACHELORS OF VISUAL ARTS –BVA

SEMESTER II

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Environmental Studies	3	2 hr	40	60	100	2
Open Elective (OE)		Open Elective (OE)	3	2 hr	40	60	100	3
Discipline Core	University Code	Design Language II (Theory)	4	2 hr	40	60	100	3
	University Code	Design Fundamentals- II (Practical)	10	Viva & Jury	75	75	150	6
	University Code	Drawing Fundamentals II (Practical)	7	Viva & Jury	50	50	100	4
Skill Enhancement Courses(SEC)	**Value Based**	YOGA (1) (0+0+2)	1	-	25	-	50	1
		Health &Wellness(1)	1		25	-		1
		Total					**800**	**26**

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Semester 2

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language II		Course 3: Open Elective II	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 4	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 2	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40 If Theory / 50 if Practical	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 40 If Theory / 50 if Practical

Syllabus : As per the NEP curriculum set by the subject expert committee

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BVA – DESIGN

Semester 2

Title of the Course:

Course 1: Design Fundamentals II (Practical)		**Course 2: Drawing Fundamentals II (Practical)**		**Course 3: Design Language II (Theory)**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory Credits	Number of lecture hours/semester
6	180	4	120	3	52

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design / Textile Design**	Semester	**Second Semester**
Course Title	**Design Language II (Theory)**		
Course Code:	**DSC-2.1**	No. of Credits	**3**
Contact hours	**52 Hours**	Duration of SEA/Exam	**2 hours**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Course Pre-requisite(s): Design Fundamentals / Drawing Fundamentals

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

CO1.Understands the Indian Design History

CO2. Understands the evolution of Indian Design ideas

CO3. Understand the elements of Modernism in India

CO4. Learn the Colonial ideas of Indian Crafts and Design

CO.5. Modern Designers concepts and philosophy

Contents	**52 Hrs**
Unit –1	15
Chapter No. 1 • Introduction to the Concept of 'Kalaa' in Indian Context **Chapter No. 2**	

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• Evolution of Design **Chapter No. 3** • Design Parameters in Indian Context: Auchitya (appropriate to purpose) and Maryada (exercising discretion	
Unit – 2	15
Chapter No. 4. • Concept of Itihaasa: Providing a glimpse into the typically Indian Perception of the historical past **Chapter No. 5.** • Earliest Record of skills for constructing built forms and spaces by manipulating and employing various kinds of materials from nature: Pottery, structures, tools, Images from Pre-Historic times to be used as a reference for studying the past. **Chapter No. 6.** Arrival of Modernism in India: Impact of Imperial rule on Indian Environment, changes in architecture, paintings, clothing, impact on traditional crafts and craftsmen.	
Unit – 3	15
Chapter No. 7 • Colonial idea of art, craft and design introduced to Indian Context, British Art Education system. **Chapter No. 8.** Modern Design in India: Post Independence developments, Modern Design bringing 'Machine Aesthetics' from Industrial Revolution, **Chapter. No. 9.** Le Corbusier, Design Idioms inspired by traditional crafts, Art and Design Institutes shaping and influencing productions in art, architecture and design.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.Understands the Indian Design History			x												
CO2. Understands the evolution of Indian Design ideas					x										
CO3. Understand the elements of Modernism in India							x								
CO4. Learn the Colonial ideas of Indian Crafts and Design								x							
CO.5. Modern Designers concepts and philosophy							x								

Pedagogy: Lecture – Presentation, Document Research and Writing activity

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Writing Assignments	20
Internal Test	10
Quiz, Visual Charts, Diagrams, Seminars etc	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design / Textile Design**	Semester	**second Semester**
Course Title	**Design Fundamentals II (Practical)**	Practical Credits	**6**
Course Code	**DSC-2.2**	Contact Hours	**180 Hours**
Formative Assessment	**75 Marks**	Summative Assessment	**75 Marks**

Course Pre requisites

Course Outcomes (COs):

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

CO1. After completing this course students will be able to execute the design concepts using elements and principles of Design.

CO2. Understands the impact of Design on Society and Culture

CO3. Able to understand and create Forms and shapes from Organic & Inorganic references from Life

CO4. Able to develop 3D concepts based on Design Principles

CO5. Student able to learn and create new surface textures for relevant Design forms

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CO6. Student will be capable of understand and execute the colour concepts in Design

CO7. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

Practical Content	180 HRS
Unit –1	**60 hrs**
Chapter No. 1 • Introduction to Visual Culture- Influences of Visual Art, Architecture. **Chapter No. 2** • Brief History of print media, illustrations, comics etc., and influences on our senses and impact on Visual Culture. **Chapter No. 3** Study of photography, Cinema, Television and media impact on our visual consciousness contributing to Visual Culture.	
Unit –2	**60 hrs**
Chapter No. 4. • To study complex / hybrid and fusion of 3Dimensional Organic & Inorganic forms. To learn to create designs using Polyhedral Structures and planes **Chapter No. 5.** • To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color. **Chapter No. 6.** To explore concepts in 3dimension such as Repetition, Radiations, Gradations, Similarity, Concentration, Contrast, Anomaly.	
Unit – 3	**60 hrs**
Chapter No. 7 • Texture study in 3 dimensions: To create natural and manmade textural surfaces on Clay, POP etc. **Chapter No. 8.** • Study of Color: To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast, Simultaneous Contrast, Saturation, Extension).To study Subtractive and additive colors. **Chapter No. 9.** To create color compositions using different color schemes like; Color Harmony / color balance complementary, warm, cool etc.in 3-dimensional Design .	

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

Course Outcomes (COs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
CO1. After completing this course students will be able to execute the design concepts using elements and principles of Design.	X						
CO2. Understands the impact of Design on Society and Culture							X
CO3. Able to understand and create Forms and shapes from Organic & Inorganic references from Life				X			
CO4. Able to develop 3D concepts based on Design Principles		X					
CO5. Student able to learn and create new surface textures for relevant Design forms						X	
CO6. Student will be capable of understand and execute the colour concepts in Design					X		
CO7. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.			X				

Pedagogy: Design Studio Practice Presentation, Demonstrations assignment based learning

Formative Assessment for Practical	
Assessment Occasion/ type	**Marks**
Practical Assignments	25
Design Projects	30
Design related activities like, Quiz, seminar, writing, Team activities	10
Outdoor studies, Field Visits, Documentation	10
Total	**75 Marks**
Formative Assessment as per NEP guidelines are compulsory	

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

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Model Curriculum

Program Name	**BVA in Animation & Game Art/Graphics& Communication Design/Interior & Spatial Design / Product Design / Textile Design**	Semester	**Second Semester**
Course Title	**Drawing Fundamentals II (Practical)**		
Course Code:	**Dsc-2.3**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Viva and Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Drawing Skills, Observation Skills

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

CO6. Will be able to understand the Pictorial skills

CO7. Student will be able to understand the Perspectives phenomena

CO8. Able to execute drawing with measurements

CO9. Able to draw Human dynamic figures

CO10. Able to Visualize the Lighting effects

Contents	**120 Hrs**
Unit –1	40
Chapter No. 1 • To study different drawing Techniques using different drawing materials and papers. **Chapter No. 2** • Understanding of Pictorial systems. Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views **Chapter No. 3** Measure drawings of the objects and furniture. Representation of the same in plans and elevations and Perspective views.	
Unit –2	40

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Chapter No. 4. • To study different surfaces and learn to visually represent them in different mediums. **Chapter No. 5.** • Study of light and shadow of objects and analyze the impact like change in mood, surface quality, density, drama and represent them in drawing . **Chapter No. 6.** Drawing from Nature: outdoor study of plants and trees, flowers and leaves and learn to express them in drawing	
Unit – 3	40
Chapter No. 7 • To study Human form, Expressions of the face and body, study of anatomy, weight , balance ,Rhythm and proportion and perspective **Chapter No. 8.** • Anatomy study of human forms of different gender and age. Study of bone joints, Muscles, and skeleton in detail **Chapter No. 9.** To study dynamic poses of figures, figures in action and in movement. Detailed study of parts of the human body in relation to anthropometric study.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Will be able to understand the Pictorial skills							x								
Student will be able to understand the Perspectives phenomena						x									
Able to execute drawing with measurements			x												
Able to draw Human dynamic figures				x											
Able to Visualize the Lighting effects				x											

Pedagogy: Design Studio Practice Presentation, Demonstrations assignment based learning

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

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Drawing Projects	15
Drawing related activities like, Quiz, seminar, Team activities	10
Total	**50 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Complete Book of Drawing Technique - Peter Stanyer.
2	Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – BurneHogart
3	Anatomy and Drawing by Victor Perard
4	Drawing on the Right Side of the Brain - by Betty Edwards
5	Keys to Drawing by Bert Dodson

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Model Curriculum

of BVA in Design

3rd & 4th Semester

Karnataka State Higher Education Council

BENGALURU NORTH UNIVERSITY

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BVA –DESIGN / SYLLABUS (NEP SCHEME) SEMESTER 3rd& 4th

ANIMATION & GAME ART

Model Curriculum

Name of the Degree Program: BVA-DESIGN

Discipline Core: ANIMATION AND GAME ART

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

1. Develop strong foundation on drawing, Illustration and Painting skills needed for animation, VFX and Gaming production in both the traditional medium and the up-to-date Digital medium
2. Develop the skills on Digital Image Editing, Image Compositing and Photo manipulation which helps students to make a career in Graphic Design, Photography, media and publication industry.
3. Understand Animation and VFX film making process and Pipeline. Understand the Game Designing process and pipeline.
4. Develop the skills on Visual Development like Storyboarding, BG & Character design, Concept art design for Animation, VFX and Game production.
5. Develop the skills on 2d and 3D animation.
6. Develop the skills on 3D Modeling, Texturing, Lighting and Rendering for 3D CGI and 3D assets development for Animation, VFX and Gaming production process.
7. Develop the skills on Digital Sculpting for 3D Character development and high-resolution 3D assets modelling.
8. Develop the skills on 2D-3D Compositing and Editing for Postproduction process of Animation and VFX film making.

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	50	50
Experiential Learning (workshops/Internship etc)	50	50

Curriculum Structure for the Undergraduate Degree Program BVA -DES

Total Credits for the Program: 190

Starting year of implementation: 2021

Name of the Degree Program: Bachelors of Visual Arts -Design (BVA-DESIGN)

Discipline/Subject: Animation and Game Art

Program Articulation Matrix

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

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Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
1	Design Fundamentals I	1.After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. 2.Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	1. Drawing Fundamentals, I 2. Design Language-I	Design Studio: Lecture/Dem o/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	1. The course will provide insight and understanding of the visual culture and its influence on Art and Design and vice versa. 2.Production Technique: combining and processing cognitive skills on a continuum 3. Problem Solving: inquiry, experimentation, application and transfer of knowledge	1. Drawing Fundamentals, I 2. Design Languag	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
3	Animation Foundation	1. Understanding of Basic Principles of Animation. Understanding process of cell animation and learning line testing machine. 2.How to identify arcs and overlapping actions on humans, creature, and props. 3. Performance Acting with the character like interpretation of props.	1. Desig n Thinking 2. Art for Animation I	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
4	2D-3D Digital Animation	1. Understanding of Flash functionality and capability as a graphic editing program 2.Performance acting with the human like interpretation of props & knowledge of tools such as brushes, palettes, paths, masks, transforms, layers, filters etc. 3. Understand basic fundamental Principles of animation how it is applicable to 2D animation and 3D animation	1. Art for Animation II 2. 3D CGI Found ation	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
5	Preproduction ; Story DesignScript to Animatic	1. Understanding of Storyboarding and shot planning camera angles & timing for shots 2. Understanding 2D animatic and the timing for short clip 3. Able to portray the Character, Plot and the conflicts in story with visual medium	4.Character Design 5. BG Design and Developme nt 6. Virtual Cinematogr aphy	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
6	Game Design	1.Courses enable student in fundamental skills in game theory 2.Provides knowledge Game design techniques &Proses of storytelling through game. 3.To provide knowledge	1. 3D Character Setup & Animation 2. Effects	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

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		to create a prototype of any game	Animation 3. Postproduction I		
7	Graduation Project - part 1	1. Course enable student in Planning of the Project including preparing the budget 2. Understanding of Storyboarding and shot planning 3. Course enable student in brainstorming, story concept & development, storyboards and animatic / pre-visualizations, edited with sound FX, dialogue and music.	1.Postproducti on II 2.Animation Studio Design &management 3.Specialization Electives	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
8	Graduation Project - part 2	1. Graduation Project enable students to plan and execute a Project in their respective Specialization 2. Course enable student in executing the technical skills learnt in the Graduation Project 3. Graduation Project gives confidence to the students to work in the respective Industries	1. Specialization Electives	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

Note: ## Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC $ Every course needs to include assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/ Creating). However, this column may contain alternate assessmentmethods that help formative assessment (i.e. assessment for learning).

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BVA- DESIGN Semester 3

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	Animation Foundation	8	Viva & Jury	50	50	100	5
	University Code	Art for Animation-I	6	Viva & Jury	50	50	100	4
	University Code	Computer Graphics Fundamentals	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA (2) (1+0+2)	3	1 hr	20	30	50	2
	Value Based	YOGA (1) (0+0+2)	1	-	25	-	50	1
		Health &Wellness(1)	1		25			1
		Total	**34**				**700**	**25**

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language I		Course 3: Open Elective I	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

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Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 1	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Animation Foundation C-7**		**Course 2:** **Art for Animation-I C-8**		**Course 3:** **Computer Graphics Fundamentals C-9**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs	3	90 hrs

Government of Karnataka

Model Curriculum

Program Name	**BVA in Design**	Programme core	**ANIMATION AND GAME ART**
Course Title	Animation Foundation**(Practical)**	Semester	**Third Semester**
Course Code:	**DSC VA-ANGA7**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Viva & Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): 1. Art for Animation-I

2. Computer Graphics Fundamentals

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

CO1. Understand the process of animation using various traditional to digital medium

CO2. Understand basic principles of Animation

CO3. Understand Traditional and stop motion Animation Tools and techniques

Content of the Course 1: Animation Foundation C-7	**150 Hours**

UNIT 1: Understand Animation Techniques

Chapter 1. How does Animation works. The History of Animation in brief.

Chapter 2. Overview on various mediums from traditional to modern 2D-3D digital animation use to create animation.

Understand Traditional Animation tools and techniques. Understand Stop Motion Animation tools and techniques.

UNIT 2: Understand Basic Principles of Animation

Chapter 1. Overview on basic Principles of Animation. Understand Timing & Spacing through various exercises like, Human and Animals locomotion

Chapter 2. Understand Ease-in and Ease-out and establish weight in animation through exercises like, Bouncing ball animation, Pendulum animation, Hummer hitting on a nail.

Understand Squash & Stretch through exercises like Bouncing ball animation. Understand Anticipation through exercises like, Human / Animal jumping, Punching on a punching bag

Unit 3 :

Chapter 1. Understand Follow Through and Overlapping action through exercises like, animating tail of a jumping ball, Human hand animation while walking

Chapter 2. Understand "Exaggeration" in Animation through various exercises.

Chapter 3. Using the above animation Skills, Create a small Animation Project

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand the process of animation using various traditional to digital medium			x												
Understand basic principles of Animation				x											
Understand Traditional and stop motion Animation Tools and techniques					x										

Pedagogy: Animation Studio, Computer Lab, Practical Demonstrations and Projects

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

References	
1	*The Animator's Survival Kit*: Richard Williams
2	*The Illusion of Life: Disney Animation*, Ollie Johnston and Frank Thomas
3	*Animation Art*: From Pencil to Pixel, the world of Cartoon Anime and CGI- Jerry Beck

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**ANIMATION AND GAME ART**
Course Title	Art for Animation-I **(Practical)**	Semester	**Third Semester**
Course Code:	**DSC VA-ANGA8**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s):

Drawing Fundamentals – I & Drawing Fundamentals – II from 1st & 2nd Semester Foundation Course

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

CO1. Understand Proportion & Structure of human figure

CO2. Understand to simplify the form of human body parts

CO3. Understand posing, balance and line of action

Content of the Course 2: Art for Animation-I C-8	**120 Hours**
UNIT 1: Object Study	30

Chapter 1. Understand Shapes and Forms from Nature inspiration and also from Man made world

Chapter 2. Understand the Proportion, weight balance, size and scale of the forms

Understand the impact of Light on the quality of the visual, study of different Lights, learning rendering and shading techniques and projection of Shadows, silhouettes

UNIT 2 : Figurative Drawing and Gesture Study	60

Chapter 1. Revision of perspective principles helping in different visual experience, Fore shortening

Chapter 2. Understand Curves and Line of Action

Chapter 3. Understand Centre of Mass, Body Balance and Weight Shifting

Understand Volume and Solid Drawing - study of Human forms in Blocks

UNIT 3 : Understand Simplification & Silhouette for Animation Character drawing	30 hrs

Chapter 1. Understand Simplification for Animation Character drawing

Chapter 2. Understand Silhouette drawing for character posing

To develop a portfolio of Art work done for Animation

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand Proportion & Structure of human figure	x														
Understand to simplify the form of human body parts		x													
Understand posing, balance and line of action				x											

Pedagogy: Animation Studio, Computer Lab, Practical Demonstrations and Projects

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

References	
1	*Action Anatomy* by Takashi Iijima
2	*Dynamic Figure Drawing* by Burne Hogarth
3	*How to Draw the Human Figure: Famous Artists School, Step-by-Step Method* by Cortina Famous Schools Staff
4	*Drawing and Anatomy* by Victor Perat

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Government of Karnataka

Model Curriculum

Program Name	**BVA in Design**		Programme core	**ANIMATION AND GAME ART**	
Course Title	Computer Graphics Fundamentals **(Practical)**			Semester	**Third Semester**
Course Code:	**DSC VA-ANGA9**			No. of Credits	**3**
Contact hours	**90 Hours**			Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks		**50**	Summative Assessment Marks		**50**

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

CO1. Understand different types of computer graphics, applications and file formats

CO2. Understand different Colour Models and Colour management among different software & hardware devices.

CO3. Understand Digital Image Editing and compositing tools and techniques

CO4. Understand Vector illustration of Characters and Background for a 2D animation project

Content of the Course 3: Computer graphics Fundamentals	**90 Hours**
UNIT 1 : Understand different types of computer graphics, applications and file formats	10 Hrs

Chapter 1. Understand Raster Graphics and Vector Graphics. Understand different file formats and applications for Raster and Vector graphics

Chapter 2. Understand 2D and 3D computer graphics applications.

Chapter 3. Understand how is colours represented in computer graphics. Understand different Colour Models and Colour Management Models in computer graphics.

Understand applications of Computer Graphics imagery in several sectors like entertainment to Architectural, engineering, medical, law and defence.

UNIT 2 :Introduction to Digital Image Editing	25hrs.

Chapter 1. Basics of Image Editing and understand different Image Editing features

Understand basics image editing tools and techniques through various exercises like Creating a digital collage, Photo Retouching and Enhancement, Double Exposure effects

UNIT 3 : Digital Image Compositing and Photo Manipulation	25 hrs.

Chapter 1. Understand digital image compositing through various exercises.

Understand Photo manipulation through various exercises.

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UNIT 4 :Vector Illustration Character& Background	30 hrs.
Chapter 1. Understand Vector illustration tools and techniques Chapter 2. Vector Illustration of a 2D Character Vector Illustration of a 2D Background for a 2D animation film	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand different types of computer graphics, applications and file formats			x												
Understand different Colour Models and Colour management among different software & hardware devices.			x												
Understand Digital Image Editing and compositing tools and techniques				x											
Understand Vector illustration of Characters and Background for a 2D animation project			x												

Pedagogy: Computer Lab, Practical Demonstrations and Projects

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

References	
1	*The Visual Display of Quantitative Information*, 2nd edition by Edward R. Tufte (Hardcover – May'2001)
2	*Envisioning Information* by Edward R. Tufte (Hardcover - May 1990)
3	*Visual Explanations: Images and Quantities, Evidence and Narrative* by Edward R. Tufte

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BVA- ANIMATION & GAME ART (ANGA)

Semester 4

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Constitution of India & Human Rights	3	2 hr	40	60	100	3
Discipline Core	University Code	Animation Foundation	8	Viva & Jury	50	50	100	5
	University Code	Art for Animation-II	6	Viva & Jury	50	50	100	4
	University Code	Computer Graphics Fundamentals	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course:

Ability Enhancement Compulsory Courses					
Course 1: Language I		**Course 2: Language II**		**Course 3:** Constitution of India & Human Rights	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

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Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Constitution of India & Human Rights	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

DISIPLINE SPECIFIC COURSES

Course 1: **3D CGI Foundation C-10**		**Course 2:** **2D-3D Digital AnimationC-11**		**Course 3:** **Art for Animation-II C-12**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs	4	120 hrs	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**ANIMATION AND GAME ART**
Course Title	**3D CGI Foundation(Practical)**	Semester	**Fourth Semester**
Course Code:	**DSC VA-ANGA10**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Computer graphics Fundamentals from 3rd Semester

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

CO1. Understand basic 3D Modelling Tools and Techniques

CO2. Modelling 3D hard surface objects and UV layout

CO3. Understand PBR texturing workflow and Preparing Textures in 3D texture painting application.

CO4. Understand CG Lighting setup

CO5. Rendering 3D objects with different materials and surface properties.

Content of the Course 1: 3D CGI Foundation C-10	**150 Hours**
UNIT 1: 3D Assets development	35 hrs.

Chapter 1. Introduction into 3D Computer Graphics. Exploring the UI and three-dimensional Workspace and workflow.

Chapter 2. Understand Polygon and surface modelling tools and techniques.

Modelling 3D hard surface objects as per the given reference.

UNIT 2: Shader and Texturing	35 hrs.

Chapter 1. Understand basic Material Properties. Understand Shader and basics Shader attribute and mapping texture to its attributes.

Chapter 2. Understand UV layout Tools and techniques.

Chapter 3. Understand PBR texturing workflow and Introduction to 3D Texture painting tools and techniques.

Study and texturing different materials like Metals, Wood, Plastic, Glass, etc...

UNIT 3: Lighting and Rendering	35 hrs.

Chapter 1. Introduction to PBR rendering engine.

Chapter 2. Understand real life Light and shadow properties. Understand CG lights and its attributes for PBR

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rendering engine. Chapter 3. Understand 3 points lighting setup and Image Based Lighting. Chapter 4. Understand Virtual Camera Setup and camera attributes Understand Render setup and render scene to final output.	
UNIT 4: Mini Project; Modelling and rendering 3D CGI still life.	45Hrs.
PROJECT : Modelling and rendering a 3D CGI still life scene	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand basic 3D Modelling Tools and Techniques					x										
Modelling 3D hard surface objects and UV layout					x										
Understand PBR texturing workflow andPreparing Textures in 3D texture painting application.						x									
Understand CG Lighting setup					x										
Rendering 3D objects with different materials and surface properties.						x									

Pedagogy: Computer Lab, Practical Demonstrations and Projects

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

References	
1	1. *Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**ANIMATION AND GAME ART**
Course Title	**2D-3D Digital Animation (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-ANGA11**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Animation Foundation from 3rd semester.

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

CO1. Understand tools and techniques to create 2D or 3D animation using 2D or 3D digital animation application

CO2. Animate human's / animal's body mechanics and basics locomotion.

CO3. Work on 3D animation layout.

CO4. Understand how to prepare and animate a scene from the given storyboard.

Content of the Course 2: 2D-3D Digital Animation C-11	**120 Hours**
UNIT 1: Understand Tools and Techniques of 2D digital Animation application	45 Hrs.
Chapter 1. Understand Tools and Techniques of 2D digital Animation application. Explore basic Principles of animation through various 2D animation exercises.	
UNIT 2: Understand Tools and Techniques of 3D digital Animation application	45Hrs.
Chapter 1. Understand Tools and Techniques of 3D digital Animation application. Explore basic Principles of animation through various 3D animation exercises.	
UNIT 3: Animate a scene	30 Hrs.
Plan and animate a scene in 2D / 3D animation as per the given storyboard	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand tools and techniques to create 2D or 3D animation using 2D or 3D digital animation application					X										
Animate human's / animal's body mechanics and					X										

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Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
basics locomotion.															
Work on 3D animation layout.					X										
Understand how to prepare and animate a scene from the given storyboard.					X										

Pedagogy: Computer Lab, Practical Demonstrations and Projects

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

References	
1	*The Animator's Survival Kit, A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators*, Richard Williams
2	Andrew Loomis - Fun With A Pencil

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**ANIMATION AND GAME ART**
Course Title	**Art for Animation – II (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-ANGA12**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

CO1. Understand human / animal anatomy

CO2. Work onDigital painting

CO3. Work on Concept art and visual development process

Content of the Course 3: Art for Animation – II	**90 Hours**
UNIT 1: Study on Human / Animal Anatomy	25 hrs.
Chapter 1. Human Head Study Chapter 2. Understand Muscles structure Animal anatomy study	
UNIT 2 :Understand Digital painting Process, Tools & Techniques	25 hrs.
Chapter 1. Understand Tools and Techniques for Digital Painting Chapter 2. Understand light and shadow, and study simple primitive forms. Study Still life digital painting	
UNIT 3 :Understand the process of Concept Art and Visual Development	20 hrs.
1. Understand Depth and Scale 2. Understand Atmospheric Perspective 3. Understand Composition Work with Custom Brushes and Custom Shapes	
Unit 4: Project	20 Hrs
1. Study Skies, Trees & Foliage 2. Study Different Surface Materials and Textures like Metals, Glass, Rocks & Mountains 3. Study Water Mini Project; Concept & Sketch, Rough Colour, Adding Detail, Photo Textures, Final Polish	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand human / animal anatomy	X														
Work on Digital painting				X											
Work on Concept art and visual development process				X											

Pedagogy: Animation Studio, Practical Demonstrations and Projects

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

References	
1	Drawing and Anatomy by Victor Perat
2	Bridgman's -- Complete Guide to Drawing from Life
3	Andrew Loomis - Fun With A Pencil

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Model Curriculum

BVA –DESIGN SYLLABUS (NEP SCHEME) 3RD& 4TH SEMESTER

GRAPHICS & COMMUNICATION DESIGN

Name of the Degree Program: BVA-DES

Discipline Core: Graphics & Communication Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

PO.1. Evolution of communication mediums. Expertise in the Digital mediums

PO.2. Understand and analyse the Graphic designs and able to use it in his/her own work.

PO.3. understand the visual elements and use them appropriately in their design. Understand the possibility in digital medium and its influences on Print, film and Television mediums

PO.4. Experiment and use expressive styles of Type sets. Able to Design Info-graphic.

PO.5. Role of advertisement in different fields of society and the skills of developing concepts for Advertisement. Able to explore web media conceptually.

PO.6. understands the campaign planning and implementation, Execute Graphics design for of catalogues, brochures, book jackets, advertisements, Newspapers and Magazines. Create advertisement concepts and designs for various consumer durable goods

PO.7. Understand the Game design process and implement in his/her own work. Also about Packaging design and Industry, and printing process. Learn basic UX research methods, information architecture and lean UX.

PO.8. Understand the Business related works and knowledge to execute them. Understanding UI for Different Devices like E-Learning, Kiosk, APPs. To research on interdisciplinary or interrelated subject matters. Execute a Design Research Project in the related areas

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Program Articulation Matrix

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

Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
1	Design Fundamentals I	1. After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. 2. Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	1.Drawing Fundamental- I C-1 (4) 2.Design Language I C-1 (4)	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	1. The course will provide insight and understanding of the visual culture and its influence on Art and Design and vice versa. 2.Production Technique: combining and processing cognitive skills on a continuum 3. Problem Solving: inquiry, experimentation, application and transfer of knowledge	**1.** Drawing Fundamental- II C-2 (4) Design Language II C-2	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
3	Graphic Design and Communication I C -3	**1.** Define and interpret visual communication through Design. **2.** Achieve design solutions in a given context **3.** Use simple visual elements in communication successfully.	1.Basic Typography C-3 (4) 2.Digital Media-I C-3(3)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
4	Graphic Design and Communication II C-4	1. Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts 2. Interact with people from social, cultural and corporate backgrounds to derive what people are looking for and their visual literacy level. 3. Explore and experiment with representational designs and abstract designs to achieve their concepts	1.Advance Typography C-4 (4) 2.Digital Media-II C-4 (3)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
5	Graphic Design for Print , Web	1. Understands the Graphic Design	1.Instructional Design C-5 (4)	Design Studio: Lecture/Demo	Continuous Assessment +

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	C-5	in relation to print and Web media 2. Understand the types of Graphics required in print and Web media 3. Execute Graphics design for of catalogues, brochures, book jackets, advertisements, Newspapers and Magazine using the principles of Design	2.Advertising Design Theory - C-5 (4)	/ Practice	Semester end Jury/Viva
6	Advertising Design & Media C-6	1. Capable of Doing Research, Define and explain the design in the age of electronic media • Understand the possibility in digital medium and its influences on Print, film and Television mediums 2. Capable of Creating advertisement concepts and designs for various institutional needs 3. Capable of doing interdisciplinary Research in any Design sector.	1.Packaging Design and Printing Technology C-6 (4) Theory 2.Visual communication & Media - C-6 (4)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
7	Graduation Project - part 1 C-7	**Students are capable of creating Design concepts** as a strategic tool in the corporate, Retail and Industry sector.	1.Portfolio Development C-7 (4) 2.Design& management (3)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
8	Graduation project-part 2	Students work on design research projects that involve considerations of Advertising Campaign for public welfare for any socially relevant issue.	Graduation Project - part 1 C-7	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

Note:

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC $ Every course needs to include assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).

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BVA – GRAPHICS & COMMUNICATION DESIGN

Semester 3

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	Graphic Design & Communication-I	8	Viva Jury	50	50	100	5
	University Code	Basic Typography	6	Viva Jury	50	50	100	4
	University Code	Digital Media-I	4	Viva Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA (2) (1+0+2)	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language I		Course 3: Open Elective I	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

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Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 1	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Graphic Design and Communication I C-7 (4)**		**Course 2:** **Basic Typography C-8 (4)**		**Course 3:** **Digital Media-I C-9 (3)**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Graphic Design and Communication I (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-GCD7**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): 1.Basic Typography C-3 (4) 2.Digital Media-I C-3(3)

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

CO1.Define and interpret visual communication through Design.

CO.2. Achieve design solutions in a given context

CO 3. Use simple visual elements in communication successfully.

Content of the Course 1: Graphic Design and Communication I C-7 (4)	**150 Hours**
UNIT 1:	50 hrs.

Chapter 1 : Introduction to communication. Its importance in society. Verbal and non verbal communication, audio and visual communication

Chapter 2: The communication formula, the purpose of communication as an adjunct to the study of Applied Art. Historical and Chronological survey of the evolution of the following media.

Chapter 3: Gestures and sign languages, mudra, pictures, cave paintings, Objects artefacts, Iconography, Signs and symbols, Script evolution

UNIT 2 :	50 hrs.

Chapter 1: Introduction to Graphic Design: To discuss the visual communication process from the history to present. Relation between the Society and the Graphic Design. Research and practical exercises on form and text. Understand Proportion and Scale

Chapter 2: Graphic Design: To find out solutions to the typical design problems. Ex; Book Cover

Chapter 3: Different stages of simplification of design.

UNIT 3 :	50 hrs

1. To design a symbol or a logo with specific objective. Different aspects of Letterform.
2. To take-up design problems in designing visiting cards, Letter Heads, Envelop Design, Greetings Designs Invitation Cards etc.

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Mini research Project

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.Define and interpret visual communication through Design.		X													
CO.2. Achieve design solutions in a given context						X									
CO 3. Use simple visual elements in communication successfully.	X														

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

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

References	
1	Graphic Design Thinking (Design Briefs) Paperback – July 27, 2011 by Ellen Lupton (Author), Jennifer Cole Phillips (Author)
2	Graphic Design Theory: Readings from the Field by Helen Armstrong
3	Graphic Design as Communication by Malcolm Barnard / Rout ledge
4	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Son

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Basic Typography (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-GCD8**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Digital Media-I

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

CO1. Understand and apply the basic principles of typography in their designs

CO.2. Experiment and use expressive styles of Type sets

CO 3. Aesthetically explore the design concepts using typography

Content of the Course 1: Basic Typography C-8 (4)	**120 Hours**
UNIT 1:	40 hrs.
Chapter 1 : Typography and its power for expressive qualities Chapter 2: Experiments in typography use. Chapter 3: To explore the aesthetical aspects of color, form and the expressionistic quality of letter form treating it almost abstract composition. Copy based Advertisements from Magazines. Understanding of letter Forms, spacing, words, mechanical and optical spacing, grid system	
UNIT 2 :	40 hrs.
Chapter 1: Lettering and Typography: Chapter 2. Construction of a San – Serif Font Chapter 3: Construction of Serif Font.	
UNIT 3 :	40 hrs.
Chapter 1: Parts of the letter. Chapter 2: Assignments based on Optical spacing and Mechanical spacingDesign, Greetings Designs Invitation Cards etc. **Mini research Project : Expressive Typography**	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Understand and apply the basic principles of typography in their designs				x		x									
CO.2. Experiment and use expressive styles of Type sets															
CO 3. Aesthetically explore the design concepts using typography		x													

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

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

References	
1	Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing
2	Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Digital Media-I (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-GCD9**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Basic Computer Knowledge

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

CO1. Use effectively Digital platform, software interface, concept of creating textures, brushes, abstract and thematic designs

CO2. Able to Create effective typography designs used for raster and vector illustrations and designs required for Print and Web plat forms

CO3. Visualize the design concepts for different needs using the specified software tools and execute in digital platforms.

CO4. Able to execute simple projects independently with research and Field experience based.

Content of the Course 1: Digital Media-I	**90 Hours**
UNIT 1:	30 hrs.
Chapter 1 : Introduction to Digital medium. To introduce the interface, tools and techniques required to integrate the manual drawing skills, Understanding brushes, Textures and Colour palettes. Chapter 2: Image manipulation, Bitmap images. Vector images, image size, resolution, Scanning, creating new images Chapter 3: Introducing Colour modes and Models – Painting Tools, Brush settings, Selection, Filling, Layers and Text	
UNIT 2 :	30 hrs.
Chapter 1: Drawing- Raster v/s Vector, Using Channels and Masking, Manipulating Images , Chapter 2. To introduce, Photo Corrections, Colour Corrections etc. Chapter 3: Typographic Design, to explore the Typo fonts and styles.	
UNIT 3 :	30 hrs.
Chapter 1. To Design Labels for different products and needs	

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Chapter 2.	To design Greetings cards Invitation Cards Posters
Chapter 3.	Project: To create Story book illustrations for children

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Use effectively Digital platform, software interface, concept of creating textures, brushes, abstract and thematic designs	x														
CO.2. Able to Create effective typography designs used for raster and vector illustrations and designs required for Print and Web plat forms				x											
CO 3. Visualize the design concepts for different needs using the specified software tools and execute in digital platforms.			x												
CO4. Able to execute simple projects independently with research and Field experience based.								X							

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

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

References	
1	Going Digital: Artist's Guide to Digital Illustration by John Ennis –ISBN 9780823062157
2	2.The Complete Guide to Digital Illustration by Steve Caplin (Author), Adam Banks (Author), Nigel Holmes (Author)

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BVA –GRAPHICS & COMMUNICATION DESIGN

Semester 4

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Constitution of India & Human Rights	3	2 hr	40	60	100	3
Discipline Core	University Code	Graphic Design &Communication IIC-10 (5)	8	Viva & Jury	50	50	100	5
	University Code	Advance Typography C-11 (4)	6	Viva & Jury	50	50	100	4
	University Code	Digital Media-II C-12 (3)	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

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Title of the Course:

Ability Enhancement Compulsory Courses					
Course 1: Language I		**Course 2: Language II**		**Course 3:** Constitution of India & Human Rights	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Constitution of India & Human Rights	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Graphic Design and Communication II C-10 (4)**		**Course 2:** **Advance Typography C-11 (4)**		**Course 3:** **Digital Media-II C-12 (3)**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs	3	90 hrs

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Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Graphic Design and Communication II (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-GCD10**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Government of Karnataka

Model Curriculum

Course Pre-requisite(s):1.Basic Typography C-3 (4) 2.Digital Media-I C-3(3)

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

CO1. Understand the cognitive skills of Graphic Design, Conceptual and ideation process

CO.2. Theory and basic principles of Layout design and theory of Typography

CO 3. Use the knowledge history of reproduction process, print medium in their Design

CO4. Use the knowledge acquired about symbols and signs and visual elements in the ideation process of various Signage Design and to develop a unique styles

CO5 : Deliver the Graphic Design based assignments such as Signage, Information Signage, Lay out designs for Commercial Promotional materials etc. for Public Institutions, Corporates and retails Industry

Content of the Course 1: Graphic Design and Communication II –C-10	**150 Hours**
UNIT 1:	50 hrs.

Chapter 1: To study the Symbols and Electrical and electronic signage design

Chapter 2: To study the Principle of Layout Design and Theory of Typography

Chapter 3: History of reproduction and methods and types,

Chapter 4: Print media and Society – News paper and Magazines, Digital Media and society – Film and Television

UNIT 2 :	50 hrs.

Chapter 1: Introduction to Publication Design, study some case studies

Chapter 2: To study the Press Layout Designing: Study of different spatial arrangements - Collage and contour drawings for rearrangements of the layouts

Chapter 3: To work on Layout elements in grey scales and Context based Press layouts

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UNIT 3 :	50 hrs.
Chapter 1: To design posters and other display materials: To design poster and other layout designs for the themes such as environmental, social issues. Chapter 2: Commercial aspects of posters : Poster as publicity materials for promoting different commercial and state activities. Chapter 3: Mini Project in any relevant topic	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Understand the cognitive skills of Graphic Design, Conceptual and ideation process		X													
CO.2. Theory and basic principles of Layout design and theory of Typography			x												
CO 3. Use the knowledge history of reproduction process, print medium in their Design	x														
CO4. Use the knowledge acquired about symbols and signs and visual elements in the ideation process of various Signage Design and to develop a unique styles					x										
CO5 : Deliver the Graphic Design based assignments such as Signage, Information Signage, Lay out designs for Commercial Promotional materials etc. for Public Institutions, Corporates and retails Industry						x									

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

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Assessment Occasion/ type	Weightage of marks
Practical Assignments	**25**
Design Projects	**15**
Design related activities like, Quiz, seminar, writing, Team activities	**10**
Total	**50 Marks**
Formative Assessment as per NEP guidelines are compulsory	

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References	
1	Graphic Design Theory by Meredith Davis / Thames & Hudson, 2012
2	Graphic Design Theory: Readings from the Field edited by Helen Armstrong
3	Design Studies: Theory and Research in Graphic Design edited by Audrey Bennett
4	Graphic Design as Communication by Malcolm Barnard / Routledge
5	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Advance Typography C-11 (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-GCD11**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s):1.Basic Typography C-3 (4) 2.Digital Media-I C-3(3)

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

CO1. Design and apply advanced type forms in context based lay outs.

CO.2. Apply knowledge of composition using type as primary visual element

CO 3. Design different concepts for targeted audience able to execute the visibility of the style, shape and content for all types of Layouts

CO 4: Use the digital medium to execute the final stage of application for printing and for web platform.

Content of the Course 2 :Advance Typography C-11 (4)	**120 Hours**
UNIT 1:	30 hrs.

Chapter 1: **Further exploration and application of typography in design-** Type as a communication tool

1. Readability of typefaces 2. Type structure (line length/leading/spacing) 3. Information hierarchy

Chapter 2: **Type as a design element**: 1. Type choice and relationship to content 2. Scale/color/value of type 3. Visual qualities of type selection 4. Composition of typographic elements on a page 5. Visual impact

Chapter 3: **Application of image in design**

A. Kinds of images – line art/graphic/drawing/illustration/photography

B. Reasons for image choice 1. Relationship to message 2. Impact (visual and conceptual) 3. Budget/reproduction considerations 4. Style

UNIT 2 :	40 hrs.

Chapter 1: Further exploration and application of color in design

A. Black and white B. Grey scale and value C. Spot color D. Full color

Chapter 2: Further exploration and application of image in design

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A. Kinds of images – line art/graphic/drawing/illustration/photography B. Reasons for image choice 1. Relationship to message 2. Impact (visual and conceptual) 3. Budget/reproduction considerations 4. Style Chapter 3: Further exploration and application of page layout and composition A. Format options and choice B. Use of page edge and margins C. Flat space vs. overlapping space D. Focal point, balance, and hierarchy E. Image, shape, and negative space
UNIT 3 : 50 hrs
Chapter 1: Exploration of visual hierarchy in design A. Visual weight B. Type contrast C. Groups and space D. Shape and value Grids in page layout and composition PROJECT – magazine page layout and design Chapter 2: Large format design and working in series PROJECT – information poster and mailer design Chapter 3: Publication design and information sequence PROJECT – folder brochure A. Multi-panel folded publication construction B. Automating layout/design functions using InDesign C. Imposition and pagination

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Design and apply advanced type forms in context based lay outs.				x											
CO.2. Apply knowledge of composition using type as primary visual element			x												
CO 3. Design different concepts for targeted audience able to execute the visibility of the style, shape and content for all types of Layouts			x		x	x									
CO 4: Use the digital medium to execute the final stage of application for printing and for web platform.			x		x			x							
CO1. Design and apply advanced type forms in context based lay outs.				x											

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

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Assessment Occasion/ type	Weightage of marks
Practical Assignments	**25**
Design Projects	**15**
Design related activities like, Quiz, seminar, writing, Team activities	**10**
Total	**50**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Type and Typography by Phil Baines, Andrew Haslam / Laurence King Publishing
2	Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baine
3	Graphic Design Theory Edited by Helen Armstrong

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**Graphics & Communication Design**
Course Title	**Digital Media-II (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-GCD12**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s):

1. Graphic Design and Communication II
2. Basic Typography
3. Digital Media-I

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

CO1. Create effective typography designs used for raster and vector illustrations and designs.

CO.2. Use the Digital Medium to explore the Lay out Designs for print media

CO 3. Use the digital Medium in creating Type and Image and can create impactful Designs

CO 4: Use the digital medium to execute Portfolios, blogs and webpages and work in digital marketing platforms

Content of the Course 3: :Digital Media-II C-12 (3)	**90 Hours**
UNIT 1:	30 hrs.

Chapter 1: Application of the digital methods for Press Layout Designing: To explore of different spatial arrangements - Collage and contour drawings for rearrangements of the layouts in digital medium. Each student will print the same for analysis

Chapter 2: To explore Layout elements in grey scales and Context based Press layouts in Digital medium for Print purpose. To print the same for analysis

Chapter 3: **Application of Typography with image in design using digital medium**

A. Kinds of images – line art/graphic/drawing/illustration/photography

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UNIT 2 :	30 hrs.

Chapter 1: Application of Digital medium to explore, Type as a design element:

1. Type choice and relationship to content 2. Scale/color/value of type 3. Visual qualities of type selection 4. Composition of typographic elements on a page 5. Visual impact

Chapter 2: To apply Digital tools and interface to design posters and other display materials: To design poster and other layout designs for the themes such as environmental, social issues. Student has to print the assignments in colour and do the analysis.

Chapter 3: To apply Digital tools and interface to design the Poster in digital medium as publicity materials for promoting different commercial and state activities. Student has to print the assignments in colour and do the analysis.

UNIT 3 :	30 hrs

Chapter 1: To learn to Design a Portfolio in Digital Platform the Design Elements learnt

Chapter 2: To learn to Design a Students Blog using

Chapter 3: To learn to Design a Web page using the above Design experience

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Create effective typography designs used for raster and vector illustrations and designs.				x											
CO.2. Use the Digital Medium to explore the Lay out Designs for print media			x												
CO 3. Use the digital Medium in creating Type and Image and can create impactful Designs						x									
CO 4: Use the digital medium to execute Portfolios, blogs and webpages and work in digital marketing platforms								x							
CO1. Create effective typography designs used for raster and vector illustrations and designs.				x											

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

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments	**25**
Design Projects	**15**

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Design related activities like, Quiz, seminar, writing, Team activities	**10**
Total	**50**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	.Digital Design –A critical Introduction by Dean Bruton and Antony Radford

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INTERIOR & SPATIAL DESIGN

Model Curriculum

Name of the Degree Program: BVA-DESIGN

Discipline Core: Interior and Spatial Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

1. Develop strong foundation on drawing, Illustration and perspective skills needed for interiors and space planning in both the traditional medium and the up-to-date Digital medium.
2. Produce synchronized design solution, achieved by case studies, analysis of data conceptualization of ideologies and explorations, studying available materials, their fabrication system, surface finishes, methods and process involved in execution along with budget and time factor.
3. Acquire good knowledge with Materials and its relevance in Design.
4. Deliver Interior Design Concepts followed with Research and Design methodology.
5. Able to execute Block models, preliminary models with concept development.
6. Able to apply Human centric Design - comfort ability, functionality and aesthetic refinement.
7. Acquire knowledge and skills in site management comprising measurement, surveying and inspection.
8. Able to Design & implement sustainability through design ideas & material use.

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40	60
Practical	50	50
Projects	50	50
Experiential Learning (workshops/Internship etc)	50	50

Curriculum Structure for the Undergraduate Degree Program BVA-DESIGN

Total Credits for the Program: 190

Starting year of implementation: 2021

Name of the Degree Program: Bachelors of Visual Arts-Design (BVA-DESIGN)

Discipline/Subject: Interior and Spatial Design

Program Articulation Matrix

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

Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
1	Design Fundamentals I	1.After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. 2.Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	1. Drawing Fundament als, I 2. Design Language- I	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	1. The course will provide insight and understanding of the visual culture and its influence on Art and Design and vice versa. 2.Production Technique: combining and processing cognitive skills on a continuum 3. Problem Solving: inquiry, experimentation, application and transfer of knowledge	1. Drawing Fundamentals, I 2. Design Language II	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
3	Form & Space - Furniture Design C -3	1. Organic & Geometric forms 2. Transformation and articulation of forms 3. Simple Furniture Design with technical drawing 4. Space - Function &uitility aspects 5. Enclosed and Open spaces	Interior Design Materials and Applications I C-3 (4) Technical Drawing C-3(3)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
4	Design Studio: Space & Planning C-4	1. Spatial Composition 2.Research and case study methodology 3. Contemporary Design Practice 4. Design of simple household and furniture 5. Preparing user profile, bubble and circulation diagrams	Interior Design Materials and Applications II – Metal and Glass C-4 (4) Architectural Elements and Services C-4 (3)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
5	Interior Design Studio II – Inhabitations C-5	1. Medium scale interior spaces 2. Conceptual visualization, hand skill building 3. Designs and ideas with the	User Element Design C-5 (4) Advance Visualization Methods - C-5 (4)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

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		support of technical drawings and 3D Visualizations.			
6	Interior Design Studio: III C-6 (6)	1. Large Scale space-Institutional 2. Transformation of spaces for reuse 3. Space planning, Furniture detailing 4. Differently abled friendly design	Complex Furniture Systems C-6 (4) Estimation and Project Management C-6 (4)	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
7	Graduation Project - part 1 C-7	. To apply their knowledge while designing in a form like computer graphics, working details, practical knowledge regarding execution of the project.	Portfolio Development C-7 (4) Sustainable Practices in Design (3	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
8	Graduation project-part 2	Produce synchronized design solution, achieved by case studies, analysis of data conceptualization of ideologies and explorations, studying available materials, their fabrication system, surface finishes, methods and process involved in execution along with budget and time factor.	-----	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

Note:

Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC $ Every course needs to include assessment for higher order thinking skills (Applying/ Analyzing/ Evaluating/ Creating). However, this column may contain alternate assessment methods that help formative assessment (i.e. assessment for learning).

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BVA-INTERIOR & SPATIAL DESIGN Semester 3

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	Form & Space - Furniture Design C - 7(5)	8	Viva Jury	50	50	100	5
	University Code	Interior Design Materials and Applications I C-8 (4)	6	Viva Jury	50	50	100	4
	University Code	Technical Drawing C-9(3	4	Viva Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA (2) (1+0+2)	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language I		Course 3: Open Elective I	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

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Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 1	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Form & Space - Furniture Design C-7**		**Course 2:** **Interior Design Materials and Applications I C-8**		**Course 3:** **Technical Drawing C-9**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs.	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Form & Space - Furniture Design (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-ISD7**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Design Fundamentals- I and Drawing Fundamental from 1st& 2nd Semester Foundation Course.

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

CO1: Sketching ability of a student with respect to Organic and Geometric forms.
CO2: Technical drawing knowledge.
CO3: Surface modulation, transformation and articulation of forms.
CO4: Enclosed and Open spaces – Space defining forms
CO5: Simple furniture design and representation of the same with technical drawing.

Content of the Course 1: Form & Space - Furniture Design	**150 Hours**
UNIT 1: Forms and Shapes	30 hrs.
Chapter 1. Understand Shapes and Forms Chapter 2. Understand Proportion and Scale Understand Shading, Lights and Shadows	
UNIT 2 : Technical Drawing knowledge	50 hrs.
Chapter 1. Understand Construction and basic geometric shapes and form. Chapter 2. Understand Proportion and Scale Chapter 3. Understand Curves and Line of Action Chapter 4. Understand Centre of Mass, Body Balance and Weight Shifting Understand Volume and Solid Drawing	
UNIT 3 : Surface modulation, transformation and articulation of forms.	
Chapter 1. Surface development and understanding Articulation of shapes and forms. Enclosed and open forms with respect to space.	
UNIT 4 : Basics of Furniture design	40 hrs
Chapter 1 . Simple furniture design and representation Chapter 2. Technical drawing for furniture	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Sketching ability of a student with respect to Organic and Geometric forms.	X														
Technical drawing knowledge.	X														
Able to deliver Surface modulation, transformation and articulation of forms.		x													
Able to design the Enclosed and Open spaces – Space defining forms	X														
Able to do Simple furniture design and representation of the same with technical drawing.								x							

Pedagogy: Design Studio Practice, Lecture Presentations, Field visits, Design Projects

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

References	
1	*Elements of Design by Gail Greet Hanna Princetown Architectural Press*
2	*Principles of Form and Design by Wucius Wong*
3	Design Elements : Form and Space – Dennis M Puhalla
4	*Times savers standards*

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Government of Karnataka

Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Interior Design Materials and Applications I (Practical)**	Semester	**Third Sem**
Course Code:	**DSC VA8**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

CO1. Understand the Materials based on Physical and behavioural properties

CO2. Understand the visual quality of materials in terms of its physical aspects

CO3. Understand wood as a material and the varieties of Natural and engineered wood.

CO4. To study and understand the types of wall finishes and Temporary partitions

CO5. Able to execute material board for wood and wall finish and temporary partitions.

Content of the Course 2: **Interior Design Materials and Applications I**	**120 Hours**
UNIT 1 :**Basics of materials used in Interior design**	30 hrs

Chapter 1. Physical, Behavioural properties of materials and tools and technology of its application

Chapter 2. Usage of Materials for construction of floor, ceiling, wall, doors, windows, staircase, built in furniture, partitions and other interior design components.

Chapter 3. Application of materials for built in furniture, partitions and other interior design components

UNIT 2 :**Visual analysis of materials**	30 hrs

Chapter 1. Analysing materials in terms of finishes through color, texture, modulations and pattern evolution.

Studying Material specifications and Workmanship involved in the same.

UNIT 3 :**Wood**	30 hrs

Chapter 1. Varieties of Natural and Engineered wood

Chapter 2. Application of wood in interiors with respect to their properties and innovation .(Collection and

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study of samples to be done for the above mentioned materials)	
UNIT 4 : Partitions and wall finishes	30 hrs
Chapter 1. Typologies of wall partitions used in interior design Chapter 2. Materials used in Partitions and Wall finishes - Paint, Varnish, Wall Paper, Carpet, Glass, Wood, and Gypsum Boards etc. (Collection and study of samples to be done for the above-mentioned materials)	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand the Materials based on Physical and behavioural properties			**X**												
Understand the visual quality of materials in terms of its physical aspects			**X**												
Understand wood as a material and the varieties of Natural and engineered wood.			**X**												
To study and understand the types of wall finishes and Temporary partitions		**X**													
Able to execute material board for wood and wall finish and temporary partitions		**X**													

Pedagogy: Design Studio Practice, Lecture Presentations, Field visits, Design Projects

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

References	
1	*Bindra, S.P. and Arora, S.P. Building Construction: Planning Techniques and Methods of Construction, 19th ed. Dhanpat Rai Pub., New Delhi, 2000*
2	*Moxley, R. Mitchell"s Elementary Building Construction, Technical Press Ltd.*

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References	
3	*Rangwala, S.C. Building Construction 22nd ed. Charota Pub. House Anand, 2004.*
4	*Sushil Kumar. T.B. of Building Construction 19th ed. Standard Pub. Delhi, 2003.*
5	*Chowdary, K.P. Engineering Materials used in India, 7th ed. Oxford and IBH, New Delhi, 1990.*

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Technical Drawing (Practical)**	Semester	**Third Semester**
Course Code:	**DSC VA9**	No. of Credits	**4**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

CO1. Understand, apply and visualize the orthographic projections – Geometric objects , Furniture's , Enclosed Spaces Design

CO2. Understand apply and visualize the 3D Projections – Isometric and Perspective in the Design work

CO3. Work on Representation of various materials – Chart with basic representations in plan, elevation and sections –Wood, Glass ,Brick etc.,

CO4. Understand apply and visualize the Scales – Conversions between British and Metric styles, Reduced, Enlarged Scale representations.

CO5. Understand apply and visualize the Anthropometry and Ergonomics – Standard sizes, and study of average length, width and height of furniture and other aspects of a space.

CO6. Understand apply and visualize the CAD work space and user interface.Producing basic shapes and forms.

CO7. Using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)

Content of the Course 3: Technical Drawing C-9	**90 Hours**
UNIT 1 : Introduction to orthographic projections	15 hrs.

Chapter 1. Introduction to Geometric objects

Chapter 2.Furniture drawing basics

Chapter 3.Drafting techniques for closed spaces

Introduction to 3D Projections – Isometric and Perspective

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UNIT 2 : Material drafting and representation	15hrs.
Chapter 1. Chart with basic representations in plan, elevation and sections Representation of materials like wood, glass, brick etc.,	
UNIT 3 : Introduction to Scales	15 hrs.
Chapter 1. Introduction to Scales Chapter 2. Conversions between British and Metric styles, Reduced, Enlarged Scale representations	
UNIT 4 : Introduction to Anthropometry and Ergonomics	15 hrs.
Chapter 1. Study of Standard sizes and average dimensions Understanding basic heights and other aspects of furniture	
UNIT 5 : Introduction to CAD work space and user interface	**15 hrs**
Chapter 1. Basics of CAD Workspace and User interface of CAD workspace Chapter 2. Understanding of basic shapes and forms in CAD	
UNIT 6 : Introduction to CAD work space and user interface	**15 hrs**

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand, apply and visualize the orthographic projections – Geometric objects , Furniture's , Enclosed Spaces Design	**X**														
Understand apply and visualize the 3D Projections – Isometric and Perspective in the Design work	**X**														
Understand apply and visualize the Anthropometry and Ergonomics – Standard sizes, and study of average length, width and height of furniture and other aspects of a space.	**X**														
Understand apply and visualize the Scales – Conversions between British and Metric styles, Reduced, Enlarged Scale representations	**X**														
Understand apply and visualize the CAD work space and user interface. Producing basic shapes				**X**											

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Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
and forms															
Using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks) on CAD					X										

Pedagogy: Computer Lab Practice, Lecture Presentations, Field visits, Design Projects

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

References	
1	Geometry of Design: Studies in Proportion and Composition by Kimberly Elam Publisher: Princeton Architectural Press,2001
2	Sacred Geometry: Philosophy and Practice (Art and Imagination) by Robert Lawlor' Publisher: Thames & Hudson, 1989
3	Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
4	Computer Aided Design and Manufacturing By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
5	Fundamentals of Computer Aided Geometric Design by Josef Hoschek, Dieter Lasser Peters, 1993
6	Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

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BVA –INTERIOR & SPATIAL DESIGN

Semester 4

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Constitution of India & Human Rights	3	2 hr	40	60	100	3
Discipline Core	University Code	Design Studio: Space & Planning	8	Viva & Jury	50	50	100	5
	University Code	Interior Design Materials and Applications II – Metal and Glass	6	Viva & Jury	50	50	100	4
	University Code	Architectural Elements and Services	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course:

Ability Enhancement Compulsory Courses					
Course 1: Language I		**Course 2: Language II**		**Course 3: Constitution of India & Human Rights**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
3	52	3	52	3	52

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Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Constitution of India & Human Rights	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Design Studio: Space &Planning C-10**		**Course 2:** **Interior Design Materials and Applications II – Metal and Glass C-11**		**Course 3:** **Architectural Elements and Services C-12**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs	4	120 hrs	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Design Studio: Space & Planning (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-ISD10**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Jury & Viva**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Basic Understanding of Space planning and furniture design along with Materials application

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

CO1. Understand Basic Anthropometrics and execute in Design

CO2. Understand the design methodology and able to apply it in Design

CO3. Understand Visual analysis and capable of represent or use it in designed spaces

CO4. Able to Prepare a layout to be plotted; adding text, hatching, and dimensions in CAD

Content of the Course 1: Understand Basic Anthropometrics C-10	**150 Hours**
UNIT 1: Understand Basic Anthropometrics	30Hrs.

Chapter 1. Study of Average measurements of human body in different postures – its proportion and graphic representation

Chapter 2. Understanding the basics and application in the design of simple household and furniture

Chapter 3. Defining and understanding the spatial parameter of design

Chapter 4. Basic human functions and their implications for spatial planning.

Chapter 5. Minimum and optimum areas for various functions.

User profile, bubble and circulation diagrams

UNIT 2: Studying the Introduction to design methodology	30 hrs.

Chapter 1. Detailed study of spaces – Living and dining areas

Chapter 2. Detailed study of spaces – Bedrooms and toilet

Chapter 3. Detailed study of spaces – Kitchen

Chapter 4. Study furniture layout, circulation, clearances, lighting and ventilation

Case study methodology and analysis of spaces

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UNIT 3: Understand Visual analysis and representation of designed spaces	30 hrs.
Chapter 1. Visual analysis of spaces for Comfort and spatial quality Chapter 2. Analysis of Solid and void relation of spaces Understanding and study on Positive and Negative spaces	
UNIT 4 - CAD - Preparing a layout to be plotted; adding text, hatching, and dimensions in CAD	**30 hrs**
Chapter 1. Plotting in CAD Chapter 2. Adding text, Hatch and dimensions in CAD	
UNIT 5 - Editing , Construction and Paramedics in CAD	**30 hrs**
Chapter 1. Advanced editing and construction techniques. Chapter 2. Parametric constraints to objects.	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Understand Basic Anthropometrics and execute in Design				**X**											
Understand the design methodology and able to apply it in Design						**X**									
Understand Visual analysis and capable of represent or use it in designed spaces					**X**										
Able to Prepare a layout to be plotted; adding text, hatching, and dimensions in CAD				**X**											
Capable of Editing ,construction and adding parametric constraints in CAD				**X**											

Pedagogy: Design Studio Practice, Lecture Presentations, Field visits, Design Projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments	**25**
Design Projects	**15**
Design related activities like, Quiz, seminar, writing, Team activities	**10**
Total	**50**

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition,
2	Julius Panero & Martin Zelnick, Human Dimension & Interior Space: A source book of Design Reference standards,
3	Karlen Mark, Kate Ruggeri & Peter Hahn, Space Planning Basics, Wiley publishers, 2003.
4	The Interior Design, Reference + Specification Book – Chris Grimley + Mimi Love
5	Space Planning Basics – Markkarlen ,RobFleming,Wiley
6	Computer Aided Design and Manufacturing By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
7	Fundamentals of Computer Aided Geometric Design by Josef Hoschek, Dieter Lasser Peters, 1993

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Interior Design Materials and Applications II (Practical)**	Semester	**Fourth Sem**
Course Code:	**DSCVA-ISD11**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Interior Design Materials and Applications I

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

CO1. Understand the Physical and Behavioural properties of Interior design materials and use them appropriately in Design

CO2. Understand and work on the Visual quality of materials

CO3. Understand the details of Glass and Glass products as applicable in Interior Design

CO4. Understand the commercial forms of Materials while designing a space and field visits

CO5. Understand the details of Metals and their typologies as required for Design

CO6. Have a knowledge of Adhesives, Asphalt and Bitumen

Content of the Course 2: **Interior Design Materials and Applications II – Metal and Glass C-11**	**120 Hours**
UNIT 1: Understand the Physical and Behavioral properties of Interior design materials	30 Hrs.
Chapter 1. Study the Physical and behavioural properties of Materials Chapter 2. Tools and technology of its application in the construction of floor, ceiling, wall, doors, windows, staircase. Study materials based on built in furniture, partitions and other interior design components Visual quality of materials : Study of the visual quality of materials based on finishes through color, texture, modulations and pattern evolution. Explore Material workmanship and specification	
UNIT 2: Glass and Glass products	20 Hrs.
Chapter 1. Composition and fabrication of glass Chapter 2. Classification and types of glass- wired glass, fiberglass, rock wool, laminated glass, glass concrete blocks Properties and uses of glass based on the construction and aesthetic aspects of interiors and	

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architecture	
UNIT 3: Commercial forms of Materials	20 Hrs.
Chapter 1. Physical and behavioral properties of Materials Chapter 2. Tools and technology of its application in built forms. Chapter 3. Material workmanship and specifications	
UNIT 5: Metals and their typologies	30 Hrs.
Chapter 1. Types of metals, properties of metals. Definitions of terms with reference to properties and uses of metals, various Chapter 2. methods of working with metals, fixing and joinery in metals. Finishing and treatment of metals., finishes on metals. Standard specifications of Metals Chapter 3. Metals in built form activity – horizontal, vertical and inclined surfaces. Metals in interior environment elements products and furniture forms- doors, windows, jalis, railing, stair etc. Metals and other materials – form and joinery	
UNIT 5: Adhesives, Asphalt and Bitumen	20 Hrs.
Chapter 1. Adhesives - Natural and Synthetic, their varieties, thermoplastic and thermosetting adhesives, epoxy resin. Method of application, bond strength etc. Chapter 2. Asphalt and Bitumen – Natural and artificial products, forms of asphalt, emulsion, cement mastic bituminous felt, their properties and uses.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand the Physical and Behavioural properties of Interior design materials and use them appropriately in Design			X												
Understand and work on the Visual quality of materials			X												
Understand the details of Glass and Glass products as applicable in Interior Design			X												
Understand the commercial forms of Materials while designing a space and field visits								X							
Understand the details of Metals and their typologies as required for Design			X												

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Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Have a knowledge of Adhesives, Asphalt and Bitume			X												

Pedagogy: Design Studio Practice, Lecture Presentations, Field visits, Design Projects

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

References	
1	Bindra, S.P. and Arora, S.P. Building Construction: Planning Techniques and Methods of Construction, 19th ed. Dhanpat
2	Moxley, R. Mitchell‟s Elementary Building Construction, Technical Press Ltd.
3	Rangwala, S.C. Building Construction 22nd ed. Charota Pub. House Anand, 2004.
4	Sushil Kumar. T.B. of Building Construction 19th ed. Standard Pub. Delhi, 2003.
5	Chowdary, K.P. Engineering Materials used in India, 7th ed. Oxford and IBH, New Delhi, 1990. Rangwala, S.C. Building

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**INTERIOR & SPATIAL DESIGN**
Course Title	**Architectural Elements and Services (Practical)**	Semester	**Fourth Sem**
Course Code:	**DSCVA-ISD12**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

CO 1. Understand the Basic styles – Door, Window, Roof, Floor, Staircase and apply in the Design

CO 2. Understanding the load bearing and non-load bearing wall structures while designing the Interiors

CO 3. Understand and work on the Electrical layouts, Plumbing layouts, Acoustics, Fire and lighting in Interior design

Content of the Course 3: Architectural Elements and Services C-12	**90 Hours**
UNIT 1: Basic styles – Door, Window, Roof, Floor, Staircase	40 hrs.
Chapter 1. Presentations and drafting or modeling of few styles of Doors Chapter 2. Presentations and drafting or modeling of few styles of Windows Chapter 3. Presentations and drafting or modeling of few styles of Roof and Floor Presentations and drafting or modeling of few styles of Staircase	
UNIT 2 : Load bearing and non-load bearing wall structures	20 hrs.
Chapter 1. Load bearing wall structures Chapter 2. Non-Load bearing wall structures Modifications required or planned for an interior space with respect to load bearing and non-load bearing walls	
UNIT 3 : Electrical layouts, Plumbing layouts, Acoustics, Fire and lighting in Interior deign	30 hrs.
Chapter 1 . Basics and details of Electrical Layouts Chapter 2. Basics and details of Plumbing Layouts Chapter 2. Basics and details of acoustic layouts Chapter 3. Basics and details of fire safety and escape layouts Basics and details of Lighting layout	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand the Basic styles – Door, Window, Roof, Floor, Staircase and apply in the Design		X													
Understanding the load bearing and non-load bearing wall structures while designing the Interiors			X												
Understand and work on the Electrical layouts, Plumbing layouts, Acoustics, Fire and lighting in Interior deign						X									

Pedagogy: Design Studio Practice, Lecture Presentations, Field visits, Design Projects

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

References	
1	Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2	Francis D K Ching- Building Construction Illustrated –Wiley
3	Materiality and Interior Construction – Gesimondo. Jim Postell Sustainable living – Green Design ;Designerbooks
4	Ceramic faults and their remedies – Harry Fraser
5	Designing with Light – The Art, Science and Practice of Architectural Lighting Design – Jason Livingston

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BVA DESIGN –SYLLABUS (NEP SCHEME) 3&4 SEMESTER

PRODUCT DESIGN

Name of the Degree Program: Bachelor of VISUAL ARTS IN PRODUCT DESIGN

Discipline Core: Visual arts

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes: By the end of the program the students will be able to;

1) Expose students to think like designers with basics of material types and design concepts
2) Undertake Product Research, analysing the needs and developing the Process and the Technological requirements
3) Enable students to create product concepts with modelling materials like POP, Thermocol, PU foam etc.
4) Enable students to carry out User research through proper understanding of research methodologies
5) Students should be able to understand and execute basic of Design using CAD based sketching, modelling, assembly and drawing
6) Enable student to design principles and how to apply them in designing products
7) Expose students to working on project in collaboration with an industry of their choice
8) Enable students to carry out 3D printing, Advanced materials and Sustainability in design

Assessments: Weightage for Assessments (in Percentage)

Type of Course	**Formative Assessment/ IA**	**Summative Assessment / EA /EXAMS**
Theory	40%	60%
Practical	50%	50%
Projects	50%	50%
Experiential Learning (Internships/ Workshop/ Field visit/ Industry visit/ External project)	50%	**50%**

Curriculum Structure for the Undergraduate Degree Program BVA/BDES					
Sem	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy	Assessment

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1	Design Fundamentals I	1.After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. 2.Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	1. Drawing Fundament als, I 2. Design Language-I	Design Studio: Lecture/Dem o/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	1. The course will provide insight and understanding of the visual culture and its influence on Art and Design and vice versa. 2.Production Technique: combining and processing cognitive skills on a continuum 3. Problem Solving: inquiry, experimentation, application and transfer of knowledge	1. Drawing Fundamentals, I 2. Design Language II	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
3	Product design Thinking C-3 (4)	1) Introduction to Fundamentals of the design research and process 2) Student workshop to enchance their creative handling of differnet types of materials and create forms and shapes 3) To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution throughTechnology change.	Models, Mockups and Prototypes C-3 (4) Technical Drawing C-3(3)	Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury

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4	Design Ideation C-4 (4)	1) Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes 2) To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change. 3) Students should get an understanding of different materials. Choose materials based on product requirements. Understaning of how these materials are manufactured for mass production	Materials and Manufacturing Processes C-4 (4) Digital Methods C-4 (3)	Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury
5	Design Ethnography C-5 (6)	1) Course introduces various methods for generating useful research insight for design. Explores further in the key tools and methods needed to undertake interview and observation based user study 2) Understanding Ergonomic principles through virtual simulation in CAD 3) Digital rendering of finished product by assigning Colour Material and texture	Human Factors, Ergonomics and Interface C-5 (4) 1 Product Digital Rendering - C-5 (4)	Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury
6	Sustainable Product Design C-6 (6)	1) Understanding of circular economy and Sustainable product design using innovation in design and use of sustainable materials **2)** Understanding of History of ID and contribution of prominent Industrial designers Understanding of History of ID and contribution of prominent Industrial designers 3) Product packaging Innovative materials for product packaging and fabrication processes	History of Industrial Design C-6 (4) Packaging Design (4)	Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury

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7	Graduation Project - part 1 C-7 (8)	1) Carry out prior research before commencement of the graduation project 2) Enable students to create competitive and effective Portfolios 3) Expose students to 3D printing, Advanced materials and Sustainability in design	Portfolio Development C-7 (4) Design studio Management (3)	Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury
8	Graduation project-part 2 (8)	1) Carry out end to end product design from concept to final working prototype 2) Work on presentation skills before the jury and delegates 3) Expose to students to work in collaboration other team and expert areas like Electronics and hardware, Software and Manufacturing vendors etc		Labs/ Theory Classes/ Field visits	Internal Assessment/ Viva / External Jury

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BVA –PRODUCT DESIGN

Semester 3

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	Product Design thinking	8	Viva Jury	50	50	100	5
	University Code	Models, Mock-ups and Prototypes	6	Viva Jury	50	50	100	4
	University Code	Technical Drawing	4	Viva Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA (2) (1+0+2)	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course: Ability Enhancement Compulsory Courses

Course 1: Language I		Course 2: Language I		Course 3: Open Elective I	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**
3	**52**	**3**	**52**	**3**	**52**

Course Title: Language I	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee	Summative Assessment Marks:60

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and BOS Chairpersons	

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Language II	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Course Title: Open Elective 1	
Total Contact Hours: 52	Course Credits: 3
Formative Assessment Marks: 40	Duration of ESA/Exam: 2 hrs
Model Syllabus Authors: NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks:60

Syllabus : As per the NEP curriculum set by the subject expert committee

Title of the Course

Course 1: **Product Design thinking C -7**		Course 2: **Models, Mock-ups and Prototypes C-8**		Course 3: **Technical Drawing C-9**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Product Design thinking (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-PD7**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Models, Mockups and PrototypesC-
Technical Drawing C-3(3)

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

CO1. Students are capable of Design thinking

CO2. Students are capable of designing simple products

CO3. Students can execute a simple Design Process

CO4. Students can work in groups and Collaborate in Teams

CO5. Students are capable of Design Visualization, Sketching etc.

CO6.Students can now execute all the stages of Design Research

CO7. Students will be able to work on the Prototype

Content of Course 1 : Product Design Thinking C-7	**150 Hrs**
Unit –1	**50**
Chapter 1: A brief Historical changes and evolution of Product idea. Bahous and modern ideology . Chapter 2: Innovations in different parts of the world. Highlights of arts and crafts movements Chapter 3 : Post-War confidence in design, business, and lifestyle help fuel corporate growth.	
Unit – 2	**50**
Chapter 1 : Introduction to Design Thinking – Resources, Methods Chapter 2 : Meaning and objectives of research Chapter 3: Introduction to Fundamentals of the design research and process.	
Unit –3	**50**
Chapter 1: To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects, systems and environments and their eclectic evolution through technology change Chapter 2: Simple exercises in design **recreation** through mock ups/montages/paste boards using primary materials such as paper, board, woodetc.	

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Chapter 3: Simple exercises in design **creation** through mock ups/montages/paste boards using primary materials such as paper, board, woodetc.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Expose students to think like designers with basics of material types and design concepts	x														
Enable students to create product concepts with modelling materials like POP, Thermocol, PU foam etc.							x								
Enable students to carry out User research through proper understanding of research methodologies			x												
Students should be able to understanding basic of CAD based sketching, modelling, assembly and drawing					x										
Enable student to design principles and how to apply them in designing products		x													
Expose students to working on project in collaboration with an industry of their choice				x											
Enable students to carry out 3D printing, Advanced materials and Sustainability in design							x								

Pedagogy: Lecture presentations, Demonstrations, Design Studio & Workshop assignment based learning

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

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References	
1	Design History: A Student's Handbook by Hazel Conway, Routledge
2	Design The Indian Context ByBy H Kumar Vyas
3	“Design the International Movement with Indian Parallel”. by Prof. H Kumar Vyas
4	Product Design: Fundamentals and Methods by Roozenburg and Eekels

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Models, Mock-ups and Prototypes (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-PD8**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Design Foundation 1 & 2

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

CO1. Enable students to create product concepts with modelling.
CO2. Understanding of the materials like POP, Thermocol, PU foam etc in making 3D Models
CO3. Able to execute the technique learn in making 3D Models

Content of Course 2 :Models, Mock-ups and Prototypes C-8	**120 Hrs**
Unit –1 Introduction	**40**
Chapter 1 : Introduction to Hand and Power tools and learning around appropriate and safe use of tools/machines in construction classrooms Chapter 2 : To understand the characteristic qualities and usability of Materials in Model making. Chapter 3: To learn to do simple and basic 3D Models using different Materials Like clay, Plaster, Wood / wooden sheets/ Metal sheets/ Thermo Foam etc	
Unit –2 : Hands on learning	**40**
Chapter 1 : To integrate with Product Design studio for the 3D scale Modeling of the product design undertake Chapter 2 : To work on Scale model and Prototypes of the product Design finalized in Design Studio	
Unit –3 3D Printing	**40**
Chapter 1 : Introduction to 3D Printing Technology, process and Material Chapter 2 :**Types of 3D Printing Technology** Chapter 3: To design and Demonstrate a 3 D Model to students to have Experience	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Enable students to create product concepts for modelling.	x														
Understanding of the materials like POP, Thermocol, PU foam etc in making 3D Models		x													
Able to execute the technique learn in making 3D Models							x								

Pedagogy: Lecture presentations, Demonstrations, Design Studio & Workshop assignment based learning

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

References	
1	**1.**Professional Modelmaking: A Handbook of Techniques and Materials for Architects and Designers by Norman Trudeau
2	2. Prototyping and Modelmaking for Product Design – BjarkiHallgri

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Technical Drawing (Practical)**	Semester	**Third Semester**
Course Code:	**DSCVA-PD9**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Drawing Foundation 1 & 2

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

CO.1 Able to understand the basic Geometry and the principles of Design and implement the same in the Product Design
CO.2. Manually sketch different tools with understanding of their usage
CO.3. Understand the scale, Units and Proportions of the Products and able to visualize accordingly
CO.4, Able to use the knowledge of drafting skills in 3D Modelling and Rendering
CO.5. Create fully dimensioned sectional and assembly technical drawings of a product component
CO.6 Create an exploded product view with parts and materials listing.

Content of Course 3 : Technical Drawing C-9	**90 Hrs**
Unit –1 Introduction	**30**
Chapter 1 : o introduce the basic geometry and the guiding principles Chapter 2 : To study Line styles and types such as; visible/ hidden/center/ cutting/ plane/ section/phantom Chapter 3: To introduce different types of projections such as Multiple views and projections	
Unit –2 :	**30**
Chapter 1 : Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection Chapter 2 : To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings Understanding the AutoCAD work space and user interface using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks), preparing a layout to be plotted; adding text, hatching, and dimensions Chapter 3: Using more advanced editing and construction techniques	
Unit –3	**30**
Chapter 1 : Producing basic shapes and forms Chapter 2 : Producing basic curved and radiuses forms Chapter 3: 3D modelling and texture surfacing	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO.1 Able to understand the basic Geometry and the principles of Design and implement the same in the Product Design					X										
CO.2. Manually sketch different tools with understanding of their usage	X														
CO.3. Understand the scale, Units and Proportions of the Products and able to visualize accordingly				X											
CO.4, Able to use the knowledge of drafting skills in 3D Modelling and Rendering							X								
CO.5. Create fully dimensioned sectional and assembly technical drawings of a product component				X											
CO.6 Create an exploded product view with parts and materials listing.				X											

Pedagogy: Lecture presentations, Demonstrations, Computer Lab & Workshop assignment based learning

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

References	
1	Computer Aided Design and Manufacturing By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
2	Fundamentals of Computer Aided Geometric Design by Josef Hoschek, Dieter Lasser Peters, 1993
3	Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

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References	
4	Geometry of Design: Studies in Proportion and Composition by Kimberly Elam, Publisher: Princeton Architectural Press, 2001
5	Sacred Geometry: Philosophy and Practice (Art and Imagination) by Robert Lawlor, Publisher: Thames & Hudson, 1989.

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BVA PRODUCT DESIGN

Semester 4

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Constitution of India & Human Rights	3	2 hr	40	60	100	3
Discipline Core	University Code	Design Ideation	8	Viva & Jury	50	50	100	5
	University Code	Materials and Manufacturing Processes	6	Viva & Jury	50	50	100	4
	University Code	Digital Methods	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Artificial Intelligence /Financial Education & IA	3	1 hr	20	30	50	2
	Value Based	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	1	-	25	-	50	1
			1	-	25			1
		Total	**34**				**700**	**25**

Title of the Course

Course 1: **Design Ideation C-10**		**Course 2:** **Materials and Manufacturing Processes C-11**		**Course 3:** **Digital Methods C-12**	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester
5	150 hrs.	4	120 hrs	3	90 hrs

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Design Ideation (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-PD10**	No. of Credits	**5**
Contact hours	**150 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Materials and Manufacturing Processes

1. Digital Methods

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

CO.1- Develop Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes

CO.2 - Understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.

CO.3- Understanding of different materials. Choose materials based on product requirements. Understanding of how these materials are manufactured for mass production

Content of Course 1 :Design Ideation C-10	**150 Hrs**
Unit –1 Introduction to Research	**50**
Chapter 1 : Introduction to Design process and Design research Methodology - To discuss to design as a means to communicate ideas to multiple audiences through application of product semantics - distinguishing between self- perception and how others read design artefacts. Chapter 2 : Identifying and defining the problem - Analysing information- time, cost, safety, materials, processes, function, appearance, ergonomics Chapter 3: Synthesis- Evaluating and selecting appropriate solutions - Implementing choices and evaluation	
Unit –2 :	**50**
Chapter 1 : Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes. - The Product Brief – Defining the needs, Market trend Chapter 2 : To go through case studies and Examples to understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change Chapter 3: Simple exercises in design creation/recreation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.	
Unit –3 Design Project	**50**
Chapter 1 : Student will be choosing a product need from the life and shall apply the research to find useful solutions Chapter 2 : Student shall develop, design and make the product model using the available facilities in the workshop / explore the possibilities by collaborating with skilled craftsman. Chapter 3:To document the complete research process, making the product at different stages and	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Develop Product ideas - Imagination, People needs, Identification and analysis of samples of good and bad design for sensitization to Design quality/processes	X														
Understand the Design process, Chronological studies for analysis of designed objects/systems/environments and their eclectic evolution through technology change.		x													
Understanding of different materials. Choose materials based on product requirements. Understanding of how these materials are manufactured for mass production			x												

Pedagogy: Lecture presentations, Demonstrations, Design Studio & Workshop assignment based learning

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

References	
1	Design Research: Methods and Perspectives edited by BrendaLaurel
2	Product design: fundamentals and methods by N. F. M. Roozenburg, J. Eekels
3	The Fundamentals of Product Design By Richard Morris

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Materials and Manufacturing Processes (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVA-PD11**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Materials and Manufacturing Processes I

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

CO.1- understanding of structure and properties of different industrial materials and how to use them in the Product Design
CO.2 - Understand the Evaluation and testing of the quality of engineering materials.
CO.3- Understanding of different materials. To choose materials based on product requirements. Understanding of how these materials are manufactured for mass production
CO.4- Knowledge and understanding of the most important manufacturing processes.

Content of Course 2 :Materials and Manufacturing Processes C-11	**120 Hrs**
Unit –1	**30**
Chapter 1 : Introduction: General information, objectives. What is manufacturing? Product attributes, interfaces with other courses. Chapter 2 : Material properties: Nature of materials, stress-strain relationships, hardness, fluid properties, viscoelastic behaviour of polymers. Chapter 3: Engineering materials: Metal alloys, ferrous and non-ferrous materials, polymer technology, thermoplastics, thermo sets, elastomers, ceramics, composite materials	
Unit –2 :	**30**
Chapter 1 : Processes for shapeless materials: Casting fundamentals and processes, casting quality, design aspects, powder metallurgy, rapid prototyping technologies. Chapter 2 : Shaping of polymers, rubber and composites: Polymer melts, extrusion, injection moulding, compression moulding, blow moulding, thermoforming, design aspects, processes for rubber and composites. Chapter 3 Metal forming: Material behavior in metal forming, influence of temperature, friction and lubrication, rolling processes, forging processes, extrusion, wire and bar drawing.	
Unit –3	**30**
Chapter 1 : Joining and assembly: Fundamentals of welding, welding processes, weld quality, weldability, brazing, soldering, adhesive bonding, mechanical assembly, design aspects. Chapter 2 : Manufacturing (support) systems: Numerical control, industrial robots, group technology, FMS, production lines, quality control, metrology, measuring instruments, surface measurement Chapter 3: Summary: Overall overview, guidelines and recommendations, material and manufacturing process selection, last consultancy.	

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Unit – 4	**30**
Chapter 1 : Different Devices used in the Manufacture Industry – Belt Drives, Gear drives, Lathe machines Chapter2 : Introduction to Milling Machine: Principle of milling, types of milling machines. Working of horizontal and vertical milling machines. Milling processes - plane milling, end milling, slot milling, angular milling, form milling, straddle milling, and gang milling Chapter 3: Computer Numerical Control (CNC): Introduction, components of CNC, open loop and closed loop systems, advantages of CNC, CNC Machining centers and Turning centres. **Robots:** Robot anatomy, jointsand links, common robot configurations. Applications of Robots in material handling, processing and assembly and inspection.	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
understanding of structure and properties of different industrial materials and how to use them in the Product Design	**X**							**X**							
Understand the Evaluation and testing of the quality of engineering materials.			**X**												
Understanding of different materials. To choose materials based on product requirements. Understanding of how these materials are manufactured for mass production	**X**														
- Knowledge and understanding of the most important manufacturing processes.			**X**												

Pedagogy: Lecture presentations, Demonstrations, Design Studio & Workshop assignment based learning

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

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References	
1	**Alessi: The Design Factory (Academy Editions)** by Allesandro Mendini, Nonie Niesewand
2	**DeGarmo's Materials and Processes in Manufacturing -** By E. Paul DeGarmo, J. T. Black, Ronald A. Kohser
3	**Industrial Design** by Raymond Loewy
4	**Industrial Design: Materials and Manufacturing Guide** By Jim Lesko
5	

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Model Curriculum

Program Name	**BVA in Design**	Programme core	**PRODUCT DESIGN**
Course Title	**Digital Methods (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSCVAPD12**	No. of Credits	**3**
Contact hours	**90 Hours**	Duration of SEA/Exam	**Viva &Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Pre-requisite(s): Manual and Digital Drafting	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO.1- Understand the product sketching/ Drawing manually as well as digitally and use it in Product Design CO.2 - Understand the association of manual and digital product sketching/ drawing and use it in Product Drawing CO.3- use technology like Wacom to achieve professional results CO.4- Able to make good presentation of the Product Design using the Digital Design knowledge	
Content of Course 2 : Digital Methods C-12	**90 Hrs**
Unit –1	**30**
Chapter 1:Investigative and explorative sketches. To draw mechanical and functional devises Chapter 2 : Sketching and studying Motor vehicles and their Parts to understand the forms and their association with the whole. Chapter 3: Study of Hands and parts of the human body and to understand the importance of Ergonomics.	
Unit –2 :	**30**
Chapter 1: Understanding the AutoCAD work space and user interface using basic drawing, editing, and viewing tools; Chapter 2 : Principles of Interactive Computer Graphics. Chapter 3: Transformation System	
Unit –3	**30**
Chapter 1 : Wire Frame Modelling Chapter 2 : 3D modelling and texturing using surface Modelling Chapter 3: Solid Modelling techniques.	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Understand the product sketching/ Drawing manually as well as digitally and use it in Product Design					x										
use technology like Wacom to achieve professional results					x										
Able to make good presentation of the Product Design using the Digital Design knowledge	X							x							

Pedagogy: Lecture presentations, Computer Lab ,Demonstrations, assignment based learning

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

References	
1	Design Sketching by ErrikOlofsson& Klara Sjolen
2	Design Rendering Techniques by Dick Powell
3	CAD and Rapid Prototype for Product Design
4	Computer Aided Design and Manufacturing By authors; K.LalitNarayan,K.Mallikarjun Rao, M.M.M.Sarkar

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OPEN ELECTIVE SUBJECTS OFFERED UNDER BVA-DESIGN FOR OTHER STREAM STUDENTS IN SEMESTER 1, 2&3

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Model Curriculum

Program Name	**BVA**	Semester	**First Semester**
Course Title	DESIGN FOUNDATION -2D**(Theory)**		
Course Code:	**OE-1.1**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

GENERAL ELECTIVE / SEMESTER 1 / Syllabus of Course 1 :DESIGN FOUNDATION -2D Practical	**45 hrs**
Unit – 1 : Visual Elements & Communication 1	22hrs
Instruction: To engage students to learn the Design Concepts through Design practice and Projects. Individual and Group Assignments are provided to the students to practice. Take home assignments are very essential to allow students to learn from their surroundings. To encourage Classroom activities such as Quiz, Design Competitions, student seminars, exhibitions, Critical and analytical writing. **Chapter No. 1 – Introduction to Design foundation** **Visual communication**- Meaning and associations /A brief discussion using presentation	
Unit – 2 : Visual Elements & Communication 2 (Practical- Learning through Assignments)	23hrs
Chapter No. 2. **study of Shapes & Forms:** Types of Shapes- Study of Organic & Inorganic shapes -To study basic- 3Dimensional Forms- Study of Organic & Inorganic forms. **Chapter No. 3.** **Texture:** Study of Textures in 2D and 3 D **To create simple Design composition ideas using,** 1.Repitition 2. Structure 3. Similarity 4. Gradation 5. Radiation	

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Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2	Basic Design Principles and Practice by Kenneth F Bates
3	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
4	Basic Design Principles and Practice by Kenneth F Bates
5	Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

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CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 1.1**	**Paper Title:**	**DESIGN FOUNDATION 2D**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**

Q.1 What is Visual Communication ? Write in your own words about the importance of Visual Communication in day today life and give and two Examples

OR

What are the differences in Communication and Visual Communication ? Which are the mediums using the Visual Communications effectively and give some Examples of those mediums using Visual Communication

Q2 Draw at-least five different Shapes and Forms from Organic and Inorganic shapes

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**

Q3. Draw any four objects from your every daylife with suitable textures on the surface

Q 4 Draw two designs to representing any two Design Principles

Section-C

Answer all the questions	**Q5=10 / Q6=10**	**20 Marks**

Q5) Match the Following

Q6) short Notes

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Model Curriculum

Program Name	**BVA –Design**	Semester	**First Semester**
Course Title	DIGITAL DESIGN I**(Theory)**		
Course Code:	**OE-1.2**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course 1 : Digital Design I	**45 hrs**
Unit – 1	15 hrs
Introduction : Digital Design is a Computer Lab based Course. This requires proper system configuration and the software **Chapter No. 1 -** Introduction to Graphics Conceptof digital computer, Computer Basics, Hardwareand Software, HardwareSub Modules, VariousPlatforms, Workstations, DedicatedMachines Software, OperatingSystems, BIOS, Firmware Utilities, ApplicationSoftware. **Chapter No. 2** - Elements of a Multimedia Application	
Unit – 2	15hrs
Chapter No. 3 **IMAGEANDFILEFORMATS :**Vectorformat, Pixelformat, FileCompression Image formats, File formats, Filecompression, (Lossyand non lossy compression) **Chapter No. 4.** Properties ofBitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation. **Chapter No. 5.** **COLOR REPRESENTATIONIN COMPUTERS:** RGB,HLS,CMYK,Greyscale, Colourpallets. Graphics packages Image formats, VectorFormats, Pixel format	
Unit – 3	15 hrs
Chapter No. 6 Introductionto Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Usingthe File Browser Basic Photo Corrections **Chapter No. 7.** Working with Selection Tools Layer Basics, Masksand Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, creatinga workspace for painting, UsingColourPalette, PaintingandEditing.	

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Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignments to be given to the student at the end of the Introduction to the Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2	Basic Design Principles and Practice by Kenneth F Bates
3	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
4	Basic Design Principles and Practice by Kenneth F Bates
5	Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 1.2**	**Paper Title:**	**DIGITAL DESIGN I**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**
Q.1 …….. OR **Q2** ……		

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Section-B

Answer all the Questions	Q3=10 / Q4=10	20 Marks

Q3. ……..

Q 4 ……

Section-C

Answer all the questions	Q5=10 / Q6=10	20 Marks

Q5) Match the Following

Q6) short Notes

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Model Curriculum

Program Name	**BVA –Design**	Semester	**Second Semester**
Course Title	**Design Foundation 3D (Theory)**		
Course Code:	**OE-2.1**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course : 1 Design Foundation 3D	45hrs
Unit – 1	23hrs
Chapter No. 1. **study of 3 Dimensional forms:** Study of Organic & Inorganic forms - To create Basic Geometrical forms such as Cube, Pyramid, Sphere, Cone, Cylinder etc. using different materials such as Clay, Plaster and paper boards, Wire, etc **Chapter No. 2.** To study complex / hybrid and fusion of 3Dimensional Organic & Inorganic forms. To learn to create designs using Polyhedral Structures and planes	
Unit – 2	22hrs
Chapter No. 3.	

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• To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color. **Chapter No. 4** • Texture study in 3 dimensions : To create natural and manmade textural surfaces on Clay, POP etc. **Chapter No. 5.** • Study of Colour: To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast etc To create colour compositions using different colour schemes like; Color Harmony / colour balance complementary, warm, cool etc.in 3-dimensional Design	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2	Basic Design Principles and Practice by Kenneth F Bates
3	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
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CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 2.1**	**Paper Title:**	**Design Foundation 3D**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**
Q.1 …….. OR **Q2** ……		

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**
Q3. …….. **Q 4 ……**		

Section-C

Answer all the questions	**Q5=10 / Q6=10**	**20 Marks**
Q5) Match the Following **Q6) short Notes**		

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Model Curriculum

Program Name	**BVA –Design**	Semester	**Second Semester**
Course Title	**Digital Design II (Theory)**		
Course Code:	**OE-2.2**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course : 1 Design Foundation 3D	**45 hrs**
Unit – 1	22hrs
Chapter No. 1 • Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations. **Chapter No. 2** • Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing, Artistic Filters. **Chapter No. 3** Abstract Design-Creating Abstract and Thematic Designs, Creating Abstract Brushes, Multilayered Background Design using Blend Modes	
Unit – 2	23 hrs
Chapter No. 4. • Filters and its Use- Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends **Chapter No. 5.** • .Text Design-Creating work paths, Warping Text, Applying filter effects, Perspective transformation of text, SFX in text, Masking, Bonsai. **Chapter No. 6.** Contemporary and Hi –Tech Interface Design. Studying different interfaces, Working with multilayered colour blend. To learn Props and Material design.	

Pedagogy: Lecture Presentations, Computer Lab, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and	20

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the Formative Marks shall be arrived to each student	
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte (Hardcover - May 2001)
2	Envisioning Information by Edward R. Tufte (Hardcover - May 1990)
3	Visual Explanations: Images and Quantities, Evidence and Narrative by Edward R. Tufte
4	Basic Design Principles and Practice by Kenneth F Bates
5	Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

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CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 2.2**	**Paper Title:**	**Digital Design II**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**

Q.1 ……..

OR

Q2 ……

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**

Q3. ……..

Q 4 ……

Section-C

Answer all the questions	**Q5=10 / Q6=10**	**20 Marks**

Q5) Match the Following

Q6) short Notes

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Government of Karnataka

Model Curriculum

Program Name	**BVA –Design**	Semester	**Third Semester**
Course Title	**Drawing for Designers (Theory)**		
Course Code:	**OE 3.1**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course : 1 Drawing for Designers	**45 hrs**
Unit – 1	15hrs
Chapter 1 : Introduction to drawing techniques, skills, and concepts using various black and white media. To understand the History of Illustration, Indian, European & Far eastern **Chapter 2** :Emphasis on perspective, construction of the human figure, and principles of shading as they pertain to the illustration. Study from real life & Out door studies of people, places and things. **Chapter 3 :**To study and practice Elements & Principles of Composition as required for Book & Magazine / other story based Illustrations. To learn Narrative Elements, Visual representations simplifications etc	
Unit – 2	15hrs
Chapter 1 To study the values and Visual qualities of traditional narrative styles (ex: Miniature Art) from India **Chapter 2** : . and synthesize the same for Book /magazine /other illustration purpose. To learn the process, Visual quality and meaning and spirit of the Miniature tradition. **Chapter 3 :**To study different mediums & techniques of Illustration, use of mixed media and alternative materials for image construction. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more.	
UNIT 3 :	15 hrs
Chapter 1 : Understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. **Chapter 2** : To ideate / conceptualize a Project Ex: story Book Illustration for Children / Comic Book etc	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and	20

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the Formative Marks shall be arrived to each student	
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte (Hardcover - May 2001)
2	Envisioning Information by Edward R. Tufte (Hardcover - May 1990)
3	Visual Explanations: Images and Quantities, Evidence and Narrative by Edward R. Tufte
4	Basic Design Principles and Practice by Kenneth F Bates
5	Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 3.1**	**Paper Title:**	**Drawing for Designers**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**
Q.1 …….. OR **Q2** ……		

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**
Q3. …….. **Q 4** ……		

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Section-C

Answer all the questions	Q5=10 / Q6=10	20 Marks

Q5) Match the Following

Q6) short Notes

Government of Karnataka

Model Curriculum

Program Name	**BVA –Design**	Semester	**Third Semester**
Course Title	**Handicraft Design (Practical)**		
Course Code:	**OE 3.2**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course : Handicraft Design – Practical	**45 hrs**
UNIT 1 : INTRODUCTION TO CRAFT	15 hrs
Chapter 1 : Introduction to Crafts of India. Channa Pattana Toys, Bamboo and Cane Crafts, Textile Crafts, Pottery and Terracotta Crafts, Leather Crafts etc **Chapter 2:** Case studies of different Craft, Background, Community **Chapter 3**: Craft Materials and Techniques and Professions	
UNIT 2 : FIELD VISIT	15hrs
Chapter 1 : Understanding the Community, Geography, Culture **Chapter 2:** Visiting a Local Craft Community **Chapter 3 :**Learning to do Craft Documentation	
UNIT 3 : HANDS ON EXPERIENCE OF CRAFT	15 hrs
Chapter 1 : Choose one Craft for Hands on Experience. Study of materials and Techniques. Completing one craft with details and finishing Chapter 2 : Documentation of the complete Research process and Final outcome	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

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Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Handmade in India: A Geographic Encyclopedia of Indian Handicrafts by Aditi Ranjan, M. P. Ranjan
2	Arts and Crafts of India (Arts & Crafts)Ilay Cooper (Author) &John Gillow (Author)
3	The Glory of Indian Handicrafts Author: Chattopadhyay, Kamaladevi Publisher: Indian Book, New Delhi
4	**Pedagogy :**Lecture Presentation – Practical classes –Demonstrations –Practice

CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 3.2**	**Paper Title:**	Handicraft Design		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Hands on Practical Examination	**Q1=10 / Q2=10**	**30 Marks**
Q.1 ……..		
OR		
Q2 ……		

Section-B

Hands on Practical Examination	**Q3=10 / Q4=10**	**30 Marks**
Q3. ……..		
Q 4 ……		

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Model Curriculum

Program Name	**BVA –Design**	Semester	**Third Semester**
Course Title	Art appreciation **(Theory)**		
Course Code:	**OE 4.1**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

	45 hrs
UNIT 1 : Introduction to Art Appreciation	15 hrs
Chapter 1 : Introduction to Art as a phenomenon to articulation, creation and communication of visual experiences, ideas and thoughts **Chapter 2** : Hands on practice on simple art forms in different mediums and techniques **Chapter 3 :**Introduction to other forms of experience such as Sonic Art/ Sound Art, Light and Video Art etc.	
UNIT 2 : Art & New Media	15 hrs
Chapter 1 To discuss Art and its association to other visual mediums like Art and theater and Architecture **Chapter 2 :**To discuss the association of ArtCinema, **and** Animation, **Chapter 3**: Arts and Crafts of India – Hands on practice on any Craft	
UNIT 3 :	15 hrs
Chapter 1 : To discuss, relation between the Art and the society **Chapter 2 :**Art as Regional and global cultural phenomenon. **Chapter 3 :**Art Gallery or Art Museum visit and to submit a Documentation	

Pedagogy: Lecture Presentations, assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments One writing Assignment to be given to the student at the end of the	20

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Introduction to the each Chapter and one practical assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	
Project: One Project on any topic area of Art appreciation	10
Art related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Preble, Preble&Frank .Prebles' Artforms with MyArtsLab . Edition: 11th . Publisher: Pearson/Prentice Hall . Year: 2014. ISBN: 9780205989331 Edition/Copyright: 11TH Published Date: 2014 - Print version

CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

Paper Code:	**OE 4.1**	**Paper Title:**	**ART APPRECIATION**		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**
Q.1 …….. OR **Q2** ……		

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**
Q3. ……... **Q 4** ……		

Section-C

Answer all the questions	**Q5=10 / Q6=10**	**20 Marks**

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Q5) Match the Following

Q6) short Notes

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Model Curriculum

Program Name	**BVA –Design**	Semester	**Third Semester**
Course Title	**Photography(Practical)**		
Course Code:	**OE 4.2**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hours**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Syllabus of Course : Photography	**45 hrs**
UNIT 1 :Introduction	15 hrs
Chapter 1 : Introduction to Photography – History and evolution. To discuss some of the best photographers and their works **Chapter 2** : Characteristics of light , Spectrum, Color Temprature. Camera - structure and function of camera. Exposure – focusing, aperture, shutter speed. Depth of field **Chapter 3 :**Types of cameras ,Lenses and their function ,Types of lenses and their use. Characteristics of lens, lens speed, covering power and other features.	
UNIT 2 : Art & New Media	15hrs
Chapter 1 : Lighting techniques ,Kinds or lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds or lilt 'I' lor B& \V and colour photography. **Chapter 2** : Types of Films and film speeds, Photography Paper - developing and printing Accessories used in photography **Chapter 3 :** Digital photography, optical system, power system, memory storage, resolution.	
UNIT 3 :	14 hrs
Chapter 1 : Understanding exposure and controls, Flash and lighting. Transferring images to PC file formats, managing digital pictures. To create a port folio on different themes using the above knowledge. **Chapter 2** : To understand the basic principles of Art photography, Commercial photography, journal photography and exercises	

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Chapter 3 : Photography Project by Student in their interested topic	

Pedagogy: Lecture Presentations, assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Practical Assignments Practical Assignment to be given to the student at the end of the Introduction to the each Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	**40 Marks**
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Preble, Preble&Frank .Prebles' Artforms with MyArtsLab . Edition: 11th . Publisher: Pearson/Prentice Hall . Year: 2014. ISBN: 9780205989331 Edition/Copyright: 11TH Published Date: 2014 - Print version

CBCS Question Paper Pattern for UG Semester
DSC, DSEC &OEC

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Paper Code:	**OE 4.2**	**Paper Title:**	**Photography** Practical		
Duration of Exam	**2 Hours**			Max Marks	**60**
Instruction:	**Answer all the sections**				

Section-A

Answer all the questions	**Q1=10 / Q2=10**	**20 Marks**

Q.1 ……..

OR

Q2 ……

Section-B

Answer all the Questions	**Q3=10 / Q4=10**	**20 Marks**

Q3. ……..

Q 4 ……

Section-C

Answer all the questions	**Q5=10 / Q6=10**	**20 Marks**

Q5) Match the Following

Q6) short Notes

BACHELOR OF VISUAL ARTS- BVA IN

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PAINTING / APPLIED ARTS / SCULPTURE / GRAPHICS (PRINT MAKING) / ART HISTORY

Model Curriculum

Name of the Degree Program: **Bachelor of VISUAL ARTS**

Discipline Core: Visual arts

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

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

1.Students are exposed to the Visual arts by learning the basics of various arts and focused deeper learning in the chosen field.

2.The practice of Practical, Daily sketches from life, Journal, History ofArt, along with the other compulsory papers equip them to tune their skills and be able to apply needfully.

3.The practical's in the 8 semesters build abilities to recognize their potentials, value heritage and at the same reciprocate to the contemporary times

4.History of art will help in understanding the changes each of these fields has undergone over the centuries. It will empower the students to pursue research and documentation, apart it will make them able to critically evaluate their own performances as well as that of the others.

5. The technical theories will bring in technical understanding with deeper awareness.

6. The versatility of the field provides job opportunities in various sectors in which creative visualizing and creative thinking is required. It will also equip them to be independent artists and also to generate jobs.

Assessment:

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40%	60%
Practical	50%	50%
Projects	50%	50%
Experiential Learning (Internships etc.)	100%	

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Semster	Title /Name ofthe course	Program outcomes that the course addresses (not more than 3 per course)	Pre-requisite course(s)	Pedagogy	Assessments
1	Foundation in Visual Arts	**1.Observational Drawings:** The objective of this is to build a sensitive coordination between eyes, hands, seeing, touchingetc. Introduction to rendering skills and techniques. **2.BasicDesign:**Technical aspects of design and construction Introduction to tools and methodology to produce a work of art. Calligraphyis introduced. **3.Art history** Introduction to Indian art. It will make aware of one's inheritances, growth of regional, national and international art practices. Holistically building an understanding of Art as a reflection of society at the core.	1Aptitude in drawing and rendering 2Language ability	1Studio practice 2Lecturer 3Demonstration/	Continuous assessment + Semester end Jury/Viva
2	Foundation In Visual Arts	1. **Observational Drawing:** helps to promote deeper and keener observations along with rendering skills It is largely to develop finer perception. It is the initial step in understanding the intricacy of visual languages Aims to build visual vocabulary. **2 Basic Design** Involvement of technical abilities like: touch, construct, build, tear and paste, assemble, help to relate to the multiple materials and media. Soft skills help them understand technology as a media. **3 Art History** Brief introduction to the art forms of World Art from Pre-Historic time to Contemporary, focused on Europe. All of the above will gradually help them choose their specializations/preferences		1Studio practice 2Lecturer 3Demonstration/	Continuous assessment +Semester end Jury/Viva
3	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	**Introduction to the chosen specialization** The outcome of this learning will introduce various materials, media and techniques along with basics of the fundamental elements of the specific field and the Visual arts in general	Passing 2sem Aptitude in the chosen specialization	1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva

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4	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	**Exploration of the various possibilities- material, techniques and visual language as a media of expression in the chosen field of specialization.** In the technical application courses the use of various tools and techniques will be learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
5.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Understanding of the different types of art schools, techniques that existed in the past including Folk and tribal art. **This is to involve the students to value the inheritance which is the intrinsic of Indian art.** Exploring newer material, subjects and applications is learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
6.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	**Widening of the art language with its practical application be it personal or public.** This could be by introducing many applications like mural painting, public art, monumental sculpture, Techniques of fine art photography etc.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
7.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice, To emphasize on individual language in the chosen specialization. Project: From basic designing to final execution of the project inclusive of writing content, application and proposals. Finally to be able express and communicate using various elements of their chosen field.		1Studio practice 2Lecturer 3Demonstration/ Critique/outdoor studies	Continuous assessment + Semester end Jury/Viva
8.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice To emphasize on individual language in the chosen specialization Dissertation: Survey Documentation Data collection, Research and the presentation of the findings. Preparation to step into the field professionally.		1Studio practice 2Lecturer 3Demonstration/ Critique/outdoor studies	Continuous assessment + Semester end Jury/Viva

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

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

History of Art specialization will bring in the theoretical aspects of the practical practices of Fine arts It will bring in the deep relation of Art and Society that has existed in the centuries. Along with this the various

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philosophies involved will be dealt with in detail. This will empower the students to pursue research and documentation. This is the most needed aspect of any Visual art institution



Curriculum Structure for the Undergraduate Degree Program

BVA

Total Credits for the Program: 190

Starting year of implementation: 2021-22

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

Program Articulation Matrix:

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

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

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

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FOUNDATION STUDIES COURSE MATRIX

SEMESTER I

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
					IA	Exam	Total	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
Open Elective (OE)	University Code	Open Elective 1	3	2 hr	40	60	100	3
Discipline Core	University Code	History of Art I (Theory)	4	2 hr	40	60	100	3
	University Code	Observational Drawing - I (Practical)	10	Viva & Jury	100	100	200	6
	University Code	Basic Design I (Practical)	7	v Viva & Jury	50	50	100	4
Skill Enhancement Courses(SEC)	**Skill Enhancement Courses(SEC)**	Digital Fluency	2	1hr	20	30	50	2
	Value Based	YOGA (1) (0+0+2)	1	-	25	-	50	1
		Health &Wellness(1)	1	-	25			1
		Total	**36**				**800**	**26**

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Model Curriculum

Program Name	**BVA Painting, Sculpture, Applied Arts, Graphics(Print Making) Art History**	Semester	**First Semester**
Course Title	**Observational Drawing I (Practical)**		
Course Code:	**DSC-1**	No. of Credits	**6**
Contact hours	**180 Hours**	Duration of SEA/Exam	**Display/Viva/Jury**
Formative Assessment Marks	**100**	Summative Assessment Marks	**100**

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

Course Outcomes (COs):

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

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

1**.** It will bring in keen observation and grasping abilities. It aims to develop an understanding to transfer tactile and visual perception on to linear format.

2. It will equip them with rendering skills and hand grip is learnt.

3. Course also provides opportunity to learn from the interdisciplinary domains

4. This course allows students to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and representational skills.

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

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

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

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

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Title of the Course: BVA Semester I

Course 1 Observational Drawings		Course 2 Basic Design		Course 3 History of Art	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Theory credits**	**Number of Lecture hours/semester**
6	**180**	**4**	**120**	**3**	**45**

Content of Course 1 Observational Drawing -I	**180Hrs**
Unit –1 Drawing	60
Chapter No. 1 sketches to drawing of human forms, animals in movement, simple portrait studies along with **Chapter No. 2** Detailed studies from organic and inorganic forms **Chapter No. 3** drawing of architectural structures, machinery, day-to-day utilities etc.	
Unit –2Nature Study	60
Chapter No. 4. Studies in details and simplification, study of plants its details for Ex. grass, flowers, fruits on the plants. **Chapter No. 5.** Line drawing to mass drawings to develop an understanding of light & shade, character of nature and the like are to be done with the study of Trees. **Chapter No. 6.** Some studies in landscapes. (Pen & ink, Poster colors, Pencil, water color, charcoal, pastel) The basics of color are introduced.	
Unit –3 Still life	60
Chapter No. 7 Study of objects placed formally. Mono colors in various media **Chapter No. 8.** Study of objects from natural settings like the classroom corner, study table, store room etc **Chapter No. 9.** Multicolor studies of objects to understanding of composition, color and its properties, shape, form, contrast so forth.	

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

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

BVA SEMESTER 1

Government of Karnataka

Model Curriculum

Program Name	**BVA Painting, Sculpture, Applied Arts, Graphics(Print Making) Art History**	Semester	**First Semester**
Course Title	**Basic Design -I (Practical)**		
Course Code:	**DSC-2**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Display/Viva/Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Content of Course 2 -Basic Design -I	**120 Hrs**
Unit –1 Clay Modeling 3D	40
Chapter No. 1 Explore the nature of form, geometric shapes, by using various materials like the Paper, board, etc. Introduction to the use of simple tools and techniques will be carried out. **Chapter No. 2**Mass, organic and inorganic forms by using clay, thermocol, soap, wire, **Chapter No. 3**Construction of simple forms in reference to nature. POP is introduced	
Unit –2Printing	40
Chapter No. 4. Printing in fine arts is primary understanding of repetitive patterns, which are commonly used in creating effective printing images. **Chapter No. 5.** Impressions with the help of easily available materials like leaves, vegetables, wood, etc. Stencil cuts are also part of the study.	

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Chapter No. 6. Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns	
Unit –3Calligraphy	40
Chapter No. 7 Simple calligraphic strokes in pencil to understand principles of spacing Introduction to types of pencils	
Chapter No. 8. The layout and basic construction of letter and forms are practiced. Ink is introduced.	
Chapter No. 9. Different characters and fonts are practiced. Multi color is practiced.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

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

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Government of Karnataka

Model Curriculum

Program Name	**BVA**	Semester	**First Semester**
Course Title	**History of Art I(Theory)**		
Course Code:	**DSC-3**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Content of Course 3 – History of Art I	**45Hrs**
Unit –1 History of Indian Genre	15
Chapter No. 1 Pre-historic Art in India : Introduction to Bhimbetka and related sites	
Chapter No. 2 Beginning of Civilization: Indus-Valley Culture-Harappa, Mohenjo-Daro, Lothal etc	
Chapter No. 3 Development of Early Buddhism and Symbolic depictions of the Buddha.	
Unit –2 Buddhist /Hindu Art & Architecture	15
Chapter No. 4. Development of Buddhist Sculpture and Stupa, Rock Cut Architecture, Murals at Ajanta.	
Chapter No. 5. Foundations of the Hindu Art and Architecture: Gupta and related periods from 300CE	
Chapter No. 6. Introduction to Regional Schools: Chalukya, Pallava, Rashtrakuta, Chola Temples and Bronzes, Hoysala, Khajuraho, Odisha, Gujarat Schools.	
Unit –3 Painting schools	15
Chapter No. 7 Introduction to origin and development of miniature school-Manuscripts, Rajasthani and Mughal Traditions	
Chapter No. 8. South Indian traditions: Vijayanagar School and Mysore-Tanjore paintings	
Chapter No. 9. Introduction to Colonial Art.	

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

Formative Assessment

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

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BACHELORS OF VISUAL ARTS –BVA

SEMESTER II

Course 4 Observational Drawings-II		Course 5 Basic Design -II		Course 6 History of Art	
Number of Practical Credits	**Number of Teaching hours/semester**	**Number of Practical Credits**	**Number of Teaching hours/semester**	**Number of Theory credits**	**Number of Lecture hours/semester**
6	**180**	**4**	**120**	**3**	**45**

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BACHELORS OF VISUAL ARTS –BVA

SEMESTER II

	Subject Code	**Title of the Paper**	**Instruction hrs/week**	**Duration of Exam (hrs)**	**Marks**			**Credits**
					IA	**Exam**	**Total**	
Ability Enhancement Compulsory Courses	University Code	Language I	4	2 hr	40	60	100	3
	University Code	Language II	4	2 hr	40	60	100	3
	University Code	Environmental Studies	2	2 hr	40	60	100	2
Open Elective	University Code	Open Elective	3	2 hr	40	60	100	3
Discipline Core	University Code	History of Art II (Theory)	4	2 hr	40	60	100	3
	University Code	Observational Drawing - II (Practical)	10	Viva & Jury	100	100	200	6
	University Code	Basic II (Practical)	7	Viva & Jury	50	50	100	4
Skill Enhancement Courses(SEC)	**Value Based**	YOGA (1) (0+0+2)	1	-	25	-	50	1
		Health &Wellness(1)	1		25	-		1
		Total					**850**	**26**

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Government of Karnataka

Model Curriculum

Program Name	**BVA Painting, Sculpture, Applied Arts, Graphics (Print Making) Art History**	Semester	**Second Semester**
Course Title	**Observational Drawing -II (Practical)**		
Course Code:	**DSC-4**	No. of Credits	**6**
Contact hours	**180 Hours**	Duration of SEA/Exam	**Display/Viva/Jury**
Formative Assessment Marks	**100**	Summative Assessment Marks	**100**

Content of Course 1 Observational Drawing -II	**180Hrs**
Unit –1 Drawing	60
Chapter No.1 Exercises of drawing human figures in groups, organic forms/landscapes. **Chapter No. 2** Drawings of machineries and of floral designs from Indian paintings. It may be exercises in detail **Chapter No. 3**. Study from Indian classical sculptures- like jewellery and design.	
Unit –2 Pictorial Composition	60
Chapter No. 4. Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc **Chapter No. 5.** To create simple compositions to simple jataka/Panchatantra narratives Use of different but naturally available colors. **Chapter No. 6.** Paintings are to be executed with simple subjects from the surroundings Use of poster colors, Watercolors and Acrylic colors etc	
Unit –3 Portraiture	60
Chapter No. 7 Study specifically related to the 'head' which would mean the observation of head in different angles. Pencil drawings **Chapter No. 8.** Studies of the sitter to understand proportion, structure, expression in color- Poster colors water colors **Chapter No. 9.** Study of self-portraits, of the family & friends in simple drawing can be done. A visual collection of different portraits in different media can be	

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encouraged.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

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

Government of Karnataka

Model Curriculum

Program Name	**BVA Painting, Sculpture, Applied Arts, Graphics (Print Making) Art History**	Semester	**Second Semester**
Course Title	**Basic Design -II (Practical)**		
Course Code:	**DSC-5**	No. of Credits	**4**
Contact hours	**120 Hours**	Duration of SEA/Exam	**Display/Viva/Jury**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Content of Course 2 -Basic Design -II	**120Hrs**
Unit –1 Clay Modelling	40
Chapter No. 1 Sketches to make 2D and 3D sculptures	
Chapter No. 2 Building the armature to make permanent sculpture.	
Chapter No. 3.Molding and casting in plaster	
Unit –2 Soft Skills	40
Chapter No. 4. Students will learn to use the tools and techniques of digital painting produce artwork with applications to the various fields	
Chapter No. 5.drawing skills and the traditional drawing concepts of basic composition, using shadow and highlight to create the illusion of volume, and the use atmospheric and linear perspective to create the illusion space	
Chapter No. 6.A comprehensive course on digital computer painting techniques. Using of	

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computer drawing software. The basics of digital painting software. Create solid sketches, Color, shade and highlight	
Unit –3 Typography	40
Chapter No. 7 Basic Typography construction of basic letter forms– Type Terminology & design color, optical and mechanical spacing with type or letter form for visual message type specification for design. Hand drawn rough visuals, using various instruments along with basic design software tools of computer. **Chapter No. 8** In-depth understanding of design elements such as typography, color layout, image and symbol/logo/icon, will be explored. **Chapter No. 9**Understandings of conceptualizing and designing corporate identity, other communication materials.	

Pedagogy Lecture presentations, Demonstrations, Assignment based learning

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

Government of Karnataka

Model Curriculum

Program Name	**BVA**	Semester	**First Semester**
Course Title	**History of Art II(Theory)**		
Course Code:	**DSC-3**	No. of Credits	**3**
Contact hours	**45 Hours**	Duration of SEA/Exam	**2 hrs**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Content of Course 3 – History of Art II	**45 Hrs**

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

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

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

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Model Curriculum of BVA in Painting

3rd & 4th Semester

Karnataka State Higher Education Council

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Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– PAINTING DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Pictorial Composition - 1(5)	180	-	75	75	150	5
02	Drawing from life -1 (4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam 60	100	3
OPEN ELECTIVE - OE							
04	Visual Art –Painting 3 (3)	90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

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Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	**Pictorial Composition - 1(practical)**			
Course Code:	**DSC-VA7**		Total Marks	**150**
Contact hours	**180 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks	**75**		Summative Assessment Marks	**75**

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

- ❖ Imparting knowledge with Practical Assignments on Indian Traditional Miniature art.
- ❖ Explore charcoal, pencil and conte in object-based compositions.
- ❖ Enhancing the skill of using colours and compositional values.'
- ❖ Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- ❖ Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- ❖ Creative drawing composition. Sketches in direct colour with brushes.
- ❖ Study of portraits done by old masters and recreating them through personal interpretations.
- ❖ Increase patience and philosophical values through art.
- ❖ Improves emotional intelligence by using colour & forms.
- ❖ Display and Discussion with mentors.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents	**180 Hrs**

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

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To know the colour theory in advanced level

Scope: In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.

It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.

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

Learning Objectivities:

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

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

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

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

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

References	
1	*Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore

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References	
2	* Thinking Straight on Modern Art - Henry Rankin Poore
3	*Oil & Acrylic by Walter Foster Creative Team iv. Mastering Oil Painting by Walter Foster Creative Team
4	*CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION (These articles were all written over a period of years between 1968 and 2010 on scraps of Paper) *
5	Creative Thinking For Dummies By David Cox* http://www.smashingmagazine.com/tag/usability/http://painting.answers.com/abstract

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Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Third Semester**
Course Title	**Drawing From Life -1(practical)**			
Course Code:	**DSC-VA8**		Total Marks	**100**
Contact hours	**120 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks	**50**		Summative Assessment Marks	**50**

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

- Explore charcoal, pencil and cont in object-based compositions.

  Enhancing the skill of using Verities of Black and White Media and compositional values.
- Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- Creative drawing composition. Sketches in direct B/w or Mono colour with brushes.
- Study of portraits done by old masters and recreating them through personal interpretations. Increase patience and philosophical values through art.
- Display and Discussion with mentors. *Anatomical Head study of Different age groups, partial study of face using real /plaster models.
- Perspective study of head from 360-degree angle and the parts of the face.
- Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures.
- Emphasis is given on the process of drawing, study and experimentation of the medium

Course Description:

This course is focused on Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face. Second part of the Course is focused on Full figure study, partial study of the body, 360-degree angle

Perspective study of the model posing in different postures. Both drawing (Pencil, charcoal etc) and painting (pastels and water colour or any mediums are used as mediums. Emphasis is given on the process of drawing, study and experimentation of the medium

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Contents	120 Hrs

A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness and its contemporary needs.

Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.

Scope: Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a "work of art "in its own right with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.

Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.

Guideline: Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.

An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g. Durer, Rembrandt, Ingres, Mughal, Rajput landscape etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element. To encourage the use of studio studies to create complete drawings as a work of art (an introduction).

Learning Objectives:

*Head Study; Construction of the skill: planes and masses of the head, bust from different angles and eye levels: adding of details and finishing.

*After completing this Course students are capable of drawing portrait of a live model.

*Students can capture the mood of the seated model and transfer it in their painting.

*Students will perfect in drawing in unusual angles and perspectives and projects

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

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	25%
Pictorial Composition Projects	15%

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Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

References
*The artists complete guide to Drawing the Head by William L. Maughan *Drawing the Human Head. by Burne Hogarth *Action Anatomy by Takashi Iijima *How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman. *Portraits by Vasudeo Kamath (with Demo DVD) *Masterful Portrait Drawing, 2017.by Mau-Kum-Yim& Irish Him *Keys to painting better portraits by Poster Caddell. *Figure study made easy by Aditya Chari. *The art of drawing & painting portraits: Create realistic heads, faces, & features in pencil, pastel, oil & acrylic by Collectors Series.

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Model Curriculum

Program Name	**BVA in Painting**	**Semester**	**Third Semester**
Course Title	**History of Indian Genres - 3 (Theory)**		
Course Code:	**DSC-VA9**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- Students will get a comprehensive knowledge about the visual art and its wide scopes.
- The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- Study of Representation of formal, pictorial and visual elements;
- Study of portraiture.
- Iconography; in a broader perspective.
- Landscapes and still-lives
- Secular themes in Indian miniatures,
- Narratives and architectonic sculptures in Indian sculptures.
- J J School of Art- and influence of varied genre.
- Eclecticism in British Company school and J.J.School of arts
- Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)

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- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	**45 Hrs**

UNIT:01

1. Study of Representation of formal, pictorial and visual elements.
2. Study of portraiture.
3. Iconography; in a broader perspective.
4. Landscapes and still-lives

UNIT:02

1. Narratives and architectonic sculptures in Indian sculptures
2. Secular themes in Indian miniatures,

UNIT:03

1. J J School of Art- and influence of varied genre.
2. Eclecticism in British Company school and J.J.School of arts

UNIT:04

1. Politics of Image in connection social history, before and after independence
2. Industrial and Technological role within the picture frame.
3. Popular forms in expression (advertisements, posters, popular media)

Learning Objectives:

- Students will understand once the course is completed:
- The importance of genre of Indian Art
- The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art
- Indian miniature: secular themes and their importance in the making of Indian Art as a whole.
- In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others.

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

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

References	
1	Elements of Hindu Iconography-T.AGopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co-operation with the Dept. of Archaeology, 1937
8	Kramrisch, Stella (1994). Exploring India's Sacred Art. Motilal Banarsidass. ISBN 978-81-208-1208-6.
9	Yazdani, Gulam. The Early History of the Deccan, Parts 7–9 (Oxford: 1960).
10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendour of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81-7017-267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7

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References	
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. ArtibusAsiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. Company Paintings: Indian Paintings of the British Period. London: Victoria and Albert Museum, 1992. ISBN 0944142303.
21	Welch, Stuart Cary. Room for Wonder: Indian Court Painting during the British Period, 1760–1880. Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, Forgotten Masters: Indian Painting for the East India Company, 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak , Steven (1997). Indian court painting, 16th-19th century.. New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer ArtibusAsiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India (1992), pp. 3–391.
25	Wall Paintings of The Western Himalayas, by Mira Seth. Publications Division. 1976.
26	Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.
27	Punjab Painting - Study in Art and Culture, by R P Srivastava. Abhinav Publications. 1983. ISBN 0-391-02560-0.

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Model Curriculum

Program Name	**BVA in Painting**	**Semester**	**Third Semester**
Course Title	**Visual Art- Painting-3 (3) (practical)**		
Course Code:	**OE-03**	Total Marks	**100**
Contact hours	**52 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

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

- Extension of painting studio works to the Printmaking/ Sculpture/Ceramics/Animation /Photography/Folk Art/ at the level of concepts, themes and forms. Or any available courses in the institute.
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy.
- Students will explore various sculptural media including clay and mixtures of clay, earthen elements, powders and water. Exercise with 2D and 3D forms.
- Understanding of excellent electrical insulation. etc.
- Understanding of Digital Soft wares and their tools with relevant themes.
- Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography, and darkroom practice.
- Understanding of –Rooted in traditions, community, expressing identity, community values and aesthetics. Practice with any Indian folk painting methods and materials as well with contemporary medium.

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

This course is focused on Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face. Second part of the Course is focused on Full figure study, partial study of the body, 360-degree angle. Perspective study of the model posing in different postures.

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Contents	45 Hrs

A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness and its contemporary needs.

Scope: Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.

Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a "work of art "in its own right with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.

Guideline: An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g.Durer, Rembrandt, Ingres, Mughal, Rajput landscape etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element. To encourage the use of studio studies to create complete drawings as a work of art (an introduction).

Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.

Learning Objectives:

Both drawing (Pencil, charcoal etc) and painting (pastels and water colour or any mediums are used as mediums. Emphasis is given on the process of drawing, study, and experimentation of the medium.

Understanding of painting/portrait/landscape/ Folk Art/ media, processes, techniques, and tools. Translating their artistic vision into two/ three dimensional. Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

*Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.

*Head Study; Construction of the skull: planes and masses of the head, bust from different angles and eye levels: adding of details and finishing.

*After completing this Course students are capable of drawing portrait of a live model.

*Students are capable of capturing the mood of the seated model and transfer it in their painting.

*Students will perfect in drawing in unusual angles and perspectives and projects

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

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

References	
1	https://www.printmaker.com/links.html
2	www.info@lightspacetime.art
3	https://www.oberlo.in/blog/free-animation-software
4	https://indianfolkart.org/52-ifa/
5	https://leverageedu.com/blog/traditional-art-forms-of-india/
6	https://en.m.wikipedia.org/wiki/Applied_arts
7	https://en.m.wikipedia.org/wiki/Ceramic
8	https://en.m.wikipedia.org/wiki/Printmaking
9	https://en.m.wikipedia.org/wiki/Photography
10	https://en.m.wikipedia.org/wiki/Indian_art
11	https://en.m.wikipedia.org/wiki/Folk_art

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PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**PICTORIAL COMPOSTIOIN -1(5)** *Drawing *Interior *Exterior *Composition	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic/Digital media	10 works
2	**DRAWING FROM LIFE -1 (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**OE-03 (3)**	Medium as per course	10 works
4	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**32**

NOTE:

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

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

2. 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%

NOTE: FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

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Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– PAINTING DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Pictorial Composition - 2(5)	180	-	75	75	150	5
02	Painting from life -2 (4)	120	-	50	50	100	4
03	Survey of Indian Sculpture -3(3)	45	2 hours	40	Exam 60	100	3

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Model Curriculum

Program Name	**BVA in Painting**		**Semester**	**Fourth Semester**
Course Title	**Pictorial Composition - 2 (practical)**			
Course Code:	**DSC-VA10**		Total Marks	**150**
Contact hours	**180 Hours**		Practical No. of Credits	**05**
Formative Assessment Marks		**75**	Summative Assessment Marks	**75**

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

- Imparting knowledge with Practical Assignments on Indian Traditional Miniature art.
- Explore charcoal, pencil and conte in object-based compositions.
- Enhancing the skill of using colours and compositional values.
- Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- Creative drawing composition. Sketches in direct colour with brushes.
- Study of portraits done by old masters and recreating them through personal Interpretations.
- Increase patience and philosophical values through art.
- Improves emotional intelligence by using colour & forms.
- Display and Discussion with mentors.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents	**180 Hrs**

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

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To know the colour theory in advanced level

Scope: In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.

It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.

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

Learning Objectives:

- Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.
- Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.
- Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of colour and textural values.

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

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

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References	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team iv. Mastering Oil Painting by Walter Foster Creative Team
4	CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION (These articles were all written over a period of years between 1968 and 2010 on scraps of Paper)
5	Creative Thinking For Dummies By David Cox
6	Notes of the techniques of paintings by Hilaire Hilder
7	A manual of painting material and technique by Mark David Goattsegen.
8	Oil painting in progress by Mouse Soyer.
9	http://www.smashingmagazine.com/tag/usability/
10	http://painting.answers.com/abstract.

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Model Curriculum

Program Name	**BVA in Painting**	**Semester**	**Fourth Semester**
Course Title	**Painting from Life - 2 (practical)**		
Course Code:	**DSC-VA11**	Total Marks	**100**
Contact hours	**120 Hours**	Practical No. of Credits	**04**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

- Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures.
- Painting pastels and water colour or any mediums are used as medium. Emphasize is given on the process of Painting, application of colours, layers, Tonal judgements and other technical
- study and experimentation of the Medium Suggested Reading John Burger's Ways of Seeing.

Medium: Pencil, Water colour, Pastels, Acrylic, Oil, Mix-media.

Course Description:

In this Course emphasis is given to learn the application of Colours in monochromes including black and white neutral, grey tones etc. The objective is to learn the modulations of the Head study, partial study of face using real / plaster models. Second part of the Course is focused on Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures. Emphasize is given on the process of painting, application of colours, layers, Tonal judgements and other technical study and experimentation of the medium.

Contents	**120 Hrs**

A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness, and its contemporary needs.

Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.

Scope: Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It

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is also a "work of art " in its own right with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.

Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.

Guideline: Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.

An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g. Durer, Rembrandt, Ingres, Mughal, Rajput landscape etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element. To encourage the use of studio studies to create complete drawings as a work of art (an introduction).

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

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

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

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

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima

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References	
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

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Model Curriculum

Program Name	**BVA in Painting**	**Semester**	**Fourth Semester**
Course Title	**Survey of Indian Sculpture 3 (Theory)**		
Course Code:	**DSC-VA12**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Learning to recognize sculptural, styles of ancient and medieval India
- Students will also be introduced to study of iconography, narrative structure of sculpture.
- Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course, students are introduced to the survey of Indian sculpture from o the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents — 45 Hrs

Unit: 1 -

- Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- Satavahana&Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.

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Unit: 2

- Hindu Renaissance: Gupta, Vakataka, Kadamba, Vishnukundin, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects.
- Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.

Unit: 3

- Pallava Style_ Kanchipuram and Mahabalipuram Sculptures
- Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study
- Chola Sculptures, Bronze sculptures: technics and development

Unit: 4

- Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwaretc,.
- Late medieval sculptural schools :Vijayanagara period and others.

Learning Objectives:

- Learning to recognize sculptural styles of India.
- At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also include narrative sculptures, decorative elements and portraiture.

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

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

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References	
1	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
2	Adam Hardy (2007). The Temple Architecture of India. Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). Theory and Practice of Temple Architecture in Medieval India: Bhoja'sSamarāṅgaṇasūtradhāra and the Bhojpur Line Drawings. Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). Architecture in Medieval India: Forms, Contexts, Histories. Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). The Hindu Temple Volume 1. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
7	Stella Kramrisch (1979). The Hindu Temple Volume 2. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). Encyclopaedia of Indian temple architecture American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). Hindu Art and Architecture. Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). Elements of Hindu iconography. Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). Encyclopaedia of the History of Science, Technology, and Medicine in Non-Westen Cultures. Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). The Cave Temples of India. Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). Monolithic Jinas. Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). Ellora. Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.

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References	
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C.. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). SilpaPrakasa. Brill Academic (Reprinted by Motilal Banarsidass). ISBN 978-8120820524. Archived from the original on 22 February 2017. Retrieved 9 November 2017.
23	Ananda K Coomaraswamy (1985), History of Indian and Indonesian Art, Dover, ISBN 9780486250052, archived from the original on 9 August 2019, retrieved 9 November 2017
24	Debala Mitra (1968), Konarak, Archaeological Survey of India
25	Avinash Patra (2011). Origin & Antiquity of the Cult of Lord Jagannath. Oxford University Press.
26	ParthaMitter (1992). Much Maligned Monsters: A History of European Reactions to Indian Art. University of Chicago Press. ISBN 978-0-226-53239-4.
27	History of Indian Art by Vidya VachaspatiGerola
28	A Survey of Indian Sculpture by K.S.Sarswati

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PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**PICTORIAL COMPOSTIOIN -1(5)** *Drawing *Interior *Exterior *Composition	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic/Digital media	10 works
2	**PAINTING FROM LIFE -1 (4)**	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	10 Works
3	**All course digital works are Mandatory**	Using any digital software	02 works
		Total Works	**22**

NOTE:

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

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

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

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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

NOTE: FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

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Model Curriculum

of BVA in

Applied Art

3rd & 4th Semester

Karnataka State Higher Education Council

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Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– APPLIED ART DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Typography & Visual Design- 1(5)	180	-	75	75	150	5
02	Illustration 1-(4)	120	-	50	50	100	4
03	Fundamental of Advertising (3)	45	2 hours	40	Exam 60	100	3
OPEN ELECTIVE - OE							
04	Visual Art –Applied art 3 (3)	90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Typography & Visual Design- 1 (practical)**	Semester	**Third Semester**
Course Code:	**DSC-VA7**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

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

- ❖ Imparting knowledge with Practical Assignments on visual Design.
- ❖ Enhancing the skill of using colours and Design values.
- ❖ Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- ❖ Creative drawing composition. Sketches in direct colour with brushes.
- ❖ Increase patience and philosophical values through Visual art.
- ❖ Improves emotional intelligence by using colour & forms.

Course Description:

Fundamental elements of visual communication both Traditional and Contemporary design will be understood. Hand drawn rough visuals, using various instruments along with basic design software tools of computer. Logo/Visual Icon Design, its development in graphic expressions. Basic Typography construction of basic letter forms – Type Terminology & design colour, optical and mechanical spacing with type or letter form for visual message type specification for design. History of typography and type designers to be learn

Contents	**180 Hrs**
The content and various explorations of the visual signage reflecting the institutional and	

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corporate on the whole. Furthermore in-depth understanding of design elements such as typography, colour layout, image and symbol/logo/icon, will be explored. This exploration will be applied to such understandings as conceptualizing and designing corporate identity, other communication materials. Basic Typography construction of basic letter forms – Type Terminology & design colour, optical and mechanical spacing with type or letter form for visual message type specification for design. History of typography and type designers to be learnt.

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

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

Learning Objectivities:

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

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

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	25%
Typography & Visual DesignProjects	15%

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Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Typography & Visual Designrelated activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Applied art hand book- **S.k.luthrakareer polytechnic publication June-1996**
2	Advertising art & Ideas- **Dr. G.M.Rege Ashutosh Prakashan-1972**
3	Foundations of Advertising Theory & practice- **S.A.Chunawalla& K. C Sethia Himalaya publishing House Jan-1985**

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Illustration 1 (practical)**	Semester	**Third Semester**
Course Code:	**DSC-VA8**	Total Marks	**100**
Contact hours	**120 Hours**	Practical No. of Credits	**04**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

- Studies of human figures.
- Anatomical study of Different age groups, partial study of face using real.
- Perspective study of head from 360 degree angle and the parts of the face.
- Full figure study, partial study of the body, 360 degree angle perspective study of the model Posing in different postures.
- Emphasis is given on the process of drawing, study and experimentation of the medium Studies of human figures in group, organic forms

Course Description:

Illustration to develop a career as illustrator needs not only to be inventive but logical & persuasive in implementing visual language information. 'Digital' illustration is aimed at providing the students with adequate knowledge of the basic principles of Illustration & drawing (Pencil, charcoal pastels and water colour or any mediums) are used as mediums.

Emphasis is given on the process of drawing, study and experimentation of the medium

Contents	**180 Hrs**
Tabletop photography's basics, composition, using a product arrangement and other props,	

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digital or analogy photography (film base) and photo shoot. Re designing a major brand (Product) using variety of similar brands, emphasis on product proportion, shape, size, colour, label graphic image etc. Considering the creative process of imagination special emphasis on drawing & ideas in relation to product is to be focused. Perspective, observation, & visualization technique drawing- rendering in pencil, colour, line, ink, halftone etc. is needed for the better understanding of the subject. Students can also use digital tools for rendering digital illustration.

Scope: Traditional and contemporary way of exploring illustration. It is a trending field in the multimedia industry for a better career. The fundamentals of illustrations are developed on each individual skill in a form of 2D character design.

Guidelines: The project brief look at the comparison of skill, character development, tones, and textures. The narrative illustration is a visual clue to tell a story in a various traditional or digital form.

Learning Objectivities:

- After completing this course students will be able to execute the Illustration concepts using elements and principles of Illustration/Drawing
- Students learn the Illustration design terminologies and its usage.
- Students are enabled with observation and analytical skills.
- The creative process of imagination special emphasis on drawing & ideas in relation to product is to be focused.

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments

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

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Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Applied art hand book- **S.k.luthrakareer polytechnic publication June-1996**
2	Advertising art & Ideas- **Dr. G.M.Rege Ashutosh Prakashan-1972**
3	Foundations of Advertising Theory & practice- **S.A.Chunawalla& K. C Sethia Himalaya publishing House Jan-1985**

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Fundamentals of Advertising - 3 (Theory)**	Semester	**Third Semester**
Course Code:	**DSC-VA9**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- The objective of this course is to familiarize the students with the basic concepts, tools and techniques of advertising used in marketing.
- Understand the basic concepts of Advertising and Judge the Advertising environment.
- Analyse the systematic process of Advertising in the present scenario of marketing Decisions.
- Evaluate the Modern Advertising strategies & identify the factors affecting the Advertising system.
- Inculcate the recent developments in the field of Advertising, media plans, decisions and Strategies

Course Description:

In this course, students are introduced to the history of advertising, Introduction to Advertising & History of Indian Advertising.

Contents	**45 Hrs**

UNIT:01 - History of Advertising

Pre-printing period: prior to 15th century- early printing period: from 15th century to 1840- period of expansion: from 1840 to 1900-period of consolidation: from 1900 to 1925- period of scientific

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development: from 1925 to 1945- period of business & social integration: from 1945 to the present.
UNIT:02 - Introduction to Advertising
Developing effective communication; Communication objectives; Meaning and Definition of Advertising, Features of Advertising, Advertising - Science, Art or Profession, Key Player in the Advertising Industry Significance of Advertising, purpose and functions of advertising; Economic, social & ethical aspects of advertising: Advertising as a communication process, types of advertising: Major Institutions of Advertising Management
UNIT:03 - History of Indian Advertising
Advertising for religion-village economy in India- birth of newspaper & advertising- birth of advertising agency- emerge of foreign advertising agency- the growth of Indian advertising agency- growth of commercial art and printing- commercial art influence by the west- scope of creativity in advertising- various organizations connected with advertising- present & future of advertising in India.

Pedagogy: Lectures, Presentations, Seminars, discussions

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

References	
1	Advertising art & Ideas- **Dr. G. M. Rege Ashutosh Prakashan- 1972**
2	Foundations of Advertising Theory & practice- **S. A Chunawalla& K. C Sethia Himalaya**

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References	
	publishing House Jan 1985
3	Advertising- **C.N. Sontakki- Kalyani publishers 1989**
4	Advertising practice and principal- **Ruchi Prasad.**
5	Advertising and Brand management- **Ramana Gupta**

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Government of Karnataka

Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**VISUAL ART- APPLIED ART-3 (Practical)**	Semester	**Third Semester**
Course Code:	**OE-03**	Total Marks	**100**
Contact hours	**90 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

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

- Extension of painting studio works to the Printmaking/ Sculpture/Ceramics/Animation/Applied art /Photography/Folk Art/ at the level of concepts, themes and forms. Or any available courses in the institute.
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy.
- Students will explore various sculptural media including clay and mixtures of clay, earthen elements, powders, and water. Exercise with 2D and 3D forms.
- Understanding of excellent electrical insulation. etc.
- Understanding of Digital Soft wares and their tools with relevant themes.
- Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography and darkroom practice.
- Understanding of –Rooted in traditions, community, expressing identity, community values and aesthetics. Practice with any Indian folk painting methods and materials as well with

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contemporary medium.

Course Description:
This is an Open Elective course offered for other discipline students not for BVA Students.

Contents	**120 Hrs**

A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness, and its contemporary needs.

Scope: Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.

Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a "work of art "in its own right with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.

Guideline: An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g.Durer, Rembrandt, Ingres, Mughal, Rajput landscape etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element. To encourage the use of studio studies to create complete drawings as a work of art (an introduction).

Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.

Learning Objectives:

Understanding of Printmaking/ Sculpture/Ceramics/Animation/ Painting / Applied art/ Photography / Folk Art / Digital Media, processes, techniques, and tools. Translating their

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artistic vision into two/three-dimensional form or into the comparatively indirect processes of all DSE course. Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

Pedagogy: Lectures, Presentations, Seminars, discussions

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

References	
1	https://www.printmaker.com/links.html
2	www.info@lightspacetime.art
3	https://www.oberlo.in/blog/free-animation-software
4	https://indianfolkart.org/52-ifa/
5	https://leverageedu.com/blog/traditional-art-forms-of-india/
6	https://en.m.wikipedia.org/wiki/Applied_arts
7	https://en.m.wikipedia.org/wiki/Ceramic
8	https://en.m.wikipedia.org/wiki/Printmaking
9	https://en.m.wikipedia.org/wiki/Photography
10	https://en.m.wikipedia.org/wiki/Indian_art
11	https://en.m.wikipedia.org/wiki/Folk_art

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PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	**Typography & Visual DesignC-1(5)** Logo Design/ Visual Icon Stationery (Business Card, Letterhead and Envelop)	Pencil/ Black & White Colour works Digital/Screen Printing (Collateral)	Visual Journal Compulsory 5 + 5 Nos. Approved Comprehensive and final prints
2	**Illustration-1/(4)** Two Different Product (Domestic/Lifestyle)	Different Rendering Techniques	Line, Pencil, Monochrome, Water Color, Poster Color Rendering Techniques, Black & White, Photography & Digital Etc. One of each Technique
		Total Works	**25**

NOTE:

- For the Internal Submission Students should submit **Minimum 25 works.**
- **Students must produce the works in studio hours.**
- Test will be conducted for all the DSC practical subjects.
- End of the semester test will be conducted for the 20% of the internal marks

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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

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Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– APPLIED ART DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Environmental GraphicDesign- 2 (5)	180	-	75	75	150	5
02	Illustration -2 (4)	120	-	50	50	100	4
03	Fundamentals of Marketing -4 (3)	45	2 hours	40	Exam 60	100	3

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Environmental Graphic Design- 2 (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSC-VA10**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

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

- Execute the Environmental design concepts using elements and principles of Design.
- Students learn the Environmental design terminologies and its usage.
- Students are enabled with observation and analytical skills of Environmental design.
- Enhancing the skill of using colours and Environmental Graphic Design values.
- Improves emotional intelligence by using colour & forms

Course Description:

This course is an introduction to the Environmental Graphic Design specialty including way finding systems, architectural graphics, landscaping, signage, exhibit design, and mapped and themed environments. Students explore the human-cantered experience with signage as it relates to branding, identification and direction within the built environment. In group and individual projects, students learn strategies in way-finding, sign design, fabrication techniques and sustainable materials use. Innovations and new technologies will be studied to advance user interaction in public and private spaces. Upon successful completion of this course, students demonstrate a greater understanding of communication within the built/branded environment.

Contents	**180 Hrs**

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Environmental graphic design visually connects the society to places to improve their overall experience by making spaces more memorable, interesting, informative, or easier to navigate. Environmental design is a broad type of design containing signage, wall mural, museum exhibitions, office branding, public transportation, retail store interiors, stadium branding, event, and conference spaces. Way finding is a specific type of environmental graphic design consists of strategic signage, landmarks and visual clues that help people identify where they are and where they need to go so, they can get their without confusion.

Scope:

- The holistic Environmental Graphic Design theory involves creating an atmosphere through the use of design fundamentals.
- Apply Environmental Graphic Design industry standards to create a user-friendly experience.
- Research and create prototypes of way finding and experiential graphics to test initial assumptions.
- Propose an environmental design plan for a large scale-built environment.

Guidelines: Right building design can organization advance their mission and goals. Our research program makes us better designers and more valuable adviser to make more strategic decisions about their working environment and public utility places.

Learning Objectivities:

- ❖ Students are capable of apply and work in Environmental design for Educational contents, Corporate Training, HR training and all training process
- ❖ This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

Pedagogy: Studio and outdoor work, demonstrations, slide shows / PPT

Formative Assessment for Practical

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Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Environmental GraphicDesign- 2 Projects	15%
Environmental GraphicDesign- 2 related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Applied art hand book- **S.k.luthrakareer polytechnic publication June-1996**
2	Advertising art & Ideas- **Dr. G.M.Rege Ashutosh Prakashan-1972**
3	Foundations of Advertising Theory & practice- **S.A.Chunawalla& K. C Sethia Himalaya publishing House Jan-1985**

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Illustration -2 (Practical)**	Semester	**Fourth Semester**
Course Code:	**DSC-VA11**	Total Marks	**100**
Contact hours	**120 Hours**	Practical No. of Credits	**04**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

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

- Develop a skill for illustration basic croqui and basic sketching.
- Lear all the illustration terminologies
- Basic Principles and techniques of illustration

Course Description:

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

Contents	**180 Hrs**

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

Scope: The Creative Illustration aims to develop student’s capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. The

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student will be able to develop their own personal style by experimenting with different techniques.

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

Learning Objectivities:

- ❖ After completing this Course students are capable of Illustration
- ❖ Students are capable of using colour mediums like water colours, Acrylics and oil colours.
- ❖ Students are enabled with observation and analytical skills of Illustration/ design

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	25%
Illustration -2 Projects	15%
Illustration -2 related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

References	
1	Applied art hand book- **S.k.luthrakareer polytechnic publication, June-1966**
2	Advertising art & Ideas- **Dr. G.M. Rege Ashutosh Prakashan-1972**
3	Foundations of Advertising Theory & practice- **S.A Chunawalla& K.C Sethia Himalaya publishing House Jan-1985**

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References	
4	Drawing on the Right Side of the Brain- **by Betty Edwards**
5	Keys to Drawing- **by Bert Dodson**

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Model Curriculum

Program Name	**BVA in Applied Art**		
Course Title	**Fundamentals Of Marketing-4 (Theory)**	Semester	**Fourth Semester**
Course Code:	**DSC-VA12**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Familiarize the students with the basic concepts, tools and techniques of fundamentals of marketing.
- Understand the basic concepts of marketing and Judge the Advertising environment.
- Analyse the systematic process of Advertising in the present scenario of marketing Decisions.
- Evaluate the Modern Marketing, Advertising strategies & identify the factors affecting the Advertising system.
- Inculcate the recent developments in the field of Marketing, Advertising, media plans, decisions and Strategies

Course Description:

In this course, students are introduced to the fundamentals of marketing, Marketing and Market Research, Social Marketing, online marketing, direct marketing.

Contents	**180 Hrs**

Unit: 1 - Introduction to Marketing

Introduction-Nature-Scope-Importance of Marketing: Concepts &Approaches of Marketing:

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Need-Want-Demand-Customer Value-Customer Creation; Evolution of marketing, Functions of Marketing- Marketing Environment: Concept-importance-Micro and Macro Environment. Marketing Management Meaning-importance.
Unit: 2 - Marketing and Market Research
Marketing and Market Research - The nature & scope of marketing - the nature and scope of market research- market research & product - market research & production - market research & the market - market research & marketing policies & methods - market research & channels of distribution - market research & selling performances - market research & advertising - market research & competition - market research & product development - motivation research - brand image.
Unit: 3 - Recent Developments in Marketing
Social Marketing, online marketing, direct marketing, services marketing, green marketing, Rural marketing: Consumerism, Search Engine Marketing-Mobile Marketing- Marketing Analytics-Social Media Marketing-Email Marketing Live Video Streaming Marketing- Network Marketing, any other recent developments in Marketing.
Learning Objectivities: On successful completion of the course, the Students will be able to ❖ Understand the basic concepts of marketing and asses the marketing environment. ❖ Analyse the consumer behaviour in the present scenario and marketing segmentation. ❖ Discover the new product development & identify the factors affecting the price of a Product in the present context. ❖ Judge the impact of promotional techniques on the customers & importance of channels of distribution. Outline the recent developments in the field of marketing

Pedagogy: Lectures, Presentations, Seminars, discussions

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Test	20%

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

References	
1	Advertising- **C.N. Sontakki- Kalyani publishers 1989**
2	Advertising- **B.N.Ahuja& S.S. chhabra – Surjeet Publications -2001**
3	Advertising Management- **Jaishri-Jethwa Ney & shruti Jain. Published in India by Oxford university Press-2006**
4	Advertising and Marketing Research- **ChunaWalla, reddy&Appannaiah- Himalaya publishing House-2000**
5	Advertising Management- **B.S.Rathor - Himalaya publishing House-2010**

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PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
ENVIRONMENTAL GRAPHIC DESIGN: C-2			
1. 2. 3. 4. 5.	Educational Institution Museums / Stadium Zoological Parks Public Utility Places Urban & Rural Development	Pen & Ink Water Color / Pencil Poster Color / Digital	Visual Journal Compulsory Research and Project Report Any 3 Projects
ILLUSTRATION-2 C-2			
1. 2. 3.	Narrative Illustration Story Board Informative Illustration	Pen & Ink Water Color / Pencil Poster Color / Digital	Any 3 Projects
		Total Works	**35**

NOTE:

- For the Internal Submission Students should submit **Minimum 25 works.**
- **Students must produce the works in studio hours.**
- Test will be conducted for all the DSC practical subjects.
- End of the semester test will be conducted for the 20% of the internal marks

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

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

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Model Curriculum of BVA in Sculpture

3rd & 4th Semester

Karnataka State Higher Education Council

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Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– SCULPTURE DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	Sculptural Composition C- I (5)	180	-	75	75	150	5
02	Head Study / Portrait C-1(4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam 60	100	3
OPEN ELECTIVE – OE							
04	Relief Sculpture (3)	90	-	50	50	100	3
05	Sculpture Composition (3)	90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Third Semester**
Course Title	**Sculpture Composition C- 1(Practical)**		
Course Code:	**DSC-VA7**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

Course Description:

Sculptural composition deals with the basic three-dimensional elements such as volume, positive-negative space, depth, relief, movement in different dimension. Students are expected to use figurative or non-figurative forms, including organic and inorganic forms. Materials are used should basically make meaning to emphasize the importance of proportion, shape, line, and balance of sculpture

Contents	**180 Hrs**

Compositions are to be created based on sketches, drawing from the life and the nature around. Understanding of fundamental of three-dimensional language is focused here, to realise these students are allowed to exercise in paper, wood, stone, metal, cement, moulding and casting techniques. Designing the basic structure and armature are also introduced in this semester.

Scope: It is help to student to understand the quality of three dimensions. It also begins the narration of building story and expression through three dimensional sculptural formats.

Guidelines: Introduction of various media and different kinds of composition created by Indian, western and far Eastern masters. Folk, Tribal, Traditional, Contemporary sculptors may be taken as an example to understand the change of 3D language in history.

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

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

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Model Curriculum

Program Name	**BVA in Sculpture**		**Semester**	**Third Semester**
Course Title	**Head Study / Portrait C-1 (Practical)**			
Course Code:	**DSC-VA8**		Total Marks	**100**
Contact hours	**120 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks	**50**		Summative Assessment Marks	**50**

Course Description:

Study of human head is one of the important subject in the sculpture department. It involves the study of the skull structure in three dimensional and gradually to develop into a portrait. The gender, inner character, personality and expression are equally focused. It is a pleasurable experience to understand the relationship between the artist's personality & the model's personality.

Contents	**120 Hrs**

Introduction to human Anatomy. study of skull and head in various age groups. Emphasis on structure, proportion, and character of the model. The head study is done basically in clay in a spontaneous method, later the method of mould making done with pop. This is further casted in various material likes plaster, cement, fiberglass etc.

Scope: The head study helps to understand the three-dimensional forms and its expression. Later this will be useful to adopt in a personal need of creative or realistic portraiture practice.

Guideline: Introduction study from Indian traditional sculptures head-study like of Buddha heads from different period, study of Egyptian, Roman, Greek, Gothic, Renaissance, portrait and study of contemporary portraiture is to be encouraged.

Note: Daily sketching is part of practical subjects.

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

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

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Third Semester**
Course Title	**History of Indian Genres - 3 (Theory)**		
Course Code:	**DSC-VA9**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- Students will get a comprehensive knowledge about the visual art and its wide scopes.
- The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- Study of Representation of formal, pictorial and visual elements;
- Study of portraiture.
- Iconography; in a broader perspective.

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- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	**45 Hrs**

UNIT:01

1. Study of Representation of formal, pictorial and visual elements.
2. Study of portraiture.
3. Iconography; in a broader perspective.
4. Landscapes and still-lives

UNIT:02

1. Narratives and architectonic sculptures in Indian sculptures
2. Secular themes in Indian miniatures,

UNIT:03

1. J J School of Art- and influence of varied genre.
2. Eclecticism in British Company school and J.J.School of arts

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UNIT:04
1. Politics of Image in connection social history, before and after independence 2. Industrial and Technological role within the picture frame. 3. Popular forms in expression (advertisements, posters, popular media)
Learning Objectives: • Students will understand once the course is completed: • The importance of genre of Indian Art • The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art • Indian miniature: secular themes and their importance in the making of Indian Art as a whole. • In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others.

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

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

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Third Semester**
Course Title	**Relief Sculpture (Practical)**		
Course Code:	**OE-3.1**	Total Marks	**100**
Contact hours	**90 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

Relief sculptures are technically somewhere in-between two dimensional and three-dimensional forms. In this subject explores aspects of real and illusionary forms and space. Often the relief describes in terms of high relief and low relief.

Contents	**90 Hrs**
Exercise in low and high relief. Various techniques and materials to be prescribed. **Guideline:** To introduce method and materials to create base slab and relief work. Introduce Indian, Egyptian, Chinese, Greek, Roman and Contemporary relief works.	

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

Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Practical Assignments	25%
Pictorial Composition Projects	15%

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Formative Assessment for Practical	
Assessment Occasion/ type	**Weightage in Marks**
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessment as per NEP guidelines are compulsory	

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Government of Karnataka

Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Third Semester**
Course Title	**Sculpture Composition (Practical)**		
Course Code:	**OE-3.2**	Total Marks	**100**
Contact hours	**90 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

Sculptural composition deals with the basic three-dimensional elements such as volume, positive-negative space, depth, relief, movement in different dimension. Students are expected to use figurative or non-figurative forms, including organic and inorganic forms

Contents	**90 Hrs**

Composition is to be created based on sketches, drawing from the life and nature around. Understanding of the fundamental of three-dimensional language is focused here, to realise these students are allowed to exercise in paper, wood, stone, metal, cement moulding and casting techniques.

Guidelines: Introduction to various media and different kinds of composition created by Indian, Western and Far Eastern masters and Folk, Tribal, Traditional sculptures.

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

Formative Assessment for Practical

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

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PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1 2 3	**Sculpture Composition: C-1** Sculptural Drawing Maquette **Composition**	Any Media Pencil/ Charcoal/Clay Any Media Using any Digital software	completed work : 2 completed drawing : 10 5 2 works with soft copy
1 2	**Head-study/Portrait:C-1** Head-Study Drawing **Head-study/Portrait**	Any Media Pencil, Water colour, Charcoletc Using any Digital software	completed work : 2 completed drawings : 10 2 works with soft copy
			Total Works: 33

NOTE:

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

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

2. Test will be conducted for all the DSC 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%

NOTE: *End of the semester test will be conducted for the 20% of the internal marks*

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Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– SCUPLTURE DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	Sculptural Composition C-2 (5)	180	-	75	75	150	5
02	Portrait C-2 (4)	120	-	50	50	100	4
03	Survey of Indian Sculpture -C4 (3)	45	2 hours	40	Exam 60	100	3

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Fourth Semester**
Course Title	**Sculptural Composition C-2 (practical)**		
Course Code:	**DSC-VA10**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

Course Description:

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

Contents	**180 Hrs**

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

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

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

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

Formative Assessment for Practical

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

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Fourth Semester**
Course Title	**Portrait C-2 (practical)**		
Course Code:	**DSC-VA11**	Total Marks	**100**
Contact hours	**120 Hours**	Practical No. of Credits	**04**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Description:

'Portrait' is an important exercise to understand the human, animal and bird's anatomy, its inner structure and various other characteristics. Human form has been the basis of art since the beginning of history, across all culture.

Contents	**120 Hrs**

Students are expected to create drawings from various angels of the given model. The process of evolution from 2D drawings to three-dimensional skeleton using armature is a prime concern here. The subject involves exercise in clay, making of mould and cast in plaster of Paris, cement, and fiberglass etc.

Scope: There is still a tradition of figurative sculpture being made for public spaces. Apart from the above, figure studies help to metamorphose figures into abstract human forms that can to be utilize in various compositions.

Guideline: Example can be taken from various Indian, Gothic, Greek, Roman, Renaissance, Russian, modern ISMS and contemporary figurative studies and figurative sculptures.

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

Formative Assessment for Practical

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

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Model Curriculum

Program Name	**BVA in Sculpture**	**Semester**	**Fourth Semester**
Course Title	**Survey of Indian Sculpture 3 (Theory)**		
Course Code:	**DSC-VA12**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Learning to recognize sculptural, styles of ancient and medieval India
- Students will also be introduced to study of iconography, narrative structure of sculpture.
- Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course, students are introduced to the survey of Indian sculpture from o the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents	**45 Hrs**
Unit: 1 -	

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- Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- Satavahana&Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.

Unit: 2

- Hindu Renaissance: Gupta, Vakataka, Kadamba, Vishnukundin, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects.
- Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.

Unit: 3

- Pallava Style_ Kanchipuram and Mahabalipuram Sculptures
- Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study
- Chola Sculptures, Bronze sculptures: technics and development

Unit: 4

- Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwaretc,.
- Late medieval sculptural schools :Vijayanagara period and others.

Learning Objectives:

- Learning to recognize sculptural styles of India.
- At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also include narrative sculptures, decorative elements and portraiture.

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

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

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18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843

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PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
	Sculptural Composition: C-2		
1 2 3 4	**Sculpture Composition: C-1** Sculptural Drawing Maquette **Composition**	Any Media Pencil/ Charcoal/Digital & Any Media Using any Digital software	Completed work : 2 Completed drawing : 10 5 2 works with soft copy
	Figure-Study : C-2		
4. 5	Full Figure Study Figure Study Drawing	Any Media Pencil/ Charcoal/Digital Using any Digital software	completed work : 2 completed drawing : 10 2 works with soft copy
			Total Works : 29

NOTE:

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

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

2. Test will be conducted for all the DSC 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%

NOTE: End of the semester test will be conducted for the 20% of the internal marks.

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Model Curriculum

of BVA in

Graphic Art (Print Making)

3rd & 4th Semester

Karnataka State Higher Education Council

BENGALURU NORTH UNIVERSITY

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Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– DEPARTMENT OF PRINTMAKING/GRAPHIC ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Graphic Images C- I (5)	180	-	75	75	150	5
02	Relief printing / Intaglio C-1(4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam 60	100	3
OPEN ELECTIVE – OE							
04	Wood Cut (3)	90	-	50	50	100	3
05	Dry Point (3)	90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Third Semester**
Course Title	**Graphic Images: C- 1(practical)**		
Course Code:	**DSC-VA7**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

Course Description:

The process of printing demands a different approach to the images/visuals as it is to accommodate the technological intervention. It would not be as in the direct methods of representation like the images generated with the pencil or paints. Since the technical methods to contribute to the image Graphic art/print making enables newer approach to the visual world around. For instance, reverse imaging. It develops the understanding of graphic image making in relation with printmaking techniques. This aspect of print making promotes and strengthens the visual vocabulary. The subject introduces to the students for creating graphic layouts and colour composition.

The subject has been equally divided into two semesters [III and IV semesters.]

Contents	**180 Hrs**

Figurative composition with the support of daily sketches (subjective or objective compositions). Creating contrast images using Monochrome and colour. Studying forms, colour, lines textures along with tonal variations. Creating repetitive patterns.

Scope: Graphic Image making supports the subjects of printmaking. In this subject students develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, colour distributions,

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textural and tonal variations, proportions etc.

Guidelines: Graphic images are expressive and contrast in nature, to study this unique quality Durer, Rembrandt, Goya, Degas, Picasso, Etchers, Drawings and Printmaking and paintings can be referred. Students should work with various materials like water colour, poster colour, acrylic colour, pastels etc. The importance should be given to study effective graphic images.

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

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

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**		**Semester**	**Third Semester**
Course Title	**Relief Printing & Intaglio C-1 (Practical)**			
Course Code:	**DSC-VA8**		Total Marks	**100**
Contact hours	**120 Hours**		Practical No. of Credits	**04**
Formative Assessment Marks	**50**		Summative Assessment Marks	**50**

Course Description:

Printmaking is about graphic-representation. The printing technique adopted here in fine arts is to explore the possibilities of the technology-based imaging without compromising on the artistic essence/aesthetics. It is to take the advantage of the process and its effect thereafter. It is also to learn to use textures tones lines etc. accidental and intentional. To explore all the above said there is a need to know firstly the technique and next its possible experimentation. In the third semester importance should be given to Relief printing (Wood cut & Linocut) and Intaglio (Etching). The subject has been equally divided in to two semesters [III and IV semesters]

Contents	**120 Hrs**

Introduction to figurative compositions and basic techniques of using Method and Materials: Study of various technique of Relief Printing. Exercises in different types of Mono prints and stencil cuts. Intaglio printmaking with dry point, metal engraving and line biting. Registration and Edition.

Scope: Basic Printmaking supports the understanding of printmaking with various methods and materials. The subject helps the students to explore the use of lines, tones, colours, textures, contrasts, motives, patterns, shapes, forms etc. to generate images with graphic qualities. The main objective of studying this subject is the blending the graphic images according to the

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selected printing technique.

Guideline: Basic Printmaking should create the understanding of printing and non-printing surfaces. To get this basic technical understanding Expressionist wood cuts, Far Eastern wood cuts, old masters Engravings (Wood and Metal Engravings) can be used as reference material.

Acid biting chart (Grey Scale) can be prepared – Strength and proportion of the acids along with the timings.

Note: Daily sketching is part of practical subjects.

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

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

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Third Semester**
Course Title	**History of Indian Genres - 3 (Theory)**		
Course Code:	**DSC-VA9**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- Students will get a comprehensive knowledge about the visual art and its wide scopes.
- The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- Study of Representation of formal, pictorial and visual elements;
- Study of portraiture.
- Iconography; in a broader perspective.

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- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	**45 Hrs**

UNIT:01

1. Study of Representation of formal, pictorial and visual elements.
2. Study of portraiture.
3. Iconography; in a broader perspective.
4. Landscapes and still-lives

UNIT:02

1. Narratives and architectonic sculptures in Indian sculptures
2. Secular themes in Indian miniatures,

UNIT:03

1. J J School of Art- and influence of varied genre.
2. Eclecticism in British Company school and J.J.School of arts

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UNIT:04
1. Politics of Image in connection social history, before and after independence 2. Industrial and Technological role within the picture frame. 3. Popular forms in expression (advertisements, posters, popular media)
Learning Objectives: • Students will understand once the course is completed: • The importance of genre of Indian Art • The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art • Indian miniature: secular themes and their importance in the making of Indian Art as a whole. • In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others.

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

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

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2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co-operation with the Dept. of Archaeology, 1937
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9	Yazdani, Gulam. The Early History of the Deccan, Parts 7–9 (Oxford: 1960).
10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendour of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81-7017-267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
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16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
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21	Welch, Stuart Cary. Room for Wonder: Indian Court Painting during the British Period, 1760–1880. Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, Forgotten Masters: Indian Painting for the East India Company, 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak , Steven (1997). Indian court painting, 16th-19th century.. New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer ArtibusAsiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India (1992), pp. 3–391.
25	Wall Paintings of The Western Himalayas, by Mira Seth. Publications Division. 1976.
26	Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.
27	Punjab Painting - Study in Art and Culture, by R P Srivastava. Abhinav Publications. 1983. ISBN 0-391-02560-0.

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Third Semester**
Course Title	**Wood cutting(Practical)**		
Course Code:	**OE-3.1**	Total Marks	**100**
Contact hours	**90 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

Wood cut or Lino cut is one of the Basic Printmaking process. Technically wood cut is called Relief Printing. In this technique print will be pulled mainly from the relief surface of the 'Master Block'. It is one of the most widely used oldest printmaking technique, earlier it was also used for cloth printing.

Contents	**90 Hrs**

Subject introduces the figurative compositions by using intimate surroundings. In this subject importance will be given to simple and bold drawing skill which will enhance the graphic image quality. During this course period students are exposed to various technical skills of wood scooping techniques and printing.

Scope: This subject gives the exposure to the students to explore negative and positive space in relation with tonal variations.

Guideline: Wood cut printing process should create the understanding of printing and nonprinting surfaces. To explore this basic understanding students are encouraged to study Expressionist wood cut prints and Japanese woodcut prints as reference materials

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

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

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Third Semester**
Course Title	**Dry Point(Practical)**		
Course Code:	**OE-3.2**	Total Marks	**100**
Contact hours	**90 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
OE Paper is to be offered for the Students other than BVA.			

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

Dry point is one of the basic Intaglio printing processes in which only sharp needles or objects are used to create image on the Master Block and printed. (Acid biting is not used in this technique)

Contents	**90 Hrs**
Subject introduces the figurative compositions by using intimate surroundings. In this subject importance will be given to drawing skill with tones and textures. During this course period students are exposed to various rendering skills using dots and lines. **Guideline:** To understand and explore this subjects Old Masters Engravings of Artist like Durer, Daumier, Toulouse Lautrec, Japanese wood cut prints and Indian Printmakers like Laxma Goud, Anupam sud, can be used for reference material	

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

Formative Assessment for Practical

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

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PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1 2 3 4	**Graphic Image C-1 (5)** Drawing Life Study Still Life / Nature Study Composition	Pencil/ Charcoal Watercolor/ Pencil/ Watercolor/Poster Color Pastels color pencils/watercolors	Monochrome : 5(size: Half imperial) Monochrome : 5+Color: 1(size: Half imperial) Color: 2+Monochrome : 5(size: Half imperial) Color: 5(size: Half imperial)
1 2	**Relief /Intaglio: C-1 (4)** Relief Intaglio	Wood Cut/Lino cut Etching Dry Point.	Monochrome : 5+Color: 2(size: Half imperial) Etching : Monochrome : 2(size: A3) Monochrome : 3(size: A3)
		Total Works	**35**

NOTE:

1. For the Internal Submission Students should submit **Minimum 35 works.**

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

2. Test will be conducted for all the DSC 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%

NOTE: *End of the semester test will be conducted for the 20% of the internal marks*

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Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– PRINTMAKING/GRAPHIC ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	Graphic Images C-2 (5)	180	-	75	75	150	5
02	Relief printing / Intaglio C-2 (4)	120	-	50	50	100	4
03	Survey of Indian Sculpture - C4 (3)	45	2 hours	40	Exam 60	100	3

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Fourth Semester**
Course Title	**Graphic Images: C-2 (practical)**		
Course Code:	**DSC-VA10**	Total Marks	**150**
Contact hours	**180 Hours**	Practical No. of Credits	**05**
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**

Course Description:

This practical subject introduces the art of creating layouts of graphic images, colour composition, sense of spacing and visualization in general. The subject enhances the development of the understanding of graphic image making, in relation with printmaking methodology. The subject is a continuation from the previous semester.

Contents	**180 Hrs**

To come up with figurative compositions, arrived with the aid of preliminary daily sketches, that might range between subjective and objective compositions. Creating contrast images using Monochrome and colour will be a part of this exercise. A thorough practical understanding of forms, colour, lines, and textures along with tonal variations will be an inevitable part of this whole scheme. Creating repetitive patterns would also be a subject of contemplation in this exercise.

Scope: Graphic Image making supports the subject of basic print making, in this subject student develops an understanding to relate to all the basic printmaking techniques. It helps the students to solve the compositional problems rendering space arrangements, colour distributions, textural and tonal variations, proportions, etc.

Guidelines: Graphic images are expressive and contrast in nature, to study this unique quality

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Durer, Rembrandt, Goya, Degas, Picasso, Escher, Drawings, Printmaking and Paintings can be referred. Students should work with various materials like water colour, poster colour, acrylic colour, pastels etc. The importance should be given to study effective graphic images.

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

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

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Fourth Semester**
Course Title	**Relief Printmaking/Intaglio C-2 (practical)**		
Course Code:	**DSC-VA11**	Total Marks	**100**
Contact hours	**120 Hours**	Practical No. of Credits	**04**
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**

Course Description:

It is a continuation from the previous semester as it is an introduction to the basic printmaking techniques. The practical subject deals with all the basic printing techniques. The subject has been divided into two equal semesters [III and IV semesters.] In this semester importance should be given to Relief printing and Intaglio methods.

Contents	**120 Hrs**

Introduction to figurative compositions and basic techniques of using Method and Materials- study of various technique of Relief Printing. Study of different types of Mono prints and stencil cuts. Intaglio Print making with dry point, metal engraving and line biting. Registration and Edition.

Scope: This subject supports the understanding of Printmaking involving varied and various methods and materials. The subject helps the students to explore 'the pictorial elements' so as to be able to understand and interpret the multi -dimensional quality of the art works, later on to be able to graphically express their art. Graphic is one such subject wherein such meetings happen. Exercises to blend the images, according to the chosen printing techniques.

Guideline: Relief / Intaglio techniques should practically create a thorough understanding of printing and nonprinting surfaces, in various media, in various situations (historically as well as

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owing to weather conditions). In order to grasp this basic technical understanding, examples from the Expressionist woodcuts, Far Eastern woodcuts, Old Masters Engravings (Wood and Metal Engravings) of artists like Durer, Daumier, Toulouse Lautrec, Pierre Bonnard, Katsushika Hokusai, and their Indian counterpart printmakers like Somnath Hore, Laxma Goud, Anupam Sud, Krishna Reddy can be used as reference materials.

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

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

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Model Curriculum

Program Name	**BVA in Print Making/Graphic Art**	**Semester**	**Fourth Semester**
Course Title	**Survey of Indian Sculpture 3 (Theory)**		
Course Code:	**DSC-VA12**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Learning to recognize sculptural, styles of ancient and medieval India
- Students will also be introduced to study of iconography, narrative structure of sculpture.
- Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course, students are introduced to the survey of Indian sculpture from o the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents	**45 Hrs**
Unit: 1 -	

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- Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- Satavahana&Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.

Unit: 2

- Hindu Renaissance: Gupta, Vakataka, Kadamba, Vishnukundin, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects.
- Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.

Unit: 3

- Pallava Style_ Kanchipuram and Mahabalipuram Sculptures
- Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study
- Chola Sculptures, Bronze sculptures: technics and development

Unit: 4

- Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwaretc,.
- Late medieval sculptural schools :Vijayanagara period and others.

Learning Objectives:

- Learning to recognize sculptural styles of India.
- At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also include narrative sculptures, decorative elements and portraiture.

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

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

References	
1	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
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5	Monica Juneja (2001). Architecture in Medieval India: Forms, Contexts, Histories. Orient Blackswan. ISBN 978-8178242286.
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15	Dhavalikar, Madhukar Keshav (2003). Ellora. Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C.. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
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PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
	Graphic Image: C-2		
1. 2. 3. 4.	Drawing Life Study Still Life Nature Study Composition	Pencil/ Charcoal Water Color/ Pencil Water Color/Poster Color Pencil, Pastels/color pencils/watercolors	Monochrome : 5(size: Half imperial) Monochrome : 5+ Color: 1(size: Half imperial) Color: 2+Monochrome :5(size: Half imperial) Color: 5(size: Half imperial)
	Relief /Intaglio: C-2		
1. 2.	Relief Intaglio	Wood Cut/Lino cut Etching Dry Point	Monochrome : 5+Color: 2 (size: A3) Monochrome : 5 (size: A3) Monochrome : 3(size: A3)
			Total Works : 38

NOTE:

1. For the Internal Submission Students should submit **Minimum 38 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%

NOTE: End of the semester test will be conducted for the 20% of the internal marks.

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Model Curriculum

of BVA in

Art History

3rd & 4th Semester

Karnataka State Higher Education Council

BENGALURU NORTH UNIVERSITY

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Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– HISTORY OF ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Indian Art- I C-1 (3)	45	-	40	Exam 60	100	3
	History of Art History –C1 (3)	45	-	40	Exam 60	100	3
02	Art History and Modes of Communication (3)	45	-	40	Exam 60	100	3
03	History of Indian Genre 3(3)	45	2 hours	40	Exam 60	100	3
OPEN ELECTIVE – OE							
04		90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

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Government of Karnataka

Model Curriculum

Program Name	**BVA in History of Art**	**Semester**	**Third Semester**
Course Title	**Indian Art- I C-1(Theory)**		
Course Code:	**DSC-VA7**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- ❖ The course aims to introduce the development of image making in context of the them socio-religious and political situations.
- ❖ Art as expression, has been part of the creative pursuit.
- ❖ Various cultural segments –helped in creating the sculpture, architecture and painting.
- ❖ Art was also part of day today life.

Course Description:

- Indian Art-1 paper aims to introduce the origin and development of the Indian art since the pre historic period.
- Chronological development of the art historical and stylistic aspects of the Indian Art
- The course gives a formal, stylistic and iconographical aspects of the artistic creations in India. Architectural developments like the rock cut temples- structural temples are studied with technical and artistic traits.
- Overall, the course enables the student to get comprehensive knowledge about Indian art.

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- Paper aims to introduce the development of Indian art from 3 century BCE to 6th Century CE. Students have already introduced with Indian art in broader perspective. In specialisation need to concentrate on the detailed study of Indian art.

Contents	45 Hrs

UNIT:01

- Origin of Indian art: Pre-Historic and Indus Valley Civilization_ Study of various sites and the contribution.
- Origin and development of early Buddhist art.
- Mauryan pillars, capitals, inscriptions, Yaksha and Yakshi cult, terracotta art.

UNIT:02

- Symbolic depicts and beginning of the iconographic developments
- Excavation of rock cut temples. Socio- religious aspects of the Rock-Cut temples.
- Buddhist -Chaitya and Vihara concepts- varsha-varsha and rainy season- connected with Vihara developments.
- Early rock cut excavations in Bihar: Barabara Hill range- early excavation during to Maurya period.

UNIT:03

- Early western Indian rock cut excavations. Nasik, Pitalkhora, Bhaja, Karle, Kanheri, Ajanta, Ellora.
- Study of the formal and architectural details. Sculptural development in these caves.

UNIT:04

- Hindu Cave temples at Udaigiri (Vidisha-Madhya Pradesh), Elephanta, Ellora.
- Study of the ground plans- Pillars, Door frames, ceilings: excavation- issues- and patronage.
- Development of Iconographical specifications in the context of Hindu Sculptures.
- Aspects of religious and socio-political connectivity with the development of the rock-cut temples

Learning Objectives:

- Outcome of the study would be students will be knowing the rich tradition of Indian rock cut

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architecture and sculptures within them.

- Study of architectural features, pillar types, bracket figures and formal depictions of the figures and flora and fauna in the rock cut temples.
- Overall estimate of the early Indian art and architecture will be made understand to the student.

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

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

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17. The Indus Civilization: A Contemporary Perspective by Gregory L. Possehl p.111

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Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Third Semester**
Course Title	**History of Art History C-1(Theory)**			
Course Code:	**DSC-VA8**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**40**		Summative Assessment Marks	**60**

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

- Art History is an important subject that helps to understand the development of artistic and stylistic nuances.
- History of art history will trace the origin and development of Art History as discipline
- It will introduce various scholars and schools of thoughts that made art history as discipline of the study.

Course Description:

- History of Art History is the subject that is basic introduction to the art history specialization students.
- The paper aims to introduce various schools- historical perspective of the development of the art history in Europe and India as well.
- The paper also introduces individual scholars who contributed to the study of art history.

Contents	**45 Hrs**
UNIT:01	
• Tracing the origin and development of art historical studies in Europe.	

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- Historical and cultural and social background of the development.

UNIT:02

- **Important art historians.**

  Giorgio Vasari, the Tuscan painter, sculptor and author of the Lives of the Most Excellent Painters, Sculptors, and Architects

- **Johann Joachim Winckelmann** -Art Criticism with reference to History of Art in Antiquity and Reflections on the Painting and Sculpture of the Greeks.
- **Heinrich Wölfflin** - stylistic analysis and His book Renaissance and Baroque emphasising on stylistic periods differed from one another and study of art based on ideas of nationhood.
- **Vienna Schools** with reference to Alois Riegl on the art of late antiquity and the revaluation of the Baroque.
- **Erwin Panofsky** - study of history of art history with reference to iconography and his distinction between Renaissance and Baroque art.
- Formalism is the study of art by analyzing and comparing form and style, the way objects are made and their purely visual or material aspects. In painting, formalism emphasizes compositional elements such as colour, line, shape, texture, and other perceptual aspects rather than content, meaning, or the historical and social context. Study of Roger fry and **Clive bell's** view of formalism. **Clement Greenberg's** study on "Avant-Garde and Kitsch"
- Study of **Sir Ernst Hans Josef Gombrich's** Story of Art and Art & Illusion and ways of seeing by **John Berger**.
- **Meyer Schapiro's** concept of new art historical methodologies that incorporated an interdisciplinary approach to the study of works of art. An expert on early Christian, Medieval, and Modern art.

UNIT:03

- Art History as discipline was quite new to Indian studies, but the art history was already part of the textual and epigraphical sources.
- Beginning of the Documentation of Indian Art by European scholars
- Archaeological explorations by British officers and subject experts –James Berges, J.F. Fleet,

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Sir, John Marshal, Henry Cousins, Mortimor Wheeler, Percy Brown, Henrich Zimmer.

UNIT:04

- Ananda Coomarswamy, Stella Kramrisch, Niharrajan Ray, C. Shivarama Murthy, V.S. Agarwal, Karl Khandalwala, Moti Chandra, Mulk Raj Anand, B.N.Goswamy, Ratan Parimoo with special reference to New Art Historical Methodologies.
- The contribution of the above scholars to be understood with their books and scholarly essays.

Learning Objectives:

- The paper aims to provide the basic knowledge about the development of Art History.
- The very first quest that is posed in this context is what is art history?
- Art History as core knowledge of Visual Art caters the subject knowledge about the Indian and western Art History.
- Study of antiquities, artefacts, art objects, architecture, and painting etc are part of the development of the subject.
- The paper introduces the art historians who have given shape and form to the subjects both in India and west.
- Art history documents history of the ancient, modern and contemporary art practice. Social structure, iconography and other relevant issues will be covered in this paper with introduction to various scholars and methods of the study.

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

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

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- The sixteenth century, from Leonardo to El Greco, 1956
- Chagall: biographical and critical study, 1956
- Four steps toward modern art: Giorgione, Caravaggio, Manet, Cézanne, 1956
- Rouault: biographical and critical study, 1959

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Model Curriculum

Program Name	**BVA in History of Art**	**Semester**	**Third Semester**
Course Title	**Art History and Modes of Communication (Theory)**		
Course Code:	**DSC-VA9**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

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

- Understanding the art history through various communications
- Modes of Communications are varied in nature as such open museum, white cube-gallery, archiving documentation, personal library, visual library etc
- The paper enables the students to explore the varied avenues of art historical studies in contemporary context.

Course Description:

- Art history as a subject has vast scope to understand. Its multi-dimensional scope of the subjects provides ample space to explore and ascertain.
- Communication as primordial necessity of the subject needs an approach & methodology.
- The method followed to understand the subject lead to have clarity and also one can reconstruct ideas into a narrative.
- There are various channels to explore the Art History.

Art History as a subject developed in a vast sphere. Its varied sphere may be studied from

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- Archaeological findings, antiquities
- Museums, classical and modern, contemporary as well.
- Achieving, Galleries, Exhibition Space
- Cataloguing, Curatorial knowledge.
- Technological application in the study of art history: digital, video art etc.
- Exploring sites connected to Art History.

Contents	**45 Hrs**

UNIT:01

- Art History as a subject developed in a vast sphere. Its varied sphere may be studied from earliest frame work to modernist periods:
- Archaeological findings
- Antiquities
- Explored and objects/artefacts

UNIT:02

- Museums, classical and modern, contemporary as well.
- Achieving, Galleries, Exhibition Space
- Students will explore the possibilities of various facets of learning art history: visit to museum and cataloguing the art works.
- Exploring writings on museums/type of museums/ understanding the inner essence of museum studies.

UNIT:03

- Cataloguing, Curatorial knowledge.
- Technological application in the study of art history: digital, video art etc.
- Exploring and making catalogues: understanding of the nature of catalogue; organizing the

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museum/art exhibition as curator/ curatorial experience by exploring possible curatorial understanding.

- Advancement of digital technology: exploring photo documentation-video-archiving with gadgets. Digital technological recording and understanding

UNIT:04

- Exploring sites connected to Art History.
- As part of communication- visit to historical sites as to get first-hand information.
- Site as an open museum provide wide scope in understanding the subject. Temple as an open museum-communicates the new visual language to the viewer. Students will experience and write the experience in this context.

Learning Objectives:

- The paper aims to provide the basic knowledge about the development of Art History through various communicative methods.
- To study the historic rise of Museums in general and Indian Museums in relation to Archaeology.
- The relation between gallery culture and art economy. Technology and its application on Art History.
- Besides, visit to Gallery, Museums and sites connected to art history will bring a direct contact. This will enable students to have first-hand knowledge.

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

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

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Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Formative Assessment as per NEP guidelines are compulsory	

References

- A companion to Museum Studies
- John Berger; Ways of Seeing ;
- BN Goswami: Conversations -
- Stella kambrishThe art of India through the ages-
- - Andre Marlaux: Museum without Walls
- Work of art In the age of Mechanical reproduction: Walter Benjamin
- Douglas Crimp : Museum and it's Ruins-
- Archival Impulse
- Mobile Vision- A synoptic view
- Adrian George : The curator's Handbook-
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Government of Karnataka

Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Third Semester**
Course Title	**History of Indian Genres - 3 (Theory)**			
Course Code:	**DSC-VA9**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks		**40**	Summative Assessment Marks	**60**

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

- Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- Students will get a comprehensive knowledge about the visual art and its wide scopes.
- The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- Study of Representation of formal, pictorial and visual elements;
- Study of portraiture.
- Iconography; in a broader perspective.

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- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	**45 Hrs**

UNIT:01

5. Study of Representation of formal, pictorial and visual elements.
6. Study of portraiture.
7. Iconography; in a broader perspective.
8. Landscapes and still-lives

UNIT:02

3. Narratives and architectonic sculptures in Indian sculptures
4. Secular themes in Indian miniatures,

UNIT:03

3. J J School of Art- and influence of varied genre.
4. Eclecticism in British Company school and J.J.School of arts

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UNIT:04
50 Politics of Image in connection social history, before and after independence 51 Industrial and Technological role within the picture frame. 52 Popular forms in expression (advertisements, posters, popular media)
Learning Objectives: • Students will understand once the course is completed: • The importance of genre of Indian Art • The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art • Indian miniature: secular themes and their importance in the making of Indian Art as a whole. • In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others.

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

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

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Contents of Courses for Bachelor of visual Arts (BVA)

IV SEMESTER– History of Art

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	Indian Art-II (3)	45	2 hours	40	Exam / 60	100	3
02	Western Art-1 (3)	45	2 hours	40	Exam / 60	100	3
02	Survey of Asian Art (3)	45	2 hours	40	Exam / 60	100	3
03	Survey of Indian Sculpture (3)	45	2 hours	40	Exam / 60	100	3

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Government of Karnataka

Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Fourth Semester**
Course Title	**Indian Art-II (Theory)**			
Course Code:	**DSC-VA10**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**40**		Summative Assessment Marks	**60**

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

- ❖ Learning to recognize sculptural, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of sculpture and architecture.
- ❖ Introduction to Various styles of temple architecture
- ❖ Various schools of sculpture and architecture in South, North and western and eastern India in general.

Course Description:

- Special Reference to Temple Architecture (700 CE-1600 CE)
- The paper aims to introduce the temple styles and types of temples and experimentation that took place in this period in almost all regions of India.
- Development of structural temples, technological aspects and various temples in larger part of India will be addressed.

Contents	**45 Hrs**

Unit: 1 –

- Structural temples : introduction to temple styles: Dravida, Nagara(Varients) Kalinga,

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Phamsana, (Kadamba Nagara), Bhumija and Shekhari styles

- Study of basic elements of the temples such as details of the plan, elevation and pillar, walls, basements etc,.

Unit-II

- Badami Chalukyas: Experimentations on achievements in the temple styles and plans-construction of the temples. Introduction of Sandhara, Jalandra and other unique features. Examples from Badami, Aihole, Mahakuta and Pattadakal:
- Pallava Architecture at Mahabalipuram and Kanchipuram

Unit-III

- Rashtrakuta andPandyaRock-cut temples
- Emergence of grand ornate styles, constructions of high towered temples.
- Chola, Later Chalukya, Chandela, Gurjara-Pratihara, Kalinga and Hoysala and Kakatiya temples

Unit-IV

- Islamic invasion and beginning of Vijayanagara school.
- Study of regional schools of architecture along with Islamic structures at Bijapur
- Daulatabad, Delhi, Agra, Ahmedabad

Learning Objectives:

- ❖ Learning to recognize architectural styles of India.
- ❖ At the end of the classes- students will understand a historical sketch of the development of Indian architecture, that developed in various periods.
- ❖ Style and technical aspects will also made known.

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

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**

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

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Government of Karnataka

Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Fourth Semester**
Course Title	**Western Art-1 (Theory)**			
Course Code:	**DSC-VA11**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**40**		Summative Assessment Marks	**60**

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

- ❖ Students will explore the European art through the civilizations
- ❖ Study of various art objects, sculptures and paintings will be introduced
- ❖ Study of Geco-Roman art and other developments through Renaissance will be addressed.

Course Description:

(800 BCE TO 1400 CE)

- Western Art-European Art, usually associated with beginning of the Greco- Roman Art
- . Greek civilization and introduction to humanistic styles and adaptation of refined sculptural and architectural and pottery styles with rise of the society.
- Greek culture supported by the rich epical culture of Homer, gradually adopted the humanistic style in the art and architecture. The Greeks developed a high quality essence of the aesthetic values.
- From the beginning of the 800 BCE a steady development of the culture may be seen in Europe. Further when Romans took over the reins of the politics, their ideologies were based on *utopian* concept and physical beauty.

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- Thus, looking at the European art in linear and chronological sequence- the art and architecture-both religious and civil and public have developed along with. In the semester student will study the:

Contents	45 Hrs

Unit: 1 –

- Greek Art- origin and Development: Pottery, Sculpture and Architecture
- Roman Art: Portraiture, Public sculptures, Murals, Architecture

Unit-II

- Early Christian Art- Symbolic depictions, murals, early basilicas. Paganism. Establishment of Churches and early Iconic representation.
- Development of Early Basilicas and churches. Symbolic depictions.

Unit-III

- Byzantine art: Mosaics, Churches
- Gothic Art: Churches, Stained Glass. Paintings:
- Art and architecture of the period will be introduced with examples.

Unit-IV

- Beginning of Renaissance. Art.
- Early renaissance art and search for humanism
- Artists and their experimentations in New Style Renaissance
- Scientific development and foundations for Humanistic art

Learning Objectives:

- At the end of the semester, student will have a broader perspective of the development of European art and its genre.
- There can be certain exercise in comparative study of Indian art with European art.

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

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

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Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Fourth Semester**
Course Title	**Survey of Asian Art (Theory)**			
Course Code:	**DSC-VA12**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**40**		Summative Assessment Marks	**60**

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

- ❖ Learning to recognize art and architecture of Asian countries
- ❖ Chinese, Japanese, Indonesian, Srilankan, Nepalese and Burmees art will be seen in introductory level
- ❖ Student will understand the oriental culture through the paper
- ❖ A comparison will also be possible with Indian art.

Course Description:

- Asian Art paper gives overview of the various regional development in Visual Art.
- It covers the art history of Central east and South east Asia and West Asia.
- The paper aims to provide an art historical outlook about the art historical development of the various art and architecture, and paintings as well.
- It focus on socio-religious, political and economic strata of the regions and their reflections on the on visual art.

Contents	**45 Hrs**

Unit: 1

- Chinese Art: early Art Activities, Song Dynasty, Pottery-Ceramics Chinese Calligraphy, Sculptures, Paintings:

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- Tibetan Art: Buddhist establishments; Thangka paintings and other religious arts.

Unit-II

- South Asian Art: Includes ancient Afghan, Pakistan region : Buddhist Art. Ancient painting: Mandalas etc. Sculpture: Architecture-Stupa etc.
- Japanese Art: Art works produced in Japan, Architecture, Paintings and Print making: wood block printing such Ukio-e prints and tradition with important artists.

Unit-III

- Bhutanese Art: Buddhist Thanka art and establishment of the Buddhist monasteries. Nepalese Art: Katmandu as center of art and architecture. Early Indian connection. Influence/extension of Indian art in Nepal. Paintings.
- Cambodian Art. God King concept, Architecture at Angkor-Wat and Thom. Sculpture-narratives.

Unit-IV

- Javanese Art: Buddhist and Hindu art activities.
- Stupa at Borobudur and Chengu temples at Parmbanan etc. Salient features of all artistic development to be studies.

Learning Objectives:

- ❖ Learning to recognize Art and architecture of oriental countries/far and south east Asian countries
- ❖ Indian influence; greater Indian concept/spread of Buddhism
- ❖ Development of regional styles and culture in various countries mentioned above will be addressed

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

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

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

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Government of Karnataka

Model Curriculum

Program Name	**BVA in History of Art**		**Semester**	**Fourth Semester**
Course Title	**Survey of Indian Sculpture 3 (Theory)**			
Course Code:	**DSC-VA12**		Total Marks	**100**
Contact hours	**45 Hours**		Practical No. of Credits	**03**
Formative Assessment Marks	**40**		Summative Assessment Marks	**60**

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

- ❖ Learning to recognize sculptural, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of sculpture.
- ❖ Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- ❖ Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course, students are introduced to the survey of Indian sculpture from o the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of

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the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents	**45 Hrs**

Unit: 1 -

- Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- Satavahana&Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.

Unit: 2

- Hindu Renaissance: Gupta, Vakataka, Kadamba, Vishnukundin, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects.
- Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.

Unit: 3

- Pallava Style_ Kanchipuram and Mahabalipuram Sculptures
- Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study
- Chola Sculptures, Bronze sculptures: technics and development

Unit: 4

- Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwaretc,.
- Late medieval sculptural schools: Vijayanagara period and others.

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Learning Objectives:

- Learning to recognize sculptural styles of India.
- At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles, and genre. The subject also includes narrative sculptures, decorative elements and portraiture.

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

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

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27	History of Indian Art by Vidya VachaspatiGerola
28	A Survey of Indian Sculpture by K.S.Sarswati

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Model Curriculum

BACHELORS OF VISUAL ARTS

SYLLABUS FOR FIFTH & SIXTH SEMESTER

17.08.2023

Board of studies –Visual Arts
Bengaluru City University

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MODEL CURRICULM

Bachelors of Visual Arts (BVA)

LIST OF SPECIALISED PEOGRAMS

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

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Board of studies- visual arts – Proceedings

Bengaluru city university, Central College Campus

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Model Curriculum

BVA ANIMATION & GAME ART - Semester 5

Course Matrix

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

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SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37					**24**

Model Curriculum

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

Course Pre-requisite(s): Art for animation – I, Computer Graphics fundamental	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Demonstrate the knowledge in Animation Film making pipeline CO 2. Plan the pre-production process in Animation Film making CO 3. Demonstrate the skills for visual storytelling and storyboarding CO 4. Explain the film language CO 5. Develop skills to adding sound and voiceover into their animation film	
Content of the Course 1: Preproduction; Script to Animatic	**150 Hours**
UNIT 1 : Animation Production Pipeline	15 hrs.
Chapter 1. Pre-production process, Chapter 2. Production process Chapter 3. postproduction process in brief	
UNIT 2 : Story &Script Development	15 hrs.

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Chapter 1. Animation story development process. The Structure of a story. Chapter 2. Script writing process for animation film making. Chapter 3. Case Study on story and script developments.	
UNIT 3 : Understand Basic Film languages	30 hrs.
Chapter 1. Different Camera shots and angles Chapter 2. Cuts, Continuity and Transitions in Film making Chapter 3. Basics of Composition	
UNIT 4: Visual Narratives and story boarding	60 hrs.
Chapter 1. Visual Narratives Chapter 2. Thumb nailing of the story and Storyboarding Chapter 3. Working with Digital Storyboarding process	
UNIT 5: Animatic	30 hrs.
Chapter 1. Sound designing process in animation Film making process. Chapter 2. Basic Video-audio editing tools. Chapter 3. Developing animatic.	

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

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

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	*The Art of story board* by John Hart
2	*The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash* [Paperback], Maureen Furniss

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3	*Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures [Paperback]*, Walt Stanchfield

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

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

Model Curriculum

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

Course Pre-requisite(s): Animation Foundation from 3rd semester. 2D-3D Digital Animation from 4th semester

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Course Outcomes (COs):

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

CO 1. Create 2D/3D character poses

CO 2. Create character animation by using advanced body mechanics

CO 3. Build Character Performance with animation

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

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

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

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:

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

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

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

Model Curriculum

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

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Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
	Total Marks		**100**

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

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

Course Outcome	Program Outcome

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

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

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

	Book References:
1	*Principles of Form and Design* by Wucius Wong John Wiley & Sons, New York

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

Model Curriculum

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

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

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

Course Outcome	Program Outcome

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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Classify and summarize the varieties of animation	**X**														
Identify different process in the making of animation			**X**												
Identify, compare and critique animation as storytelling devices				**X**											
Demonstrate ability to identify technical and aesthetic aspects of animation					**X**					**X**					

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

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

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

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

Formative Assessment	**Weightage of Marks for Practical Courses**	**Weightage of Marks for Theory Courses**
Assessment Occasion/ type	Internal Assessment/ Test/Viva	Internal Assessment/ Test/Viva
Practical Assignments	Submission: 20	Test : 20
Design Projects	Independent / group projects: 10	Writing Assignments : 10

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Design related activities like, Quiz, seminar, writing, Team activities, Industry Visits	20	Seminar/projects/ Viva etc: 10
Overall	**50**	**40**

Model Curriculum

BVA ANIMATION & GAME ART - Semester 6

Course Matrix

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

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Model Curriculum

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

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

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Chapter 1. Layer-based compositing process, Tools and techniques. Understand the concept of Layer blend, Channels, and Matte. Compositing Layers and Time Line Chapter 2. Shapes, Masks and the technique of Rotoscopy. Channel based Colour Correction techniques for compositing. Concept of Chroma matte and Keying Chapter 3. Understand the concept of Tracking and Stabilization. 3D Layers, Lights and Camera. Understand the concept of Camera Tracking and Set Extensions techniques	
UNIT 4 : Overview of Video Editing Process, Tools and Techniques	50 hrs.
Chapter 1. Non-linear Editing process. Concept of sequence and tracks Chapter 2. Editing tools and technique. Application of Effects and Transitions. Chapter 3. Media Conformation and encoding	

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

(POs 1-15)

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

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

Formative Assessment for Theory	
Assessment Occasion/ type	**Marks**
Theory / Practical Assignments	**25**
Design Project: Research, ideation Design Process, Visualization and Presentation	**25**
Outdoor studies, Field Visits, Documentation	**10**

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activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	**15**
Total Marks	**75**
Formative Assessment as per NEP guidelines are compulsory	

	Book References:
1	Professional Digital Compositing: Essential Tools and Techniques, author Lee Lanier
2	Compositing Visual Effects: Essentials for the Aspiring Artist, author Steve Wright
3	Digital Compositing for Film and Video, author Steve Wright
4	Creative Motion Graphic Titling for Film, Video, and the Web, Bill Byrne and Yael Braha

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

Model Curriculum

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

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Course Pre-requisite(s): Art for Animation – I & II, 3D CGI Foundation from 2nd Year	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Create characters for animation and gaming projects. CO 2. Create Model sheet of the given character CO 3. Demonstrate the skills to Model 3D character as per the given reference. CO 4. Develop the skills on character Look development process	
Content of the Course 2: Character Design and Development	**120 Hours**
UNIT 1: Understand the process of Character Design for Animation / gaming.	30 hrs.
Chapter 1. Introduction to Character designing for animation film and gaming Chapter 2. Define the character's trait and personality. Chapter 3. Basic Shapes and form of the character, Understand the Constructions, Proportion and Anatomy. Chapter 4. Creating Model sheet of the character	
UNIT 2: Understand 3D Character Modelling Process and Techniques.	50 hrs.
Chapter 1. Introduction to 3D character Modelling. Chapter 2. Study reference and understand the anatomy, Planning and blocking. Study topology of the given character face and modelling it. Chapter 3. Modelling torso, hands and legs. Modelling cloths, footwear and hair of the given character. Chapter 4. Understand UV Layout process and Cleaning-up the 3D Model	
UNIT 3: Understand Character Look Development process and techniques.	40 hrs.
Chapter 1. Skin Shader and texturing process for PBR rendering workflow. Chapter 2. Preparing various textures like base colour, Specular Roughness, Depth map for Sub-Surface Scattering, Normal map, Height map, etc... In 3D texture painting application. Chapter 3. Character Lighting setup Chapter 4. Rendering the character to final outcome	

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

Course Outcome	Program Outcome														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Create characters for animation and gaming projects.			**X**	**X**											
Create Model sheet of the given character		**X**													

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Demonstrate the skills to Model 3D character as per the given reference.			**X**												
Design character Look development process							**X**								

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

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

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

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

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Model Curriculum

Program Name	**BVA in Design**	Program core		**Animation & Game Art**	
Course Title	**Game Art** (Practical)		Semester		**Sixth Semester**
Course Code	**DSC-VA21**	No of Credits		**04**	
Contact hours	**120**	Duration of SEA/Exam		Jury & Viva	
Formative Assessment Marks	**50**	Summative Assessment Marks		**50**	
	Total Marks				**100**

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

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Chapter 1. Importing mesh and baking Mesh maps. Chapter 2. Preparing various Textures for PBR workflows Chapter 3. Exporting Texture Maps	

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

Course Outcome	Program Outcome														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
Demonstrate Low poly Modelling techniques for Game Assets development	**X**	**X**													
Apply PBR texturing and rendering workflow for Game development								**X**							
Demonstrate the Digital Sculpting skills								**X**							

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

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

Teaching Pedagogy: Lecture, demonstrations, Studio projects

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

Formative Assessment	**Weightage of Marks for Practical Courses**	**Weightage of Marks for Theory Courses**

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

Model Curriculum

Program Name	**BVA in Design**	Program core		**Animation & Game Art**	
Course Title	**Story Design & Visual Narrative** (Theory)		Semester		**Sixth**
Course Code	**DSC-VA22**	No of Credits		**03**	
Contact hours	**45**	Duration of SEA/Exam		2 ½ hrs	
Formative Assessment Marks	**40**	Summative Assessment Marks		**60**	
	Total Marks				**100**

Course Outline:

Course Pre-requisite(s): Knowledge about stories, Reading and writing and Imagination	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Plan a story and develop it CO 2. Portray the Characters in the story with visual medium. CO 3. Develop the Plot and the conflicts in story with visual medium.	

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Content of the Course 4: Story Design & Visual Narrative	**45Hours**
UNIT 1: Story, Narrative and Plot:	15 hrs.
Chapter 1. Elements of story Chapter 2. Resources and ideas from life Chapter 3. Narrative modes, Aesthetics of narration, Narrative point of view.	
UNIT 2: Voices of the story	15 hrs.
Chapter 1. Character voice, Unreliable voice, Epistolary voice. Chapter 2. Structuring the story, Plot & sub plots, Plot devices Chapter 3. Other Devices - Dramatic structure –Conflict Chapter 4. Setting mood - Rising action -Falling Action – Dénouement – Resolution	
UNIT 3: Story Genres;	15 Hrs.
Chapter 1. Characters and the story, Developing Characters, Chapter 2. character driven stories & Event driven stories. Story Telling and it relevance in society Chapter 3. Visual Narrative, Elements of Visual narrative. Visual Storytelling, structure and techniques	

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

(POs 1-15)

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

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

Teaching Pedagogy: Lecture, Presentation and demonstrations

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

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

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

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Model Curriculum

SYLLABUS FOR BVA

GRAPHIC & COMMUNICATION DESIGN

FIFTH & SIXTH SEMESTER

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Model Curriculum

BVA-GRAPHICS & COMMUNICATION DESIGN

Semester - 5

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

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Name of the Degree Program: BVA

Discipline Core: Graphics & Communication Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Model Curriculum

Program Name	**BVA in Design**	Program core		**Graphics and Communication Design**	
Course Title	**Graphic Design for Print & Web Media (Practical)**		Semester		**Fifth Semester**
Course Code	**DSC-VA15**	No of Credits		**05**	

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Contact hours	**150**	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	**75**	Summative Assessment Marks	**75**
	Total Marks		**150**

Course Pre-requisite(s): 1.Typography 2. Graphic Design and Communication 3.Digital Illustrations	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. Remember, recognize, and use the knowledge in gained from Pre requisite subjects from previous semesters CO.2. Differentiate and analyse the Graphic Design language as required for Print Media. CO.3.Do user research in web Media and analyse the design and execute.	
Content of the Course 1: Graphic Design for Print & Web Media (Practical)	**150 hrs**
Unit 1: Graphic Design for Print media	75 hrs
Chapter 1: Introduction to Graphic Design in relation to Print Media • Chapter 2: Visual problem solving and To learn the relative use of Type, graphics, illustration and photography for Print Design. Designing for different types such as; Business cards-Branded packaging, labels and shopping bags – Brochures – Billboards - Menus - Banners • Magazines and newspapers - Signage – Stationery - Greeting cards and invitations – Calendars – Posters - Book covers and interiors • Chapter 3: print production standards & Print Media process : Content gathering - Pre-press.- Press.- Printing -Folding - Post press. • Design Project for Social / Commercial requirements	
Unit 2 Web Design & Development Process	75 hrs
Chapter 1: **Planning the project** is the most important step, and it is even more critical than the actual development. • Requirements analysis • Project charter • Site map • Contracts that define roles, copyright and financial points • Gain access to servers and build folder structure • Determine required software and resources (stock photography, fonts, etc.) **Design:** Wireframe and design elements planning • Mock-ups based on requirements analysis • Slice and code valid HTML/XHTML/JS/CSS etc Chapter 2: . **Development** : Build development framework. • Code templates for each page type. • Develop and test special features and interactivity • Fill with content. • Test and verify links and functionality. 4. Launch • Polishing • Transfer to live server • Testing Final cross-browser check (IE, Firefox, Chrome, Safari, Opera, iPhone, BlackBerry) Chapter 3:	

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Post-Launch : Hand off to client • Provide documentation and source files • Project close, final documentation • Files and Archive 6. A Process Puts the Client at Ease • Documenting The Process • Using The Process • Refining the Process 7. Risks & Tips Web design Project for social sectors	

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

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

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

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

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

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

Model Curriculum

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

Course Pre-requisite(s): Drawing for Designers , Digital Media , Graphic Design for Communication

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

CO1. To remember and identify the skills require to design story boards, Game illustrations us using their skills acquired in Previous semester.

CO.2 Planning and executing the Game design process.

CO.3. Able to create Game design assets using the digital skills acquired earlier.

Content of the Course 2: Graphic Design for gaming (Practical)	**120 hrs**
Unit 1:	60 hrs
Chapter 1: Introduction to gaming and concepts. Meaning and definition Chapter 2: Classification of gaming Chapter 3: Game production process	
Unit 2	60 hrs
Chapter 1: Pre production for Gaming – Concepts and ideas Chapter 2: Game assets design Chapter 3: Production environment steps and planning –Implementation in Digital plat form Chapter 4: Post production – Compositing and editing, sound designing	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. To remember and identify the skills require to design story boards, Game illustrations us using their skills acquired in Previous semester.	X														
CO.2 Planning and executing the Game design process.									X						
CO.3. Able to create Game design assets using the digital skills acquired earlier.								X							

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

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

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

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

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Model Curriculum

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

Course Pre-requisite(s): Drawing skill , Digital Media , Graphic Design concepts	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. Do research and gather information Classify, analyze the information collected and will be able to arrange them for the execution CO.2 Plan, and develop the concepts for Info graphic Designs CO.3. Digitally Visualize the concepts and present their Design concepts	
Content of the Course 3: Information Design (Practical)	**120 hrs**
Unit 1:	60 hrs
Chapter 1: Introduction to Information Design, To review the skills required from earlier semesters such as Design Principles, Digital Visualization Graphic Design Concepts as required for Information Design Chapter 2: To do Research in relation to a chosen area / topic to which information Design is required.	

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Chapter 3: Differentiate and Analyze the data collected using research Data Graphics such as charts / diagrams/ Maps etc and create information architecture	
Unit 2	60 hrs
Chapter 1:Create a narrative using the Information collected and by organizing them in to proper hierarchies Chapter 2: Discuss, analyze and evaluate effective and ineffective information design Chapter 3 Plan a info graphic Design Project on the above chosen area for research and prepare a Presentation.	

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

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

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

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

	Reference Books:
1	Information Design Handbook by Jennifer Visocky O'Grady and kenneth O'Grady
2	Designing Information Human Factors and common sense in information Design by Joel Katz
3	An introduction to information design by Andy Ellison & Kathryn Coates

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4	Visual display of Quantitative Information By Wdward Tufte
5	Information is Beautiful by David Mac Candless

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

Model Curriculum

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

Course Pre-requisite(s): Graphic Design Theory , Graphics and Communication Design	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO 1. Remember and identify the concepts of advertising and able to record the information CO 2. Interpret the Concepts of advertisement used in various advertisements by well known Designers and from their works CO 3 Differentiate, analyze and interpret the role of Advertisements and its impact on society.	
Content of the Course 4: Theory of Advertising Design (Theory)	**60 hrs**
Unit 1:	20 hrs

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Chapter 1: Introduction to Advertising; concepts, ideas and Visual aspects through good examples from the famous advertisements. Chapter 2: Industrial revolution and the Post Industrial impact on Rural, urban economy of India, and the notable changes in the lifestyle, production and markets Chapter 3: Mass production of Industrial Products to full fill the changing lifestyle – Liberal thoughts and platforms transforming the individual life. Changes in the perception of Advertising and Marketing strategies.	
Unit 2	20 hrs
Chapter 1: To discuss the Direct and indirect Marketing ideas from the great examples Chapter 2: Advertising of an Art, Science and Business professions. The role of Advertisement in bringing awareness on verities of issues including Social issues such as Environment, food and water. Advertising ideas for commercial / consumer products. Chapter 3: To discuss and comparative analysis of the Advertising History and Modern Advertising concepts. To discuss the Role of Advertising and its impact on Society in longer period.	
Unit 3	20 hrs
Chapter 1: Principles and methods of reproduction process. Campaign planning- Introduction and explanation with examples. Chapter 2: Campaign objectives. Influencing factors on advertising campaign. Three basic principles of campaign planning. : Importance of unity and continuity, Structure, Function Chapter 3 : Operations of an advertising agency Advertising and the consumer: wants and needs. Advertising primary appeal, unique selling points (USP), Outstanding selling points (OSP). Consumer psychology	

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

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

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Pedagogy: Lecture Presentations , discussions, Reading and writing activities

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

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

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

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Model Curriculum

BVA-GRAPHIC & COMMUNICATION DESIGN

Semester 6

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

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SEC 4		SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	3		50	-	50	2
			37				700	24

Model Curriculum

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

Course Pre-requisite(s):

1.Typography
2. Graphic Design and Communication
3.Digital Illustrations
4. Advertising Design Theory

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

CO1. Research, Ideate and Create concepts for advertisements for the promotion and branding of Institutions, Corporates and Industries and companies.

CO.2 Plan and create suitable strategies and Identify the suitable design solutions for the advertisements and Branding for the sector chosen.

CO.3. . Visualize the advertising concepts in Digital media as mentioned in the above sectors using the skills and knowledge acquired.

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Content of the Course 1: Advertising Design & Media (Practical)	**150 hrs**
Unit 1:	75 hrs
Chapter 1: Introduction to Advertising Design. Discussion on the best advertising Designs ever, Case study, analysis of merits and demerits Chapter 2: Advance Layout design for advertising; Revision to Layout design, How to effectively use the Design elements using the digital media. Activities to enhance the layout Design skills and knowledge. Chapter 3: To discuss in detail the advertisements for different sectors such as Social and Commercial and identify the differences and categorize them accordingly	
Unit 2 Web Design & Development Process	75 hrs
Chapter 1: Advertisement for noncommercial services like Educational Institutions, Hospitals etc. To do research based analysis and execute a project Chapter 2: Advertisements for consumer Products, ex: Health care products. Cosmetics and Garments. Pictorial based advertisement Chapter 3: Magazine advertisements for commercial services like Hotels, travel and hospitality. Chapter 4: Advertisement for public and social welfare events and awareness To choose a Project from the above mentioned sectors and work in detail	

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

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

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

Formative Assessment for Practical	
Assessment Occasion/ type	**Marks**
Theory / Practical Assignments	**25**
Design Project: Research, ideation Design Process, Visualization and Presentation	**30**

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Outdoor studies, Field Visits, Documentation	**10**
activities like, Design related Quiz, seminar, writing, Team activities, Assignments on Writing on Design	**10**
Total Marks	**75**
Formative Assessment as per NEP guidelines are compulsory	

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

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

Model Curriculum

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

Course Pre-requisite(s): Drawing , Digital skills , Graphic Design for Communication and Printing knowledge

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Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. Identify the needs for the packaging and ideate concepts using Design principles CO.2 organize, plan and find out the Design solutions for the packaging Design of various types and requirements CO.3. Use the different printing Technology to achieve the artistic, creative Packaging Designs of various products.	
Content of the Course 2: Packaging Design and Printing Technology (Practical)	**120 hrs**
Unit 1:	40 hrs
Chapter 1: Introduction to Packaging Design – including the various media, typography, and Colour schemes analysis. Chapter 2: Introduction to Graphic design for packaging – Application of Graphic Design and problem relating to packaging design. Chapter 3: Types of packaging, printing and fabrication methods, regulatory guidelines and application of digital medium.	
Unit 2	40 hrs
Chapter 1: History of Printing technology. Different printing technology and methods from the past with suitable examples Chapter 2: Litho-Offset printing –Plano Graphic ,Line& half tone printing in single colour. Comparison of different process from the economic and suitability point of view Chapter 3: Screen printing process –Fundamentals of line and half tone printing, Printing on different surfaces Chapter 4: Digital Printing process – Image Resolution, file format – printing output	
Unit 3	40 hrs
Chapter 1: Digital Printing process – Image Resolution, file format – printing output Chapter 2: Digital Colour palette. Working with Colour designs and Colour printing method Chapter 3: Using the knowledge and skills acquired during this period students have to practice various packaging Designs to fit different consumer products. Note: Students shall visit printing press and also packaging unit to practically learn most of the contents	

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

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

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

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

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

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

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Model Curriculum

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

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

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

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

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

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

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

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

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Model Curriculum

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

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

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

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

Pedagogy: Lecture Presentations, discussions, Reading and writing activities

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

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

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

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Model Curriculum

SYLLABUS FOR BVA

INTERIOR & SPATIAL DESIGN

FIFTH & SIXTH SEMESTER

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Model Curriculum

BVA INTERIOR & SPATIAL DESIGN- Semester 5

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

Name of the Degree Program: BVA

Discipline Core: Interior and Spatial Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

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Program Outcomes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Model Curriculum

SEMESTER – 5TH

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

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Course Pre-requisite(s):	
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1. To Define and Identify research topics relevant to the given project CO.2 To Transfer user/client requirement in the designed spaces CO3. Understand and analyze the process of Applying Material board ,Mood board,Color selection for the designs CO4. Device Aesthetics in elements and spatial experience and Enhancing the interior experience through creative lighting CO5. Evaluate and Understand representations of standards used in preparing detailed drawings. CO6. Integrating to Understand material properties and execution of work from drawings as well as Experiment with conceptualizing techniques and realize desired results	
Content of the Course 1: Interior design studio II - Inhabitations	**150hrs**
Unit 1:	40 hrs
Chapter 1: Space Planning- Introduction to space planning, Necessity of space planning, different Spaces for inhibition- Design of living units of various geographical locations and culture by involving historical periods, styles and use of craft in its inherent quality and form – craft and living environment. Chapter 2 **I**ntroduction: Materials -: Terminology: Material board, ,Mood board, Colour selection, Textures and aesthetics- Applications of art / craft at public level spaces- lounge (hotel), restaurant of specific ethnic characteristics, café, boutique, retail stores, studios. Chapter 3: Application of design principles and elements. Design Development -Structural integration with reference to Interiors and aesthetics- Response to today's situation of urban society – For a given space /building/structure– refurbish to a different typology.	
Unit 2 :	40 hrs
Chapter 1 Making complete set of working drawings for the residence or any other project Choosen. The drawings to incorporate all necessary information complete with schedule and all specifications. The Working Drawings to include. Site plan. Foundation layout with details of foundations and D.P.C. Ground floor Plan, First Floor Plan, Terrace Plan Sections, Elevations Chapter 2: Making complete set of services drawings for the above said project. The drawings to incorporate services details complete with schedule and all specifications. The Services Drawings to include:Electrical Layout. Plumbing Layout. Sanitary Layout. Drainage Layout. Rain Water Disposal / Harvesting Layout and Details. Toilet details. Kitchen / Pantry Details.etc Chapter 3: Making complete set of working details for the above said project. The drawings to incorporate details complete with schedule and all specifications. The Working Details to	

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include: Doors and Windows Drawings and Details. Staircase Details including railings. Details of Grills, Parapet or railings. Gate Details, compound wall details, Landscaping and Paving details, Typical wall section showing foundation, DPC, skirting, sill, lintel, slab and terracing details.	
Unit 3 :	70 hrs
Chapter 1: Making complete set of finishing drawings for the above said project. The drawings to incorporate finishing details complete with schedule and all specifications. The Finishing Details to include: Doors and Windows Frame and Shutter details. Flooring & Skirting pattern and fixing details. Dado / Wall tile pattern and fixing details. Wall Cladding pattern and fixing details. Plaster Pattern with Colour schemes. False Ceiling details etc. Chapter 2: Fundamentals of lift services System Design. Building Plans, Drawings and Schematics.. Grouping of lifts and design standards of a lift lobby. Types of Lifts. Working of lifts with details of lift section describing various parts of lifts. Types of Escalators drawings Fire safety drawings Chapter 3: Making complete set of finishing drawings for the different types of furniture's, ,joinery details for Reception Table, Chair, Center Table, Corner Table, TV unit, Wardrobe details,etc. Chapter 4: Introduction to acoustics and principles Acoustic Design process and different types of buildings – auditoriums, concert halls, cinema halls, seminar rooms, lecture halls, classroom and open offices.	

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

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

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techniques and realize desired results															

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

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

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

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

Model Curriculum

Program Name	**BVA in Design**	Program core	**Interior & Spatial Design**
Course Title	**User Element design**	Semester	**5th**

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Course Code	**DSC 16**	No of Credits	**4**
Contact hours	**120**	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	**50**	Summative Assessment Marks	**50**
	Total Marks		**100**

Course Pre-requisite(s): Design Studio, Form Study, Design Foundation

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

CO 1. Define the the role and Integration of fixtures and accessories in Interior design.
CO 2. Illustrating the accessories and understanding the context in and around the space.
CO 3. To establish a thorough knowledge on studying the materials involved in the creation of these accessories.
CO 4. To connect and co-relate the basics of concepts like ergonomics and functionality of lifestyle products and designs
CO 5. To predict the right use of accessories in the right space that will enhance the aesthetics and functionality of the space.
CO 6. To enable students in understanding costing for different accessories and materials used.

Content of the Course 2: User Element design	**120hrs**
UNIT 1 : Role and integration of accessories/products in interiors	30 hrs
Chapter 1. Introduction of Role and integration of accessories/products in interiors. Chapter 2. Design approaches in product and lifestyle accessories design with a focus on functionality, ergonomics, aesthetics, multiple usages etc.	
UNIT 2 :	45 hrs
Chapter 1. Stylistic development of decorative accessories from the past to present with insight into technological Chapter 2. Brief study of period room settings with the context of decorative accessories complementing the architecture and interior design.	
UNIT 3 : Study of materials and processes adopted in accessories design.	45 hrs
Chapter 1. Basic understanding of construction Chapter 2. principles, anthropometrics, principles of sizes and proportions, modelling, rapid prototyping, colour, texture etc. Orientation to Indian as well as global context of interiors, trends and market. Chapter 3. A detailed study involving all the design aspects of any of the following lifestyle accessories: luminaire design, glassware, lighting, textiles, mirrors, clocks, wall finishes, multipurpose furniture etc.	

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

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Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1. Define the the role and Integration of fixtures and accessories in Interior design.	X								X						
CO. 2 Illustrating the accessories and understanding the context in and around the space.		X									X		X		
CO.3 To establish a thorough knowledge on studying the materials involved in the creation of these accessories.			X				X				X				
CO.4 To establish a thorough knowledge on studying the materials involved in the creation of these accessories.					X					X			X		
CO.5 To predict the right use of accessories in the right space that will enhance the aesthetics and functionality of the space.							X						X	X	
CO.6 To enable students in understanding costing for different accessories and materials used.				X						X					X

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

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

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

Teaching Pedagogy

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

Model Curriculum

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

Course Pre-requisite(s):

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

CO 1. Remember and Understand commands in the Visual software interface.

CO 2. To Associate and understand the development of 3D forms from the 2D designs curated.

CO 3. Ability to analyse and differentiate issues in modelling at various stages.

CO 4. Developing room layouts,furniture models and material application in the 3D Software.

CO 5. To analyse the interface and creating perspective views of the design.

CO 6. To Visualise and evaluate the designs made in 2D to understand the design better.

Content of the Course 3: Advance Visualization Methods	**120hrs**
UNIT 1 : Introduction to 3d software	30 hrs
Chapter 1. Introduction to 3d software and importance and application in interiors. Chapter 2. Exploring and understanding the basic Unit setup, Grid and snap setting, Interface, Create-Hierarchy-Display, Modify, Motion and Utility Panels, Viewport settings.	

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Chapter 3. To create and modify both solid and surface models Design and development of small models	
UNIT 2 : Understand the process and techniques of 3D models from a two dimensional layouts	45 hrs
Chapter 1. Design and development of furniture for different rooms Chapter 2. Design and development of complete rooms interiors Chapter 3. Understand form development and camera layout Chapter 4. Understand Perspective and scene setting, camera layout and walkthrough.	
UNIT 3 : Understand the Process and techniques of Texturing, Lighting and rendering 3D exterior / interior scenes.	45 hrs
Chapter 1. Material application, creating and editing. Chapter 2. Understanding of visual styles, walk through animation, materials, and light settings.	

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

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

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

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

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

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

Model Curriculum

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

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Formative Assessment Marks	**40**	Summative Assessment Marks	**60**
	Total Marks		**100**

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

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Chapter 1 : History of modern movement in interior Design and architecture – developments of modern movements Chapter 2: various fields of design affecting interior ambiences directly – international modernism, regionalism and concerns with vernacular etc. Chapter 3: Designers and their works with respect to interior architecture and interior elements of design. Contemporary expressions of styles and art forms. (Could be part of assignments for students to explore)	

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

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

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

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

	Reference Books:

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

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

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Model Curriculum

BVA INTERIOR & SPATIAL DESIGN- Semester 6

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

Model Curriculum

BVA –INTERIOR & SPATIAL DESIGN -SEMESTER – 6

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

Course Pre-requisite(s):
Interior Design Thinking, History of Interior Design, Architectural Elements and Services

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

CO.1 Demonstrate critical thinking in identifying and framing design opportunities.
CO.2 Developing a deep understanding and Classifying of design principles, elements and materials
CO.3 Applying technical skills and software proficiency for 2D and 3D drafting Rendering and presentation.
CO.4 Able to conduct research and analysis to determine the needs and goals of the projects.
CO.5 Demonstrate knowledge of current information, theories and models, and techniques and practices in all of the major business disciplines including the general areas of Project Management and Estimation, Presentation, Qualitative and quantitative marketing survey knowledge
CO.6 Creative problem-solving in order to distill one solution from the multiple possibilities generated from the given projects.

Content of the Course 1: Interior Design Studio: III	**150 Hours**
Unit 1: Introduction of Project	**30 Hrs.**
Chapter 1. Mind mapping, data collection, case study, literature study (Given Projects) **Chapter 2.** Area calculation, bubble & circulation diagram, block diagram adjacency matrix, development of a concept	
Unit 2 : Space Planning and Design Development	**30 Hrs.**
Chapter 1. Introduction to space planning, terms and intent, necessity of space planning, synthesis of space planning, introduction to space design with use of computer, the design program – observation **Chapter 2.** Introduction to defining design, evaluating design - function, structure and materials, aesthetics, analyzing existing space and its advantages **Chapter 3.** Design process/methodology, creativity/originality/concepts, and sketches.	
Unit 3 : Introduction to Construction Drawings and Consultancy	**30 Hrs.**
Chapter 1. Introduction to construction documents, layout plan, construction plans, electrical plans, finishes plans, furniture plans, Elevations, section details and Building Services **Chapter 2.** Introduction to types of consultants - Acoustical consultant, lighting consultant, plumbing consultant, AC consultant, special consultant based on project needs, rain water harvesting, solar, green building,	

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landscaping, terrace gardening. Develop time in schedule based on inputs by consultant	
Unit 4 : Technical Drawings	**60 Hrs.**
Chapter 1. Elevations, sections, detailed drawings of a given project and 3D Views	

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

Course Outcomes (COs) / Program Outcomes (POs)	**Program Outcomes (POs)**														
	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
CO1. Demonstrate critical thinking in identifying and framing design opportunities.	**X**						**X**								
CO2. Developing a deep understanding and Classifying of design principles, elements and materials		**X**													
CO3. Applying technical skills and software proficiency for 2D and 3D drafting Rendering and presentation.			**X**					**X**							
CO4. Able to conduct research and analysis to determine the needs and goals of the projects.				**X**		**X**									
CO5. Demonstrate knowledge of current information, theories and models, and techniques and practices in all of the major business disciplines including the general areas of Project Management and Estimation, Presentation, qualitative and quantitative marketing survey knowledge					**X**			**X**							
CO6. Creative problem-solving in order to distill one solution from the multiple possibilities generated from the given projects.						**X**				**X**					

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

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

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	Reference Books:
1	Karlen Mark, Space planning Basics, Van Nostrand Reinhold, New York, 1992.
2	Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, McGraw Hill professional, 2001.
3	Francis.D. Ching & Corky Bingelli, Interior Design Illustrated, 2nd edition, Wiley publishers, 2004.
4	Julius Panero & Martin Zelnick, Human Dimension & Interior Space: A source book of Design Reference standards, Watson – Guptill, 1979.
5	Maureen Mitton, Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques. John Wiley and Sons, 2003.
6	Mark.W. Lin, Drawing and Designing with Confidence: A step-by-step guide, Wiley and Sons, 1993
7	Robert Rengel, Shaping Interior Space, Fairchild Books & Visuals, 2002.
8	Neufert Ernest, Architect's Data, Granada pub. Ltd. London, 2000.
9	Maryrose McGowan & Kelsey Kruse, Interior Graphic Standards, Wiley and sons, 2004.
10	Robert F. Erlandson, Universal and Accessible Design for Products, Services, and Processes, CRC; 1st edition, 2007.
11	Oliver Herwig & L. Bruce, Universal Design: Solutions for Barrier-free, Birkhäuser Basel; 1st edition, 2008 Professional Digital Compositing: Essential Tools and Techniques, author Lee Lanier

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

Model Curriculum

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

Course Pre-requisite(s):

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Interior Design Thinking, User Element Design, Advanced Visualization Methods
Course Outcomes (COs): After the successful completion of the course, the student will be able to: **CO.1** Identifying the client and end-user needs, as well as relevant cultural elements, to support the development of a design solution - Form follows function **CO.2** Understanding of furniture design principles such as ergonomics, aesthetics, and functionality. **CO.3** Applying Knowledge of design software and tools to create details designs, technical drawings and 3D models of furniture design **CO.4** Analyzing the different materials, manufacturing techniques, construction methods and new technology like 3d printers, CNC cutters and Modular Furniture. **CO.5** Considering knowledge of industry standards and regulations related to furniture design such as safety and environmental standards **CO.6** Encouraging to creatively and innovatively to develop unique furniture design the meets the needs of clients and users.

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

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

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

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

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

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

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2	Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006
3	Jim Postell, Furniture Design, Wiley publishers, 2007
4	Edward Lucie-Smith , Furniture: A Concise History (World of Art) , Thames and Hudson, 1985
5	Robbie. G. Blakemore, History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe, Wiley publishers, 2005
6	John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995 Teaching Pedagogy: Lecture, demonstrations, Studio projects

Teaching Pedagogy

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

Model Curriculum

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

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

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

CO1: Remember and Identify the elements of Landscape
CO2: Develop the skill of using and integrating landscape elements and plants to transform different spaces through interior landscaping.
CO3: Visualize the ideation and concepts of Landscape Design and Execute

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

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

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

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

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

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

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

Teaching Pedagogy

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

Model Curriculum

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

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

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

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

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

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

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

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

Teaching Pedagogy

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

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Model Curriculum

SYLLABUS FOR BVA

PRODUCT DESIGN

FIFTH & SIXTH SEMESTER

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Model Curriculum

BVA-PRODUCT DESIGN -Semester 5

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

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Name of the Degree Program: BVA

Discipline Core: Product Design

Total Credits for the Program: 190

Starting year of implementation: 2021-22

Program Outcomes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Model Curriculum

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

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

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

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

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

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

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

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

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

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Model Curriculum

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

Course Pre-requisite(s): Human Anatomy study, Drawing, Design Fundamental, Form study

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

CO1.After completing the Course students will be able to analyze the Anthropometrical, Physiological, Psycho-social considerations in Ergonomics.

CO.2 Students will be able to process the information collected from their Research

CO.3. Students are capable of develop the Design to suit the Human performance and do the usability evaluation.

Content of the Course 2: Human Factors, Ergonomics and Interface (Practical)	**120 hrs**
Unit 1:	60 hrs
Chapter 1: Definition of Ergonomics / Human Factors. Chapter 2: Human capabilities and limitations in terms of engineering. Chapter 3: Anthropometrical, Physiological, Psycho-social considerations in Ergonomics	
Unit 2	60 hrs
Chapter 1: Behavior, information processing and perception; Ergonomics design methodology; Chapter 2: Occupational safety and stress at workplace; Workstation design; Furniture and Environment factors affecting Chapter 3: Human performance; Design development and usabilityevaluation. •Theory input follows relevant demonstrations andassignments.	

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

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

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

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

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

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

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Model Curriculum

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

Course Pre-requisite(s): Digital Design, Drawing , Form studies

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

CO 1. After completing this Course students will be able to recall, identify and apply Design elements in building the concepts.
CO 2. Students will be able to build 3dimensional models and presentation visuals for the design project
CO 3. Students are capable of rendering the models and they also able to create proper mechanical action to a particular part or applying kinematics to the product model and analyse how it works in real life.

Content of the Course 3: Product Digital Rendering (Practical)	**120 hrs**
Unit 1:	60 hrs
Chapter 1: Introduction with Interface, Navigation, commands, viewport etc. Line and curves, background line, curve modification, transform line to curve and freeform surface Chapter 2: Ways to construct solid model, Offset, blend, extrude, trim, extract 2D from 3D models, rendering Chapter 3: Customize into different layers, line types, line weight etc accurate drawings, advanced selections and shortcuts. Advance tool for drawing 3D geometry, accurate and sectional perspective, bend, twist, find or create duplicate etc. Integrating Raster images with solid models;	
Unit 2	60 hrs
Chapter 1: Presenting the conceptual design; visual styles Chapter 2: Exporting and distributing conceptual designs Chapter 3: Applying all the learned skills in Design Project	

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

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

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

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

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

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

Model Curriculum

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

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

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Chapter 1: Innovations in different parts of the world. Highlights of arts and crafts movements Chapter 2: Bauhaus and the New Academic thinking Chapter 3: Post-War confidence in design, business, and lifestyle and influence on corporate growth.	

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

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

Pedagogy: Lecture Presentations , discussions, Reading and writing activities

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

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

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

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Model Curriculum

BVA-PRODUCT DESIGN -Semester 6

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

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Model Curriculum

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

PREREQUISITES:

1. Digital Product Rendering
2. Models and Mock-up
3. Materials knowledge

Content of the Course 1: Digital Skills and Fabrication (Practical)	**150 hrs**
Unit 1:	75 hrs
Chapter 1: Introduction to the advancement in the Artificial intelligence, the computer design for manufacturability. Chapter 2: Sustainability: Designing physical objects, the built environment, and services to comply with the principles of ecological sustainability. Chapter 3: 3D Printing: 3D-printed tools, jigs, and fixtures for the production of finished goods. Automotive designs, rapid prototype printing and aerospace and defense parts printing will be the largest manufacturing segments.	
Unit 2	75 hrs
Chapter 1: Elements of conceptual design. Introduction to Complex User research and Exploration of a Design project Chapter 2: Interpreting and applying the knowledge acquired from Ergonomics and Human factors while developing the Design Project Chapter 3: To work in collaboration with external experts including Technical and executing the Project to learn and experience the fabrication methods and technology in use.	

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

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

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

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

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

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

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

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Model Curriculum

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

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

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

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

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

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

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

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

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Model Curriculum

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

Course Pre-requisite(s):
Product: Introduction to UI design (Practical), Digital Skills and Fabrication

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

CO1. Design for mass production of furniture for various classes of people with the parameters of economy and culture.
CO.2 Identify and modular aspect of furniture / product design and implement the multi-functional criteria of the current economic requirement
CO.3. Execute the Design Projects involving Furniture Design as a component

Content of the Course 3: Product: Furniture design(Practical)	**120 hrs**
Unit 1:	40 hrs
Chapter 1. Brief overview of the evolution of furniture from Ancient to present: Various stylistic transformations. Chapter 2: Furniture designers and movements. Analysis of furniture in terms of human values, social conditions, technology and design criteria. Chapter 3: Functional and formal issues in furniture design: study and evaluation of popular dictums such as “Form follows function”, “Form and function are one”	
Unit 2	40 hrs
Chapter 1. Human factors, engineering and ergonomic considerations: principles of universal design and their application in furniture design Chapter 2: An introduction of various manufacturing processes most frequently adopted in furniture design such as Injection Molding, investment casting, sheet metal work, die casting, blow- molding, vacuum - forming etc. Chapter 3: Design with wood, metal and combination of materials. Drawings, details and prototype making. Market survey of available products and economics of products	
Unit 3	40 hrs

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Chapter 1 Storage systems: Functional analysis of storage systems and thereby deriving types of cabinets needed for interior spaces – kitchen cabinets, wardrobes closets, book cases, show cases , display systems etc. Chapter 2 Modular approach to furniture design – various materials, combination of materials and its application – design parameters, ergonomics etc. Drawings and prototype Chapter 3 . Survey of several modular systems available for different functions in the market. Exploration of wood, metal, glass, plastics, FRP as materials for system design. Cost criteria of furniture design.	

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

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

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

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

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

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

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

Model Curriculum

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

Course Pre-requisite(s): Human Factors, Ergonomics and Interface, History of Industrial Design

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

CO 1. Remember, Identify, classify and differentiate the information of the Design studied
CO 2. Experiment with Design process, by analyzing the design behavior
CO 3 establish personal, reflective, and intellectual position in relation to Design as a process of Inquiry, thought and Action.

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

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

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

Pedagogy: Lecture Presentations , discussions, Reading and writing activities

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

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

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

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

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Model Curriculum

DISCIPLINE CORE ELECTIVES (DSC VAE -1)

Elective Courses for Semester 5

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

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

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Content of the Course: **Photography (Practical)**	**90 Hours**
UNIT 1 :	20 hrs.
Chapter 1 Introduction to Photography – History and evolution. To discuss some of the best photographers and their works Chapter 2. Characteristics of light , Spectrum, Color Temprature. Camera - structure and function of camera Chapter 3 Exposure – focusing, aperture, shutter speed. Depth of field	
UNIT 2 :	20 hrs.
Chapter 1 Types of cameras ,Lenses and their function ,Types of lenses and their use Chapter 2. Characteristics of lens, lens speed, covering power and other features. Chapter 3 Lighting techniques ,Kinds or lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds or lilt 'I' lor B& \V and colour photography.	
UNIT 3 :	50 hrs.
Chapter 1 Types of Films and film speeds,Photography Paper - developing and printing. Accessories used in photography Chapter 2. Digital photography, optical system, power system, memory storage, resolution; Chapter 3 Understanding exposure and controls, Flash and lighting. Transferring images to PC file formats, managing digital pictures. To create a port folio on different themes using the above knowledge Chapter 4 To understand the basic principles of Art photography, Commercial photography, journal photography and exercise ***Note: Students have to complete a Photography Project under the supervision of the faculty and submit the project outcome for the assessment***	

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

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

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Model Curriculum

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

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

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Chapter 2. Introduction to various file formats from DV to Mov and HD, Story boarding for Film Editing, Managing and organizing footages, Chapter 3 The Detailed study of Final Cut Pro, Finishing and Outputting. Colour correction in a video, Converting from HD to DV, Media Management Chapter 4 Splicing and Slicing, EDL, Continuity of shots, transitions and effects, time management, Editing for Music Video, Editing for Video Art, Intro and Title sequence editing. Exporting for film and various mediums, Compressions. Censorship Certificate ***Note: Students have to complete a Videography Project under the supervision of the faculty and submit the project outcome for the assessment***	

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

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

Model Curriculum

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

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

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

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

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DISCIPLINE CORE ELECTIVES (DSC VAE -2)

Elective Courses for Semester 6

Model Curriculum

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

Course Pre-requisite(s): Basic Knowledge about the animation	
Course Outcomes (COs): At the end of the course the student should be able to: CO 1. Remember and Explain the theory of Motion Design CO 2. Identify the requirement and will be able to create concept and the motion graphics CO 3. To explore the medium and will be able to create a workflow optimization to complete the project faster	
Content of the Course: **Motion Graphics (Practical)**	**90 Hours**
UNIT 1 :	30 hrs.

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Chapter 1 Motion Graphics, a History : Introduction and Definition, History, Early example of Motion Graphics (Flipbook, Zoetrope), study various works done in Motion Graphics without the use of CGI. Chapter 2 Motion Graphic vs Films, Computer generated Motion Graphics, Contribution of John Whitney and Saul Bass. Chapter 3. Creating Motion Graphics: Music Visualization, Audio Visual Art, Abstract films, Opening and End credit design for films,Video Art,	
UNIT 2 :	30 hrs.
Chapter 1 History of Video Art, Prominent Video Artists, Video Art Today - Collage and Cut out animation as motion graphics, Chapter 2 – Typography, Animating text and shapes, Creating Montages, Photomontage, Video Montage, Hybrid animation. Chapter 32D and 3D Motion Graphics : Multimedia and Motion Graphics, Application of Motion Graphics, Presentation, Websites, Logo Animation.	
UNIT 3 :	30 hrs.
Chapter 1 -Plugins and Tools : 2D Motion Graphic , exercises using suitable software. Default Plugins - Third Party Plugins – Workflow for creating content using other software. Chapter 2: -Complex Motion Design : Creating Motion Graphic using combination of mediums, 2D & 3D, Integration of styles, Incorporation of Mediums, Creating gags, TV commercials, Channel Ads. Chapter 3. ***Students have to complete a Motion Graphic Project under the supervision of the faculty and submit the project outcome for the assessment***	

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

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

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Model Curriculum

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

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

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

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

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

Model Curriculum

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

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

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

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

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

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Model Curriculum

BVA- VOCATIONAL COURSE 1 - SEMESTER 5TH

Program Name	**BVA in Design**	Program core	**Animation & Game Art/ Graphics & Communication Design Interior & Spatial Design/ Product Design**		
Course Title	**Vocational Course1: Visual Merchandising**	Semester	**Fifth**		
Course Code	**VOC 1**	No of Credits	**3**		
Contact hours	**45 hrs**	Duration of SEA/Exam	2 ½ hrs		
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**		
Total Marks		**100**			

Course Pre-requisite(s): Design Fundamentals, Drawing Fundamentals
Course Outcomes (COs): After the successful completion of the course, the student will be able to: CO1: Enhance store visibility by implementing attractive visual displays to support store profitability CO2: Comply to store policies, merchandising norms and statutory regulations while executing themes and plots CO3. Collect and analyze data to track the visual impact of promotions and events CO4: Maintain visual merchandising elements in the store as per brand and store guidelines CO5: Update self on industry trends and best practices through continuous learning and innovation CO6 : Liaise effectively with internal and external stakeholders to effectively implement visual merchandising plans

Content of the Course 1: Vocational Course1: Visual Merchandising	**90hrs**
Unit 1: **Store Environment (9T+3P)**	30 hrs
Chapter 1: Store Imagery, brands and image, overview of display. Chapter 2: Elements of composing store environment, Space Mix, Area Mix, Merchandise Chapter 3: The merchandise types, Circulation, free flow, grid, race track .	
Unit 2 : **Introduction to Visual Merchandising**	30 hrs

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

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

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

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

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Model Curriculum

BVA - VOCATIONAL COURSE 2 - SEMESTER 6TH

Program Name	**BVA in Design**	Program core	**Animation & Game Art/ Graphics & Communication Design Interior & Spatial Design/ Product Design**
Course Title	**Vocational Course 2: Retail Design**	Semester	**Sixth**
Course Code	**VOC 2**	No of Credits	**3**
Contact hours	**45 hrs**	Duration of SEA/Exam	2 ½ hrs
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**
	Total Marks		**100**

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

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

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

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

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

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Model Curriculum

SYLLABUS FOR BVA

PAINTING

FIFTH & SIXTH SEMESTER

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Contents of Courses for Bachelor of Visual Arts (BVA)

V SEMESTER PAINTING DEPARTMENT

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

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

Model Curriculum

Program Name	**BVA in Painting**	**Semester**	**Fifth Semester**
Course Title	**Composition -1 (practical)**		
Course Code:	**DSC VA 15**	**Total Marks**	**150**
Contact hours	**150 Hours**	**Practical No. of Credits**	**05**
Formative Assessment Marks	**75**	**Summative Assessment Marks**	**75**

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

In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.

It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers

and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.

❖ Enhance to visualize artistic skill inputs for creative painting.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents	150 Hrs

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

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

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

To know the colour theory and visual language in advanced level

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

Learning Objectivities:

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

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

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

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

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

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

Formative Assessment for Practical

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

References	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.

References	
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by lan Roberts.
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore
10	The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint) Paperback - August 24, 2018by Michel Jacobs.
11	Art Fundamentals 2nd edition: Light, shape, color, perspective, depth, composition & anatomy. by 3dtotal Publishing (Editor)

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

Model Curriculum

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	Drawing -3 (practical)		
Course Code:	DSC-VA 16	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

Upon successful completion of this course, student will demonstrate an ability to draw through observation.

Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.

- Develop Drawing skills with different medium and handling the techniques.
- Enhances Compositional Skill with understanding the values of drawings.
- Application of drawing on different surfaces with artistic inputs.
- Inculcation of visual communication by using drawing.

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Course Description:

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

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

Contents	120 Hrs

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

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

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

*Drawing on famous Indian sculptures

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

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

*Natural forms study from multiple angles.

*Creative drawing composition.

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

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

*To experiment with drawing applications and the mediums

Learning Objectives:

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

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

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

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- ❖ Understanding the importance of sketches, drawing and techniques separately and their
- ❖ combination to create an artwork.

❖ Drawing with individual style and technique

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

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

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

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

References

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

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Model Curriculum

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	Drawing from life -3 (Theory)		
Course Code:	DSC-VA 17	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a "work of art" in its own right psychology with aesthetic qualities coming from the composition,

light, pose, tonal values, materials used and hand co-ordination.

Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.

This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.

Course Description:

In this Course emphasis is given to learn the application of Tones and Tints in monochromes including black and white neutral, grey tones etc. The objective is to learn the modulations of the Life study, partial study of life using real / plaster models. Main part of the Course is focused on Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures. Emphasize is given on the process of drawing and painting, application of tone, tints, layers, Tonal judgements and other technical study and experimentation of the different medium.

Contents	120 Hrs

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

- Study of Human Body in detail Male and Female with different age.
- Practice of structural drawings, different angles of Head, Hands, Torso and Legs.
- Exploration of various possibilities of expression.
- Critical study of works of Great masters.
- Exercise in organization and rendering techniques in Life study.

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

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

Learning Objectives:

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

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

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

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

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

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Drawing from Life related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References	
1. The artists complete guide to Drawing the Head by William L. Maughan	
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

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Model Curriculum

Program Name	BVA in Painting /Sculpture /Animation /Graphic Art (Print Making /Art History		
Course Title	Survey of Indian Paintings-5 (Theory)	Semester	Fifth Semester
Course Code:	DSC-VA 18	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
-
- Students will also be introduced to study of iconography, narrative structure of painting.
- Introduction to Buddhist, Hindu, Jain paintings
- Various schools of Paintings in South, North and western and eastern India in general.

A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

Course Description:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Contents	45 Hrs
Unit: 1 - MURAL PAINTINGS / PAINTIGNS	
•Ellora, Bagh and Sittanavasal Cave Paintings •Hoysala, Vijayanagara, Mysore and Tanjore Paintings	
Unit: 2. MINIATURE PAINTINGS	
•Rajasthani Paintings Mewar and Kota Paintings •Pahadi Paintings Basoli and Kangra Paintings	

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Unit: 4. FOLK PAINTINGS
•Kavi, Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

Learning Objectives:

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

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

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

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

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Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER PAINTING DEPARTMENT

PPP

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MODEL CURRICULUM

6th SEMESTER BVA.PAINTING

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

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Model Curriculum

Program Name	BVA in Painting		Semester	Sixth Semester
Course Title	Composition -2 (practical)			
Course Code:	DSC-VA19		Total Marks	150
Contact hours	150 Hours		Practical No. of Credits	05
Formative Assessment Marks		75	Summative Assessment Marks	75

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

In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.

It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.

❖ Enhance to visualize artistic skill inputs for creative painting.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents	150 Hrs

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

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

To know the colour theory and visual language in advanced level

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

Learning Objectives:

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

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

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

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

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

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

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

References	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.
References	

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

Model Curriculum

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

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Formative Assessment Marks	50	Summative Assessment Marks	50

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

Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.

- Develop Drawing skills with different medium and handling the techniques.
- Enhances Compositional Skill with understanding the values of drawings.
- Application of drawing on different surfaces with artistic inputs.
- Inculcation of visual communication by using drawing.

Course Description:

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

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

Contents	120 Hrs

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

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

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

*Drawing on famous Indian sculptures

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

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

*Natural forms study from multiple angles.

*Creative drawing composition.

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

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

*To experiment with drawing applications and the mediums.

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Learning Objectives:

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

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

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

- Drawing with individual style and technique

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

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

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

/ educational study tour/ visits. etc

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

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

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Model Curriculum

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	Painting from life-3		
Course Code:	DSC-VA 21	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): This study aims at building an understanding of the human body with proportion, tones, to develop artistic skills. Inculcation to develop new ways to paint using variety of strategies for expressing visual study through painting medium. Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. It serves as a potential subjective element in painting, as a genuine exercise in composing.

Course Description:

This is a continuation of the Practical Course from the previous Semester. Here the course allows the students to practice human figure life studies with colour schemes. Course allows students to draw and paint life study/ full figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the life study.

The additional focus is on the play and changes of light and body language when the model is indoor/outdoor or in casual gestures. This insists in a brisk, quicker grasp of the overall form at the cost of the details.

Contents	120 Hrs

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Life study with colour

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

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

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

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

Learning Objectives :

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

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

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

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

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Model Curriculum

Program Name	BVA in Painting /Sculpture /Animation /Graphic Art (Print Making) /Art History		
Course Title	Indian Aesthetics (Theory)	Semester	Sixth Semester
Course Code:	DSC-VA 22	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self-respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art..

Course Description:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

Contents	45 Hrs

Unit: 1

1.Indian Aesthetics - Meaning, Concept, Nature and Scope.

2.Theories of Beauty - Bharatha's Rasa Siddhanth,

3.Theories of Beauty Anandavardhana’s Dhwani Siddhantha

Unit: 2

1.Theories of Beauty Auchithya Siddhantha

2. Theories of Beauty-Alankara Siddhantha,

3.Theories of Beauty Riti Siddhantha.

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Unit: 3
1.Theories of Beauty -Abhinavagupta's Abhivyakthi Siddantha 2.Theories of Beauty-Shadanga Siddhantha.
3.Indian Aesthetics Vision Opinions of Major Thinkers.
Learning Objectives: Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility. ❖ Understand the major Fundamental element of Indian Art and Aesthetics. ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature. ❖ Explain the theory of Ras according to Natyashastra. ❖ Relate Aesthetics and its Philosophy

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks

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

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

Theory Assignments	10%
Tests	20%
Theory related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

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Model Curriculum

SYLLABUS FOR BVA

SCULPTURE

FIFTH & SIXTH SEMESTER

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MODEL CURRICULUM

5th SEMESTER BVA. SCULPTURE

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE – DSC							
01	**Sculptural Composition-I**	150	Display & Viva	75	75	150	5
02	**Drawing-1**	120	Display & Viva	50	50	100	4
03	**Modelling(Full Figure Studies)-1**	120	Display & Viva	50	50	100	4
04	**Survey of Indian Paintings-5**	45	2 Hours	40	Exam 60	100	3
DSE VA E1 (DISCIPLINE SPECIFIC ELECTIVE – DSE)							
01	Select any one course for 5th 6th&thsem) Indian Traditional Painting-1	90	Display & Viva	50	50	100	3
	Printmaking 1	90	Display & Viva	50	50	100	3
	Photography1	90	Display & Viva	50	50	100	3
	Graphics 1	90	Display & Viva	50	50	100	3
	Symbolism in Shilpa Shasthra	45	Display & Viva	40	60	100	3
VOCATIONAL -1							
01	(Select any one course for 5th &6th sem) **:** Interior Design 1	90	Display & Viva	50	50	100	3
	Digital Art 1	90	Display & Viva	50	50	100	3
	Textile Design 1	90	Display & Viva	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3
SEC-4							

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	Cyber Security	32	1 hours	20	Exam 30	50	2
NOTE: SEC- Courses are as per NEP and University guidelines.							

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

Course Outcomes (COs):

Introduction:

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

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Practical Content	**150 hrs**
Content: Explore materials like terracotta, wood, stone carving, metal casting, metal sheets and other industrial and man -made material, Digital Sculpting . **Journal:** This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings. **Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.** To practice modelling, carving, constructing and assembling. **Assignment:** I. Complete practical work with specific material --- 1 ii. Complete final sculptural composition plan drawing and Marquette --2 iii. Plan drawing book (Creative Sculpture) iv .Daily sketch book **Scope:** The student will explore Environmental and interior-exterior sculpture. One can facilitate the development of an understanding of architectural art, its history and technical concept of the site- specific and contemporary sculpture practice. **Guideline**: The student should study and work with contemporary industrial products, creative process of making a design, representational, voluminous and architectonic nature of architecture, utilization of space as in site – specific art and the like.	

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

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

References	
1	**Indian Sculpture 1 March 2013by Stella Kramrisch (Author)**
2	**Eric Fischl: Sculpture Paperback – 1 October 1998** by Eric Fischl (Author), with Eric Fischl (Author), Ealan Wingate (Author), Ralph Gibson (Author)

Model Curriculum

Program Name	**BVA in sculpture**	Semester	**5**
Course Title	**Drawing II (Practical)**	Practical Credits	4
Course Code	**DSC-16**	Contact Hours	**120 Hours**

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Formative Assessment	**50 Marks**	Summative Assessment	**50 Marks**
			Total Marks 100

Introduction:

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

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

Practical Content	**150 hrs**
The study should now be an advanced one. Here in the sophisticated interrelation between the human bodies in relation to its surroundings to be studied. Detailed studies of furniture, interior objects, architectural constructions etc., fall into the category of ergonomics-or all in relation to human scale. **Journal:** This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings. **Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.** **Assignments:** i. Complete final drawing on half imperial size paper 10 ii. Sketches related to final drawings 15 iii. Daily sketch book **Guidelines**: To introduce the subjective characteristics of drawings like the way it has been used in the expressionist, impressionist, abstract modes of 'creative representation'. Egon Schiley, Gustav Klimt, Grosz, K.G. Subramanyan, Somnath Hore, RousseauRabindranath Tagore, Bengal Renaissance painters, folk drawings like that of Madhubani, Worli, traditional paintings, linear characters in sculptures etc.,	

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

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

References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model curriculum

Program Name	**BVA in sculpture**	Semester	**5**
Course Title	**Animal Sculpture (Practical)**	Practical Credits	4
Course Code	**DSC-17**	Contact Hours	**120 Hours**

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Formative Assessment	**50 Marks**	Summative Assessment	**50 Marks**
			Total Marks : 100

Introduction:

Closely aligned with the figurative animal forms, allows more freedom of expression, both in term of materials, techniques and styles. Using an animal theme within sculpture means that a greater range of forms is available. References to traditional, folk representations help in stylization.

Practical Content	**120 hrs**

Content:

Detailed Animal-study to be undertaken, insisting on the 'resemblance' of animals i.e. naturalistic studies. At the same, bring out the inner character that tend towards realistic or semi realistic forms. The study material should involve animals domesticated as pets (cats, dogs etc.,) to semi- domesticated animals such as horses, birds or wild animals.
Various industrial product and materials could be involved in such exercises.

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

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

Assignments:

i. Practical final work (Animal sculpture) with specified

material 1 ii. Animal sculpture sketches10 iii. Final

finished animal sculpture drawings, maquettes 3 iv.

Daily sketch book

Scope: Execution of different forms in motion, building of balanced structures will be best understood with animal studies. At the same, one can bank upon this exercise for his/her creative or contemporary sculptural practice. With the aid of closer study of samples from Animal-studies, one can avail opportunities as animators, modeling in various new technology as well as to establish as an expert sculptor of animal forms.

Guideline : Study Naturalistic (in order to bring in eye hand coordination in reference to the life around)and symbolic animal sculpture from tribal & folk practice from a cross section of time and space, from Indian, Greek, Roman, Classical, Modern and Contemporary animal-sculpture work.

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MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

6TH SEMESTER– DEPARTMENT OF SCULPTURE

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MODEL CURRICULUM

6th SEMESTER BVA. SCULPTURE

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

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Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER– DEPARTMENT OF SCULPTURE

Program Name	**BVA in sculpture**	Semester	**6**
Course Title	**Sculptural Composition II (Practical)**	Practical Credits	5

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Course Code	**DSC-19**	Contact Hours	**150 Hours**
Formative Assessment	**75 Marks**	Summative Assessment	**75 Marks**
			Total Marks : 150

Introduction: Student will undertake individual project work to arrive at a self-derived style of composition. Hence they will begin to apply the newly learnt representational skill to communicate their ideas

Practical Content	**150 hrs**
Content: Students are expected to experiment with variety of materials and techniques, extend their experience and understanding to their chosen sculptural composition **Journal:** This is a mandatory exercise which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The journal must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings. **Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.** **Assignments:** i. Complete practical Sculpture with specified material 1 ii. Complete final sculptural plans minimum of ½ size paper - 2 iii. Drawing book (Sculptural Composition) iv. Daily sketch book **Scope:** Understanding of material and method with individual outlook is insisted in this case. Students should explore their concept and ideas in the field of fine art as well as its commercial & industrial applications. **Guidelines:-**The student shall study the development of Modern sculpture after 1960s, experimented through conventional, industrial and man-made products. Contemporary works of Indian, Western, American, Asian and Australian sculptor's works are to be thoroughly grasped.	

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

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

References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model Curriculum

Program Name	**BVA in sculpture**	Semester	**6**
Course Title	**Drawing II (Practical)**	Practical Credits	4
Course Code	**DSC-20**	Contact Hours	**120 Hours**
Formative Assessment	**50 Marks**	Summative Assessment	**50 Marks**

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

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

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

References	
1	History of Ancient India: Vol. VIII – Sculpture, Painting, Terracottas, Performing Arts and Architecture Hardcover – 1 January 2020
2	World Of Art Series Modern Sculpture: A Concise History Paperback – 5 February 1985 by Herbert Read (Author)

Model Curriculum

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

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Formative Assessment	**50 Marks**	Summative Assessment	**50 Marks**
		Total Marks : 100	

Introduction:

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

Practical Content	**120 hrs**

Content:

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

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

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

Assignments:

i. Practical final finished work (Modeling full figure with material 1

ii. Minimum figure study sketches 5

iii. Final finished drawing on half imperial size paper 4

iv. Daily sketch book

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

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

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Model Curriculum

SYLLABUS FOR BVA

PRINTMAKING

FIFTH & SIXTH SEMESTER

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MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

V SEMESTER DEPARTMENT OF **PRINTMAKING/GRAPHIC ART**

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

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05	Art Education 1	45	Theory Examination	40	60	100	3

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Fifth Semester
Course Title	Printmaking-1 (practical)		
Course Code:	DSC-VA15	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Description:

Printmaking -1 is practical subject, in which students will learn basic Printmaking technics such as Lithography, Etching, Wood Cut Printing and Silk Screen printing technics.

Student can explore additional possibilities in Printmaking by using the above technics.

Course Description

In the course of study of Printmaking, students will learn various printing technics in relation to enrich their creative pursuits.

Students will also learn basics of technical aspects of Printmaking.

Printmaking-its development and use in Visual Art- as independent genre will also be explored. Edition making (replicating) is part of the learning process in Printmaking.

Contents	150 Hrs

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Introduction:

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

Content:

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

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

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

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

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

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

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

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

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Fifth Semester
Course Title	Drawing-1 (Practical)		
Course Code:	DSC-VA16	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

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

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

Course Description:

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

Contents	120 Hrs

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Introduction:

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

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

Content:

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

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

Guidelines: To introduce the subjective characteristics of drawings like the way it has been used in expressionist, impressionist, abstract modes of 'creative representation'. Egon Schiley, Gustav Kl

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

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

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Formative Assessments are compulsory	

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

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Fifth Semester
Course Title	Graphic Composition -1 (Practical)		
Course Code:	DSC-VA17	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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Course Outcome:

After the completion of the course, student will understand the conceptions of the composition.

Composition further governed by the harmony, placement and overall aesthetic appeal of the artwork.

Composition is the base for printmaking as layout of the artwork.

Course Description:

Graphic Art/printmaking provides the knowledge of organization elements through a layout. Composition as means of the printmaking provide scope for an artist to explore the possibilities of the harmony and meaning of the artwork. Students will learn variou
s typologies of composition based on Old Master's artworks and creative activities.

Contents	120 Hrs

Introduction:

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

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

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

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

Guidelines: Graphic compositions should deal with the expressive and emotional quality of abstract elements. This subject helps the students to understand the visual language, visualise and visual signs like symbols, icons and index, semiotics in relation with abstract elements. Importance should be given to non-realistic elements sensuous quality evident within our perception of colours.

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Impressionist paintings and prints, expressionist paintings and prints, Far Eastern Paintings and prints, Indian miniatures, murals and the like can be used as study materials. Students should work with various materials like watercolour, poster colour, acrylic colours, Indian ink and oil colours.

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

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

References	
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Acdemy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.

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6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.
References	
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.

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MODEL CURRICULUM

Contents of Courses for Bachelor of visual Arts (BVA)

VI SEMESTER PRINTMAKING/GRAPHIC ART

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

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02	Digital Art 2	90	Practical Examinations	50	50	100	3
03	Textile Design 2	90	Practical Examinations	50	50	100	3
04	Art Management 2	45	Theory Examinations	40	60	100	3
05	Art Education 2	45	Theory Examinations	40	60	100	3

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Sixth Semester
Course Title	Printmaking-2 (Practical)		
Course Code:	DSC-VA19	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Outcome:

Printmaking -1 is practical subject, in which students will learn basic Printmaking technics such as Lithography, Etching, Wood Cut Printing and Silk Screen printing technics.

Student can explore additional possibilities in Printmaking by using the above technics.

Course Description

In the course of study of Printmaking, students will learn various printing technics in relation to enrich their creative pursuits.

Students will also learn basics of technical aspects of Printmaking.

Printmaking-its development and use in Visual Art- as independent genre will also be explored. Edition making (replicating) is part of the learning process in Printmaking. Students can experiment with technical and artistic practices in printmaking to achieve special impressions.

Contents	150 Hrs

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Introduction:

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

Content:

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

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

Guidelines:

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

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Pictorial Composition Projects	15%

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Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	

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

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Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Sixth Semester
Course Title	Drawing-2 (Practical)		
Course Code:	DSC-VA20	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

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

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

Course Description:

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

Contents	120 Hrs

Introduction:

As the course advances the focus would be on keener observation of the world around them from their own point of view. It is moving towards personal expressions, opinions and decisions.

Content:

Drawing, in this semester, involves advanced study of a given environment, in different and various media. Study should be based on human environment like interiors, buildings, streets, landscapes etc. The specific exercise of practically studying a work of art is to be encouraged. An attempt to explore the students ' self by modifying the technical and functional study of a works of art into something more subjective and creative, must be emphasized.

Assignments:

Studio assignments a minimum of 15 works Additional assignments - a minimum of 15 works.

Scope: Builds an understanding of different cultural impact on its arts.

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Guidelines:

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

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

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

References	
1	Artists & Prints, Masterworks from Museum of Modern Art. By Deborah Wye, The Museum of Modern Art: New York. 2004.
2	Etching and Engraving, By Walter Chamberlain, The Thames and Hudson Manual. 1992.
3	Graphic Art in India since 1850. Lalitakala Acdemy, New Delhi.
4	Graphic Witness, By George A. Walker.2007.
5	Intaglio Simultaneous color Printmaking. N. Krishna Reddy, 1988.

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6	The Renaissance Engravers, Published by Grange Books in 2003.
7	Toulouse Lautrec, The complete Graphic Works, By Gotz Adriani, Thames and Hudson. 1988.
8	The Tamarind Book of Lithography Art and Techniques, By Garo Antreasian and Clinton Adames.1970.
9	Escher, The complete Graphic works. Thames and Hudson, By J.L.Loucher, 1996.
10	Rembrandt, the Printmaker, By Erik Hinterding, Ger luijten and Martin Royalton-Kisch, 2000. British Museum Press.

Model Curriculum

Program Name	BVA in Print Making/Graphic Art	Semester	Sixth Semester
Course Title	Graphic Composition (Practical)		
Course Code:	DSC-VA21	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcome:

After the completion of the course, student will understand the conceptions of the composition.

Composition further governed by the harmony, placement and overall aesthetic appeal of the artwork.

Composition is the base for printmaking as layout of the artwork.

Course Description:

Graphic Art/printmaking provides the knowledge of organization elements through a layout. Composition as means of the printmaking provide scope for an artist to explore the possibilities of the harmony and meaning of the artwork. Students will learn various typologies of composition based on Old Master's art works and creative activities.

Contents	120 Hrs

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Introduction:

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

Content:

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

Assignments:

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

Additional-10 Digital images manipulating the secondary source images.

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

Guidelines:

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

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

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

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

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Model Curriculum

SYLLABUS FOR BVA

APPLIED ARTS

FIFTH & SIXTH SEMESTER

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MODEL CURRICULUM

5th SEMESTER BVA.APPLIED ARTS

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

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Model Curriculum

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

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

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

Course Description:

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

Contents	150 Hrs

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

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

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

Learning Objectivities:

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

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

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

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References	
1	A visual Guide to a century of packaging designs Robert Opie
2	Colour Harmony workbook Rock port
3	Presentation Techniques Dick Powell
4	Graphics Packaging 4 Walter Herdeg
5	Packaging Design -4 PDC Gold Awards - Charles Biondo
6	Package form and Design -3351
7	Demographics Packaging -3743
8	S4 Packaging Part 1-4 3761
9	Structural packaging design your own boxes and 3D forms-Paul Jackson
10	Packaging Design: successful Product Boarding form, concept to shelf Marianne R Klimchuck
References	
11	Packaging Design Chris Van Ufffelen
12	Packaging Design An introduction by Lazio Roth
13	Fancy Packaging and design Templates source book - 2
14	New Approaches to Packaging designs Gestalten - 3928
15	Boxed and Labelled Two!
16	Website search

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Creative Illustration 3 (practical)	Semester	Fifth Semester
Course Code:	DSC-VA 16	Total Marks	100
Contact hours	120 Hours	No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- student will be able to develop their own personal style by experimenting with different techniques.
- The Creative Illustration aims to develop student's capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations.
- Imparting knowledge with Practical Assignments on various Illustration.
- Creative Illustration with special emphasis on attributes of various drawing medium
- 'Digital' illustration is aimed a t providing the students with adequate knowledge of the basic principles of Illustration.
- The study of illustration with examples of different life style. Rural, Children & Fashion Illustration.
- Illustration to develop a career as illustrator needs not only to be inventive but logical & persuasive in implementing visual language information.

Course Description:

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

Contents	120 Hrs

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

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

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

Learning Objectivities:

- "Creativity" ideas in illustration storyboard for audio video media, book illustration, for games,

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transport, airways, seaways etc.

- This Subject encourages the students to apply problems-solutions suitable to various Publishing.
- Media. Like books, Magazine & Newspapers etc.
- The course is supported by adequate theoretical & Practical knowledge.
- Implementation of creative illustration approach in the form of digital generated image is also part of the study.

Pedagogy: PPT, Demonstrations

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

References	
1	Illusive- Contemporary illustration part 3
2	What is illustration- Lawrence Zegen - Rotovision
3	The new guide to illustration and design Simon Jennings
4	American Showcase
5	Illustrators' illustration
6	The Fundamentals of illustration-Ava-Academia - Lawrence zeegen/crush
7	Illustration workbook -31
8	Handbook of illustration - the Eleventh Annual Edward Booth Cliburn
9	Communication Arts - Illustration annual 53, 54
References	

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10	Landmarks of Twentieth century Design
11	Illustrated Handbook - Katryn / Hiesiher and George Marcus
12	European Illustration The Eleventh annual Edward Booth Clibborn
13	200 best Illustrations worldwide Archive
14	American Illustration - 06, 12 (2 books)
15	Illustrate 6 Dutch Designs
16	European Illustration

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Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Indoor Ad Design (practical)	Semester	Fifth Semester
Course Code:	DSC-VA 17	Total Marks	100
Contact hours	120 Hours	No of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- ❖ The student will be able to develop their own personal style by experimenting with different Indoor advertisements Design.
- ❖ The Indoor Ad Design aims to develop student's capacity to interpret ideas through images, providing the best solutions for the creation of Indoor advertisements.
- ❖ Imparting knowledge with Practical Assignments on various Indoor Ad Medias
- ❖ The Indoor Ad Design aimed at providing the students with adequate knowledge of the basic principles of Indoor advertisements & Medias

Course Description:

Introduction to fundamental elements of Indoor advertisements with reference to the print media communication. This covers wide areas of print media-based publications such as magazines, newspaper, Annual Report, and other media which basically involve Printing. Columns and size restrictions, typography for editorial publication, layout design is also introduced.

Contents	120 Hrs

Contents: Exercises to understand Principles of indoor Ad design, ingredients in a layout, elements in Print advertising and their functional aspects- preparing visual and verbal comprehensive. Exercises in Typeface, Indoor Ad copy, visuals, pre-press, post-press process for advertising and its applications is to be exposed.

Scope: Aims to understand the basics of print communication, elements for designing and printing processes.

Guidelines: It is encouraged to use library facilities and indoor advertisements sources effectively to communicate different type of information. By applying this knowledge in the context of various structures of Indoor advertisement-write and edit simple copy applying principles for preparing copy for print. Students are exposed to examples of greatest copywriters in print. Exercise includes visualization and rough

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comprehensives preparation and display of pre-visualization in the class under the guidance of teacher with regular discussion.

Learning Objectivities:

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

Pedagogy: PPT, Demonstrations workshop. And Advertising Company

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

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

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Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Computer Fundamentals & Graphics Design (Theory)	Semester	Fifth Semester
Course Code:	DSC-VA 18	Total Marks	100
Contact hours	45 Hours	No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- The Computer Fundamentals & Graphics Design aims to develop student's capacity to interpret ideas through theoretical study, providing the best solutions for the theoretical knowledge of computer graphics and software's.
- Imparting knowledge with theatrical Practical Assignments on various computer graphics and software's
- The Computer Fundamentals & Graphics Design aimed at providing the students with adequate knowledge of the basic principles of computer graphics and software's.
- The student will be able to develop their own personality with study of different software's

Course Description:

The subject offers an introduction to the world of computing with particular emphasis on the Personal Computer (PC) and its place in the wider world of networks and corporate information systems.

Contents	45 Hrs

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Contents: The semester comprehensively covers Fundamentals of computer, History of computers, Hardware and software, Peripheral devices, basic programming using C Language, Microsoft Office, Networking and Internet, Basic Computer Graphics.

Scope: Introduces to the students the basic components of a PC, so they have a clear basic understanding of the main hardware units at a macro level. Introduce the relationship between information and data and the way computers use binary codes to represent data and instructions. Stimulate analysis and to develop a critical approach to the observation of IT systems and networks in everyday use in typical retail and banking sectors. Examine a wide variety of different types of software, from operating systems to development and applications packages, including an introduction to the Internet as a source of information.

Guidelines: It is encouraged to study concise history of computers, Networking and Internet. Students will be exposed to Technical details and functioning of the computers. The students are expected to learn

Fundamentals of Computer, Hardware, Software, Networking and Internet to make them computer literate.

Students have to understand the working and troubleshooting of computers through assignments in the class

under teacher's guidance.

Learning Objectivities:

- This Subject encourages the students to apply problems-solutions suitable to various different software's etc.
- Thinking thorough knowledge and Exploration to enhance ability of creative skill on Computer Fundamentals & Graphics Design
- The course is supported by adequate theoretical & Practical knowledge about Computer Fundamentals

Pedagogy: PPT, Lecture, Seminar and Advertising Company

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

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MODEL CURRICULUM

6th SEMESTER BVA.APPLIED ARTS

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

MODEL CURRICULUM

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6th SEMESTER BVA.APPLIED ARTS

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Advertising campaign (Practical)	Semester	Sixth Semester
Course Code:	DSC-VA 19	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

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

- ❖ The Advertising campaign Design aims to develop student's capacity to interpret ideas through theoretical and practical study, providing the best solutions for the theoretical knowledge of consume & marketing
- ❖ It aims Imparting knowledge with theoretical & Practical Assignments on various product & service Advertising campaign
- ❖ The advertising campaign Design aimed at providing the students with adequate knowledge of the basic principles of campaign planning.
- ❖ The student will be able to develop their own personality with study of different marketing & consumer behaviour.

Course Description:

This provides a comprehensive overview of advertising campaign and promotion. From an integrated marketing communications perspective. It creates a clear understanding of traditional advertising and promotional tools, and shows how other key elements within the marketing communication mix (e.g. advertising, direct marketing, promotion and internet) can be integrated. Series of promotional ads to promote ideas or service through strongly developed ads, visually and verbally. Communicate the same content through different concept approaches and other related promotional needs. Attention is given to key subjects such as market research, media planning, creative strategies for traditional markets, advertising agency practices, competitive positioning and how each influences the effectiveness of an advertising campaign.

Contents	150 Hrs

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

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

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print media (e.g. Magazines, Newspapers) sports media (e.g. Outdoor advertising) direct marketing (e.g. Postal media) and interactive media (e.g. the internet are used in advertising campaign and promotion.

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

Learning Objectivities:

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

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

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

Model Curriculum

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

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

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

Course Description:

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

Contents	120 Hrs

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

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

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

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

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

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

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

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

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

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14	American Illustration - 06, 12 (2 books)
15	Illustrate 6 Dutch Designs
16	European Illustration

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Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Outdoor Ad Design (Practical)	Semester	Sixth Semester
Course Code:	DSC-VA 21	Total Marks	100
Contact hours	120 Hours	No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- ❖ The student will be able to develop their own personality with study of different of outdoor media product service ads, bill boards, translates, kiosks, hoarding with neon signs, publicity and promotional posters of different viewing range, size and scale,
- ❖ It maker major publicity and promotional needs in urban and rural space, increasing the products sales value.
- ❖ It aims Imparting knowledge with theoretical & Practical Assignments on various product & service outdoor advertisements.
- ❖ The outdoor ad Design aimed at providing the students with adequate knowledge of the basic principles of campaign planning.

Course Description:

Outdoor media (OOH out of home media) also referred to an outdoor advertising, the poster is a medium that can be used in different environments or locations and in a variety of shapes and sizes, As such posters have become an integral part of the cityscape and unlike other media, such as television and press advertising, internet, website, poster need only the street to exist.

Contents	120 Hrs

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Content: Design for publicity and promotion either for business, commercial, social welfare organizations. Communication of promotional service and idea-audience, coverage, economy in production, clear message, allocation of type character in a design, such as posters, hoarding, billboards, legibility and readability. Advertising for educating masses-for health education social services, politics, environment, finance and banking etc.,

Scope: Outdoor media publicity and service has remained a constant medium. Promotion as a means of visually and verbally communicating content and exploring various ideas concept and design processes to communicate with broad audiences in a language that they understand.

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

Learning Objectivities:

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

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

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

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References	
1	Idea Index- Jim Krause
2	Selected from the graphics Annual Poster
3	The one show advertising best print , Radio ,TV
4	Graphic idea note nook - A Treasury of solutions to visual problems - White
5	Corporate showcase Volume-B Photography, illustration and graphic design
6	Graphics Poster 88
7	Graphics Poster - 91
8	Miro's Poster Chartwell Book Inc
References	
9	Visual process- Wolfgang sehmiffel
10	Graphic Design Annual 2009
11	Concise History of poster Design John Baricoate

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Model Curriculum

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

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

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

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

Course Description:

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

Contents	45 Hrs

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

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

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

Learning Objectivities:

- It aimed knowledge of communication related theory and criticism, and understand how these relate to their own creative practice and future ambitions.
- It make the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in communication and it give Assistance and guidance by subject teachers, visiting lecturers
- It begin with the focus on the understanding of basic elements of communication and media and like building up to be able to use it in the individual capacity in the process of public relationship.

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

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

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Model Curriculum

SYLLABUS FOR BVA

ART HISTORY

FIFTH & SIXTH SEMESTER

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MODEL CURRICULUM

5th SEMESTER BVA.APPLIED ARTS

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

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	Textile Design 1	90	Practical Examinations	50	50	100	3
	Art Management 1	45	Theory Examination	40	60	100	3
	Art Education 1	45	Theory Examination	40	60	100	3
SEC-4							
	Cyber Security	32	1 hours	20	Exam 30	50	2

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Model Curriculum

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

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

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

Course Description:

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

Contents	**45 Hrs**

UNIT:01

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

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UNIT:02

- Western Aesthetics-Philosophical schools. Socrates, Plato, Aristotle-theories and their implications in Visual Art.
- Indian concept of Chitra Shadanga- of Vishnudharmoattara purana. Shadanga's role in ancient Indian painting
- Idea of Alankara and Bhama's contributions

UNIT:03

- Sadharanikarana- Bhattanayaka and Abhinavagupta's contribution to philosophy of ancient India. Relevance of Abhinavagupta in present context.
- Parallel theories of western philosophy- Edward Bullough's psychical distance.
- Ananda vardhana's Dhvani theory and its relevance in Indian art and literature.

UNIT:04

- Studies on various cultural studies of Homi Bhaba, Ananda Coomaraswamy and EB Hevel
- Indigenous studies on Philosphy by Dr Hiriyanna.
- Modern approaches to philosophy of art by the theoreticians like Kant, Clive Bell, Susan Langer, Roger Fry etc,.

Learning Objectives:

- Outcome of the study would be students will be knowing the rich tradition of Philosophy of Indian and Western Art.
- Study of the various schools and theories, propagated by scholars and pioneers.
- Explore concepts of aesthetic schools, theories, concepts and their applicability in visual art and art concerned studies.

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

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

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Model Curriculum

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

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

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

Course Description:

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

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Contents	**45 Hrs**

UNIT:01

- Tracing the origin and development of Gothic art in Europe.
- Establishment of Gothic churches-Salient features of important Churches like Chartres, Notre dame Cologne, Salisbury, Florence, Milan Cahthedral and many others. General architecture and style of these monuments.
- Gothic stained Glass, Cultural and religious changes and impact on Art.

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UNIT:02

- Studies on Early renaissance art and concept of renaissance. Development of classicism and rebirth of Greco-Roman art forms.
- Humanistic art, neo-platonic theories and implementation. Alberti, Ghiberti, Brunelleschi, Masaccio, Donatello, Verrocchio and many others as beginners of classicism.
- Botticelli and Peirodella Francesca's art in Renaissance
- Leonardo, Michelangelo, Raphael, classicism in visual art. Sfumato, Pyramidal composition study of famous art works by these masters.
- Venetian Renaissance. Giorgione, Titian paintings

UNIT –III

- Mannerism- artists - Sarto, Pontormo, Branzino, Veronese, Tintoretto, Elgreco, Vasari, etc
- German Renaissance-Durer, Spanish Painters.
- Flemish Painters- Hans Holbein, John Van Eyck. Others.
- Baroque Art: Introduction and features; Caravaggio, Ruben, and Rembrandt.

UNIT-IV:

- Neo Classicism, Grand Victorian Art.
- Industrial Revolution,
- French Revolution and Visual art.
- Romanticism, Beginning of age of heroism. Jean Gross, Gericault, Delacroix, Ingres, Constable, William J .Turner, William Blake, Casper David Frederic and many others.
- Birth of Photography, Realism art movement.
- Explore the trends, concepts and achievement of artists and impact on society.

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Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

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Model Curriculum

Program Name	**BVA in ART HISTORY**	**Semester**	**Fifth Semester**
Course Title	**Indian Folk & Tribal Art** C-3 **(Theory)**		
Course Code:	**DSC-VA17**	Total Marks	**100**
Contact hours	**45 Hours**	Practical No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Course Outcome (COs): After the successful completion of the course, the student will be able to: Understand-over all development of Indian Folk and Tribal Art.

- Understanding the various aspects of Folk and Tribal Art in India.
- Folk and Tribal art in India developed in Rural folk and Tribal communities, with great ritualistic and religious faith.
- The paper enables the students to explore the varied avenues Folk forms and Tribal artistic sensibilities expressed in Visual Art.

COURSE DESCRIPTION

- Birth of Folk and Tribal art, Its scope and extent. The definition of Folk and Tribal art, Tribal communities and their representative practice.
- Folk and Tribal Art forms- a basic visual study and also exploring their origin and development. Arts like Karnataka, Tamil Nadu, Kerala, North Indian, South Indian, Maharashtra, west Bengal, Gujarat, Rajasthan, Bihar and many state have unique cultures represented through the art and sculptures.
- Exploring various styles of Folk culture- Mural tradition, decorative elements, toys, dolls, ceremonial objects and the entities. Art forms like Warli, Gond, Madhubani, Nathadwara, Dokra Casting, Pata Chitra, Pithwa, Mathani Pachayi, Kaavi, Hase, Chittara, Kinnala, Chennapatna, lethar Puppets,
- The institutionalization of folk and tribal art. Cultural, Social and political reason behind it. The government art policies in promoting Folk and Tribal art forms in general and the policies of Karnataka in particular. A study of Ganjifa Cards, Kinnala art form, Chennapatna toys, Leather puppets, Marionettes and the like.
- Festival of India outside and the role of Folk and Tribal art forms in it. A special study on crafts museums like Folklore Museum (Manasagangothri), Delhi, Bharath Bhavan (Bhopal), Janapada Loka (Ramanagara)
- Detailed discussion on tribal art of Bengal , more details focus on craft and artifacts of local art practice. Discussion on art and culture diversities of these places.
- culture diversity social and cultural patterns in touch with ritual practices, and how it contributes to visual art history.

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CONTENT	45 HRS
UNIT-I	
• Birth of Folk and Tribal art, Its scope and extent. The definition of Folk and Tribal art, Tribal communities and their representative practice. • A detailed understanding of socio-cultural-religious beliefs associated with Folk and Tribal Culture. • Geographic-ethnographic cultures of the various forms of the folk and cultural forms. • Region wise –knowledge of Folk and Tribal Art in general and in particular try and understand the strong cultural and visual sensibilities.	
UNIT-II	
• Folk forms adopted and developed inn regional places. Art in Karnataka – Art forms like Kinnala Paintings-Toys, Chennapatna Toys, Leather Puppets of Tumkur and other neighboring regions, Kaavi Kale, Chittara and other related forms to be studied with examples. • Religious and cultural implications of the forms	
UNIT-III	
• Folk Art Culture in Maharashtra, Central ndia, Gujarat, Rajasthan, Bihar,west Bengal and Odisha. Various Folk and tribal Art forms will be studied. • A focus on Warli. Gond, Madhubani, Nathadwara, Mithila, Kalamkari, Thayyam, and other related art forms, style and religious, social relevance need to be addressed.	
UNIT-IV :	
• Festivities, practices-rituals in connection with art practice by the local folk cultures. • Study of Pata Chitra-Scroll Paintings, Kalighat and Bazar Paintings- Impact of Company school on local traditional and Folk forms. • Contemporary Cultural relevance of the folk forms and art. • Folk and Tribal Art forms in Modern Indian and Contemporary Art Context. Use of form and influences.	

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

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- Krupa, Lakshmi (4 January 2013). "Madhubani walls". The Hindu. Archived from the original on 29 January 2014.
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Model Curriculum

Program Name	**BVA in ART HISTORY**	**Semester**	**Fifth Semester**
Course Title	**Survey of Indian Painting –C-3**(3) *Murals & Miniature Schools* **(Theory)** **COMMON PAPER ALL PRACTICALS AND THEORY**		
Course Code:	**DSC-VA18**	Total Marks	**100**
Contact hours	**45 Hours**	No. of Credits	**03**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- Understand the Genre (Various Aspects) of Indian Painting in chronological order.
- Students will get a comprehensive knowledge about the various painting schools of India
- The paper helps in providing introduction to varied painting schools- Mural and Miniature paintings particularly
- Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms in connection to Mural and Miniature art.
- Students will also know about ancient Texts and treatise on Indian Paintings.

COURSE DESCRIPTION

- The aim of this paper is introduce the development of Indian Painting. From earliest period to Colonial Era.
- Painting may be studied in multi-dimension way. Murals, Manuscripts and Miniature painting.
- Pre Historic paintings at Madhya Pradesh, Karnataka and other parts of India will be studied
- Development of classical mural style at Ajanta, Baugh and other places commencing from 1 century BCE to 5th Century CE. Style, technics and iconography etc.
- Mural traditions in Post Ajanta paintings- Badami Chalukya, Rashtrakuta, Pallava, Chola periods
- Mural tradition inVijayanagara: Hampi & Lepakshi examples shall be studied.
- Manuscript Paintings-Buddhist and Jain examples to be studied.
- Beginning of Miniature schools-Chaurapanchasika, Laura Chanda, Bhagavata Purana, Nimat Nama- Rajasthani Schools- Malwa-Mewar-Bundi Kotah,Kishanagar etc. Ragamala, Baramasa,
- Mughal and Deccani Miniatures-various sets and namas to be studied. Characteristic features, of Pahadi school and culminating with advent of Colonial Art in India.
- Regional styles in Karnataka- Mysore –Surupur paintings to be introduced.

COURSE CONTENT	**45 HRS**

UNIT-I

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- Study of Pre Historic paintings, Bhimbetka, Raipur, Mirzapur, Maski, Hampi, Bellary, Badami and many other places. Features, style and important magico-religious practice of the painting.
- Introduction of painting during IndusValley period. Pottery as main source of painting. Study of the characters, style and important subjects that were depicted on potteries.

UNIT-II

- Beginning of historical era in Painting. Murals at Ajanta Cave 9&10 as the earliest examples-painted during Satavahana era.
- Classical period in Mural traditions.
- Textual sources like Chitrasutra of Vishnudharmottara Purana. Ajanta paintings-technics, style and features-composition and subjects in narrative art.
- Continuation of mural traditions at Bagh Caves in Madhya Pradesh.
- Post Ajanta Mural Traditions at Southern Part of India. Badami, Pallava Period Paintings at Kanchipuram, Pandyan paintings at Sittanavasal, Chola murals at Brahadeeshwara Temple at Tanjore. Stylistic, Iconographic, and technical developments of these paintings need to understood.

UNIT-III

- Post-Mural traditions: Emergence of Manuscript paintings- Book Illustrations replacing Mural paintings, as Temple constructions became highly decorative.
- Pala-Sena period Buddhist Palm Leaf Manuscripts: Style of miniature art. And themes.(ashtasahasrika prajnya paramaita etc)
- Jain Manuscripts: paper manuscripts; stylistic studies(Mahapurana, kalakacharya katha, kalpasutra etc)
- Beginning of Miniature paintings: Chaurapnchasika, Laura Chanda, Nimata Nama, BBhagavata Purana etc.
- Rajasthani Traditions: Malwa, Mewar, Bundi Kotah, Keishnagarh and other schools shall be deal with. Style, theme, Artists, religious developments, Bhakti movement-influences and development of artistic nuances in Rajasthani Courts. *Raga Mala, Bara Masa* and other genre to be studied.
- Vijayanagara Murals at Hampi & Lepakshi to be introduced.

UNIT-IV

- Development of Mughal painting. Persian Influence: Abdul Samad and Mira Syed Ali-
- Akbar's role in establishment of Fatepur Sikri at Agra development of various Nama.Akbar Nama, Jahangir Nama, Razam Nama, and other related paintings to be studied.
- Stylistic, colour, composition, Mughal Landscape, Portraiture, Mughal *" kalam"* has to understood with examples.
- Deccani Paintings: Adil Shahi school, Golcand, Ahmedanagar school of Painting to be studied.
- Ragamala paintings, Historical paintings and portraits need to be addressed.
- Pahadi School: paintings developed at Basholi, Chamba, Guler-Kangra are to be studied
- Pahadi Style, colour and composition need to considered. Thematic program, subjects dealt in Pahadi schools to studied.

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- Karnataka Local Style- court paintings to be introduced. : Mysore, Surpur paintings Styles. Regional styles like Kinnala etcs may be considered.

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/ type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

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12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017- 347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
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BACHELOROFVISUALARTS(BVA)ARTHISTORY VI SEMESTER–BVA:

CONTENTS OF COURSE

Sl No.	Title of the Course	Studio/ Study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINESPECIFICCORE–DSC							
01	**History of Art Criticism** C-4. (Theory)	45	2 hours	40	Exam 60	100	4
02	**Introduction to Museology &Curation** C-4. (Theory)	45	2 hours	40	Exam 60	100	4
03	**Art of Karnataka- C 4,** *(Early Period – 1800CE)*	45	2 hours	40	Exam 60	100	3
04	**Modern Art of India- C 4** *(Company School, National Movement-Modern Periods)*	45	2 hours	40	Exam 60	100	3
05	Studio Practice	60	-	50	-	50	2
DSE VA E 1 (DISCIPLNE CORE ELECTIVE)							
05	**Any one:** Indian Traditional Painting (Select any one course for 5th & 6 sem))	90	Exam	50	50	100	3
	Painting-2	90	Exam	50	50	00	3
	Printmaking 2	90	Exam	50	50	00	3
	Photography 2	90	Exam	50	50	00	3
	Sculpture 2	90	Exam	50	50	00	3
VOCATIONAL -2							
08	**Any one:** • Interior Design 2 (Select any one course for 5th &6th sem)	90	Exam	50	50	100	3
	Digital Art 2	90	Exam	50	50	100	3

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	Textile Design 2	90	Exam	100	Only Internal	100	3
	Art Management 2	**45**	Exam	**40**	**60**	**100**	**3**
	Art Education 2	**45**	Exam	**40**	**60**	**100**	**3**
SEC-5							
09	Cyber Security	32	1 hours	20	Exam 30	50	2
Total						**700**	**24**

***AECCandSECareconductedaccordingtoB.University regulations.**

***ExitoptionwithUndergraduateDiplomainVisualArts-ArtHistory**

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Model Curriculum

ProgramName	**BVAin ART HISTORY**	**Semester**	**Sixth Semester**
Course Title	**History of Art Criticism**		
Course Code:	**DSC VA 19**	Total Marks	**100**
Contact hours	**45 Hours**	No.of Credits	**04**
Formative Assessment Marks	**40**	Summative Assessment Marks	**60**

Course Outcomes(COs):

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After the successful completion of the course, the student will be able to:

- Explore various art writers through -out centuries in both Indian and Western context.
- Study of various schools of art practice and art historic perspectives
- Students explore art writing as a practice and its field works.
- Students will also understand various terminologies, writings of scholars as part of their studies.

Course Description:

To study earlier Indian and Western art historical writers. Writings from ancient, pre-colonial, colonial and post-colonial periods to be considered in Indian art criticism. It also introduces to ancient, medieval, modern and contemporary art writings and brings in relative discourses with art history and cultural studies in general.

Contents	**45 Hrs**

Unit:1 –

- Tracing back to the history of Indian Art Criticism through various treatises like Rasa,
- Dhwani Alamkara ,Guna and Shadanga by referring to ancient texts like Natya Shastra, Dhwanyalokalochana, Chitrasutra etc.
- This also aims at looking to ancient Greeco-Roman texts by Plato, Aristotle, Seneca , Plotinus etc.

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Unit-II

- Art writings of medieval India like the Mughal chronicles
- In the western context, writers like St. Thomas Aquinas, St. Augustine , Descartes,
- Giorgio Vasari and other Renaissance writers, Immanuel Kant, WF Hegel, Johan Winkle Mann and Alexander Baumgartner to mention a few.

Unit-III

- To study the art writing from early 20th century in India.
- Writing on Art during and immediately after the Colonial period:
- Early historical writings by individuals Ananda Coomaraswamy, Stella Kramrisch,
- .B Havell, Rabindranath Tagore, Mulk Raj Anand, Karl Khandalwala and Moti Chandra.
- In the western context Roger Fry, Clive Bell, Denis Diderot , T.J Clark, Baudelaire, writings and works to addressed
- Henry Focillon, Clement Greenberg, Henrich Wolfflin, Erwin Panofsky, E H Gombrich, Meyer Schapiro etc to be addressed.

Unit-IV

- Post-Independence writings on art: Modern and contemporary outlooks on Indian art, its lexicon.
- Writings by Ratan Parimoo, K.G Subramanyan, Pupul Jayakar, KGS, GM Sheikh,
- Geeta Kapoor, Tapati Guha, R. Shiva Kumar, R. Nanda Kumar, Nancy Adajania.
- Theories that shifted the perspectives on art such as Feminism, Marxism, Visual Culture studies to be introduced.

Learning Objectives:

- At the end of the semester student learn about numerous writers with unique approaches to art and art writing.
- It enables them to bring in ways of viewing and articulating through their writing skills.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/site visits

Formative Assessment for Theory	
Assessment Occasion/type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

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4	An Introduction to Art Criticism, Kerr Houston, Pearson, 2013.
5	Indian Art History: Changing Perspective, Parul Pandya Dhar, D.K Print World Ltd, 2011.
6	Key Writers from Antiquity to 19th C, ed Chris Murray, Routledge, 2002.
7	A Rasa Reader- Sheldon Pollock, Permanent Black, 2020.
8	Conversations, B.N Goswami, Allen Lane, UK, 2022.
9	Ways of Seeing , John Berger, Penguin Classics, 2008.
10	What Happened to Art Criticism?, James Elkins, Prickly Paradigm press, 2003.
11	The Critic Sees, Sarah Gill, Kendall/Hunt Publishing Company, 1996.
12	Art in Theory 1900- 2000, Charles Harrison &Paulwood , Wiley Blackwell, 2002.

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ModelCurriculum

ProgramName	**BVAinART HISTORY**	**Semester**	**Sixth Semester**
Course Title	**Introduction to Museology and Curation**		
Course Code:	**DSCVA20**	TotalMarks	**100**
Contact hours	**45 Hours**	PracticalNo.of Credits	**04**
FormativeAssessment Marks	**40**	SummativeAssessmentMarks	**60**

Course Out comes(COs):

After the successful completion of the course, the student will be able to:

- Students will be able to understand about different types of museums and their conceptualization.
- They will be able to analyze about curatorial practices across the globe
- Understanding about cataloguing and archiving
- They would reflect upon museum and gallery practices in references with cultural and social scenarios.

Course Description:

To study the origin and evolution of museums and curatorial studies in West and India.

To discuss on the ideas of archiving, research, writing and curation. Museums role in art education and society

Museum connected studies like: documentation, restorations, conservation and preservation, display-exhibition, cataloging will be addressed.

Contents	**45 Hrs**

UNIT I

- Discussion on the origin of Museums in India and West , archeology, perspectives on colonization, archiving and cultural memory in the context of museum, collection and articulations.
- History and ethics of collections, documentation and cataloguing of antiquities.
- Establishment of Museums in India and Europe. Important examples.

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UNIT-II

- The idea of Modern Museums and white cubes and shift in art writings.
- Types of exhibitions like object orients, concept oriented, permanent, temporary, mobile etc to be discussed.
- To look into the shifting ideas of space , contemporary art and notion of museum, spectator, curatorial practices , indigenous perspectives and challenges.
- Sense of Archive in the digital age.

UNIT-III

- Museum as a center of learning and preserving culture. Documentation and display of objects. Conservation and restoration and preservation as well.
- Museum as learning center educative activities as part of museum outreach.
- Curatorial Practice; organizing small exhibitions, writing about exhibitions, work of art shall be practiced.

UNIT IV

- To address museum's ideological reflections on art pedagogy and its connection with art journals, books and extended art activities.

Learning Objectives:

- Students will be able to analyze museum cultures
- They practice classification of art works and cataloguing
- It enables them to practice various styles of writings and curate the small exhibitions.

Pedagogy: Lectures,Presentations,Seminars,discussionsandmuseum/site visits

FormativeAssessmentforTheory	
AssessmentOccasion/type	**WeightageinMarks**
Theory Assignments	10%
Tests	20%
Compositionrelatedactivitieslike,Quiz,seminar,Teamactivities	10%
Total	40%
FormativeAssessmentasperNEPguidelinesare compulsory	

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3	Displaying Indias Heritage Archeology and Museum Movement in Colonial India, Madhuparna Roychowdhury, Orient Black Swan, 2015.
4	The Museum Environment , Thomas Garry, Butterworth-Heinemann, 2013.
5	Museums in the Digital Age: Changing Meanings of Places, Community and Culture, Susana Smith Bautista, Altamira Press , NY, 2014.
6	Thinking Contemporary Curation, Terry Smith, Independent Curators pub, US, 2012.
7	Objects, Monuments Histories, Tapati Guha-Thakurta, Permanent Black, 2004.
8	Contemporary Art and the Museum: A Global Perspective-Hans Belting, Peter Weibel, Andrea Buddensieg.
9	The Museum and Gallery Studies the Basics, Rhinnon Mason, Alistair Robinson and Emma Coffield, Routledge, 2017.
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11	Marg Magazines and other related journals

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ModelCurriculum

Program Name	**BVAinART HISTORY**	**Semester**	**Sixth Semester**
Course Title	**Art of Karnataka**		
Course Code:	**DSCVA 21**	TotalMarks	**100**
Contact hours	**45 Hours**	PracticalNo.of Credits	**03**
FormativeAssessment Marks	**40**	SummativeAssessmentMarks	**60**

CourseOutcomes(COs):

After the successful completion of the course, the student will be able to: understand the development of art of Karnataka in details. The paper introduces various art forms, sculptures, narratives, painting and architecture in general. A holistic understanding of Karnaraka from ancient to Pre Modern will be understood.

- **Course Description:**

To study the Art of Karnataka: Ancient and Modern Times Karnataka being one of the ancient most region, since the paleolithic era, followed by various society and culture.

Ancient culture, introduction of Buddhism led to development of artistic nuances.

Culture-politics-religion- Hinduism. Sculptural and architectural developments. Kadamba, Ganda, Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala, Vijayanagara, and post Vijayanagara art scenario will be addressed.

UNIT-I

- Study of Pre Historic periods; Paintings and rock brushings at Badami, Maski, Hampi, etc shall be considered with examples.
- To study transitional phases of art and architecture of Karnataka during various periods.
- Advent of Buddhism and study of early art foundations at Sannati, Banavasi- study of Sannati stupa and sculptures-inscriptions.
- Banavasi as hub early religious activities- Chutu-Satavaha and Early Kadamba perios-sculptures and architecture: Halshi, Talagunda, Togarsi, Malavalli, Gugnapura, and many small hemlets where Kadamba remnants are found.

UNIT II

- Chalukyas Badami, art and architecture a general study
- Rashtrakuta and Kalyana Chalukyas Hoysala temples to be studied.
- Hoysala and Kalyan Chalukya a comparative study of sculptures and styles.

UNIT-III

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- Vijayanagara architecture and sculptures
- Various temples at Hampi: Virupaksha, Vijaya Vithala, Krishna, Jazara Rama atc- and monumental sculptures to be stuied.
- Vijayanagara Murals to be studied. Murals-ceiling paintings at Virupaksha temple should be studied in details.

UNIT-IV

- Post Vijayanara art scenario in Karnataka
- Islamic art and painting-Adil Shahi period to be seen in detail
- Mysore school painting-Murals- traditional format paintings: technics, and stylistic advancement. Comparison with Tanjore style
- Garudadri-Surpur style paintings. Murals at Summer Palace-Dariya Daulat Baugh SriRangapatna, Shibi, Hiriyur, Shravanabelgola etc to be studied
- Regional styles- Kinnala, Chennapatna Toys etc.
- Advent of Company School. Art schools, beginning of Modernism
- Mysore-Bangalore and Dharwad as hub of artistic avtivities.

Learning Objectives:

Students will get a clear picture of Karnataka art and architecture

Student will learn about various styles of tepmles-paintings ec

A clear picture of Painting styles and place will also be known.

Pedagogy: Lectures,Presentations,Seminars,discussionsandmuseum/sitevisits

Formative Assessment for Theory	
Assessment Occasion/type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
activitieslike,Quiz,seminar,Teamactivities	10%
Total	40%
Formative Assessmentaspe rNEPguidelinesare compulsory	

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- *Note: students should explore Lalitkala Akademi Journals and Books.*

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Model Curriculum

ProgramName	**BVAinART HISTORY**	**Semester**	**Sixth Semester**
Course Title	**Modern Art of India- C 4** *(Company School, National Movement-Modern Periods* **(Theory)** **COMMON PAPER FOR ALL PRACTICAL AND THEORY**		
Course Code:	**DSC-VA22**	TotalMarks	**100**
Contact hours	**45 Hours**	PracticalNo.of Credits	**03**
FormativeAssessment Marks	**40**	Summative AssessmentMarks	**60**

Course Outcomes(COs):

Paper aims to study development of Modern Indian Art. The paper addressed various aspects like Company school, impact on local styles, establishment of art schools, and advent of local and regional styles.

Role of Ravi Varma, Amrita Shergil and Tagore;

National Movement, Various movements like Progressive Groups, Delhi Shilpi Chakra, Kolkatta Progressive, Tantric Movements, Cholamandala Movements, 1890 Group Gujarat, Baroda Progressive. Radicle movement. Individual Art and artists. Feminist Artists, Emergence of New Media-Installation, Biennales, Triennials etc will be considered.

Modernism in Karnataka shall also be addressed.

Course Contents	**45 HRS**

UNIT-I

- Foundation of the Indian Modernism; Colonial Art;
- Landscape, Historical Paintings, Genre paintings; impact on local styles
- Bazar paintings and other local cultures
- Establishment of art school, introduction of British Academic education and its repercussions on Indian art.

UNIT-II

- Ravi Varma and his art. Oil Colors- Popular Oleo graphic Prints; Calendar Art. National Movement.
- Bengal Renaissance: Nationalism:
- Abanindranath Tagore; rediscovering Indianness in painting: orientalism in artistic creations. Nandalal Bosse, Gaganendranath Tagore,K.Venkatappa. Binode Bihari Mukharjee, Ramkinker Baij etc. their art works to be studied. In the light of modernism and nationalism

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UNIT-III

- Bmbay Progessive Groups: Ara, Souza, Raza, Hussian, Bakre etc. At works to be studied in the light of Modernism.
- Delhi Shilpi Chakra: B.C.Sanyal,Kanwal Krishna,K.S.Kulkarni,Dhan Raj Bhagat,P,N.Mago- their contribution to be studied through art works.
- Kolkatta Progessive group: Pradosh Dasgupta, Kamala Dasgupta, Gopal Ghosh, Paritosh Sen, Nirode Mazumdar, Subho Tagore, Rathin Maitra, and Prankrishna Pal.
- Madras Cholamandalam : Devi Prasad Roy Chowdhary (sculpture), K.C.S PanickerS.Dhanapal(sculpture)P.V. Janakiram K.M.aadimoolam(drawing and painting),

  Alphonso Arul Doss R.B.Bhaskaran(drawing,painting and printmaking)

  C. Dhakshinamoorthy (sculpture, drawing, painting and printmaking) be studied.
- Baroda Groups: N. S. Bendre and K.G Subramanyan, Gulam Mohhmad Sheikh, Mahendra PAndya, Raghava Kaneria, JAiram Patel, Jyothi Bhatta, Vivan Sundaram, J.Swaminathan etc.
- Radical Movement; KrishnaKumar, Prabhakaran, Alex Mathew etc.
- Individual Artists of various periods: Krishen Khanna. Jahangir sabawala, J.Swaminathan. Bikash Bhattacharya, VS.Gaitonde. Hebbar, Akbar PAdamsee, Sudhir Patawardhan, Nalini Malani Rini dhumal, Arpana Kaur, Anupam Sud, etc to be studied.

UNIT-IV

- Baroda Groups:
- Modernism with new trends and individual artists.
- Art of installation and new media.
- Feminist Artists, art activities. Nalani Malani, Nilima Sheikh, Pushpamala. N .Sheela Gowd. Anupam sud. Rini dhumal, Madhavi Parikh, Anjali Ela Menon, Arpana Kaur, Aparna Sing, etc.
- Experimentations by individual artists.
- Karnataka Modernism: We Four Art Group.
- Individual Artistic practice and their artistic –contributions. R M Hadapad, GY Hublikar, MB PAtil, Shiv Manoli
- Art Activities in Kalyan Karnataka, Mumbai Karnataka and Coastal Karnataka as well as Central Karnataka-Davnagere.
- Old Mysore region-Mysore and Bangalore as hub of art activities.
- Artists of the region and art activities to be addressed and studied.

Course Objective:

At the end of the course student will able to understand development of Modernism in India as parallel to Europe. Various schools and thoughts and individual paintings will be introduced.

An idea about holistic understanding of Modernism and Karnataka art in general will be understood.

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Pedagogy: Lectures,Presentations,Seminars,discussionsandmuseum/sitevisits

Formative Assessment for Theory	
Assessment Occasion/type	**Weightage in Marks**
Theory Assignments	10%
Tests	20%
Activities like, Quiz ,seminar ,Team activities	10%
Total	40%
Formative Assessment as per NEP guidelines are compulsory	

REFERENCES:

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Nore:Students should look at Art Journsla; Lalitkala Contemporary, Delhi, Arts and Ideas, Art & deal, Creative Minds, Karnataka Lalitkala Akademi Books on Artists. Kannada Writings by various writers.

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DESCIPLINE SPECIFIC ELECTIVES (DSC VA E)

- **PAINTING**
- **SCULPTURE**
- **PRINT MAKING**
- **APPLIED ARTS**
- **ART HISTORY**

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Discipline Specific Electives 5th & 6th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DIS CIPLINE SPECIFIC ELECTIVE - DSE							
01	Indian Traditional Painting-2	90	Display & Viva	50	50	100	3
02	Printmaking 1& 2	90	Display & Viva	50	50	100	3
03	Photography 1&2	90	Display & Viva	50	50	100	3
04	Sculpture 1& 2	90	Display & Viva	50	50	100	3

Note: The Syllabus is progressive and common for 5th & 6th Semesters. Faculties have to provide Basic level Projects/ Assignments to Practice in 5th semester

And advance level Projects/ Assignments to Practice in 6th semester

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Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History		
Course Title	Indian Traditional Painting-1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes:

*Upon successful completion of this course, students will demonstrate an ability to draw and paint in a traditional way.

*Students will be able to apply an understanding of line, volume, proportion, and space in a unified design.

*The opportunity in the field of painting. At the end of this course, you may be hired by the museum or art galleries for the private and corporate collection. You may also work in colleges as faculty or run private workshops and classes.

*The Visual arts programme of this course have a variety of career options available to them, including working in art studios, advertising firms, publishing houses, manufacturing departments, product design firms, magazines, television, graphic design firms, schools, and theatre productions.

*Inculcation of visual communication by using folk and traditional art forms.

Course Description:

Trible, Folk and Traditional Art Forms of India across an assortment of media such as Warli paintings, Gond paintings, Madhubani paintings, Pattachitra paintings, Kalmkari paintings, Indian miniature paintings, paperwork, weaving, and designing items such as jewellery and toys. These are not just aesthetic objects, but they have a significant meaning in the specific culture, traditions, and regions of India.

Indian artform themes are as varied as Indian culture itself. An individual may still be familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs, among other images often created by tribal, folk and traditional artists.

Contents	90 Hrs

Indian Trible, Folk and Traditional Art forms.

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To create artwork by taking inspiration from Indian tribal/folk and traditional art forms like; Warli Painting, Gond Painting, Madhubani Paintings, Pattachitra, Kalmakari Paintings, Kerala traditional paintings. etc

Miniature paintings like Rajasthani paintings, Pahadi paintings, Basoli Paintings,

and other unknown tribal, folk, and traditional art forms. Etc.

- **Learning Objectives:**
- Exercise and demonstrate use and mastery of the elements of folk and traditional design
- Use materials, tools and processes from a variety of media (Folk art and Traditional art)
- Handle materials effectively
- Create original Folk art and Traditional art in a specific medium.
- Select appropriate media relative to concepts and forms of art
- Describe, analyze and interpret created Folk art and Traditional art
- Recognize elements of design in works of art
- Analyze, interpret and evaluate the form and content of works of art
- **Media: Water colour, Poster Colour, Acrylic Colour, Oil Colour, Mix media and In addition, natural colours can also be prepared and painted on a practical basis as per folk and traditional art.**

  Submission Works: 2 3Indian Traditional Paintings. 02 Sketch books of each 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Indian Traditional Painting	25%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

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2	Glimpse of Karnataka folklore by. Dr. Hebbale. K. Nagesh
3	Karnataka Desi Hassechittara by Raviraj Sagar.
4	Encyclopedia of Art and Culture in India by Gopal Bhargava.
5	Leather Puppetry in Karnataka by M. S. Nanjunda Rao.
6	6.Chaturmasa Rangoli in Karnataka by Srinidhi publication, Bangalore.
7	Rangoli design book by Sneha Amin.
8	Puppets on a String by Laura E Simms.
9	Art of Mehandi by Srinidhi publications. (Kannada)
10	Mysore Chitramala, Traditional painting by Prof.S. K. Ramachandra Rao.
11	Surapura Sansthaan- Historical and Archeological study of Poligar state in South India by S. K. Aruni.
12	Living Traditions in Indian Art by Madhu Rani.
13	Indian Painting: The Lesson known Traditions by Anna Dallapiccola.
14	Rajasthani Miniatures The Magic of Strokes of Colours by Dalijeet.
15	Pahari miniature paintings by Karl Khandavala.
16	Kerala Murals by Dr. M. NambirajanandDr. S. Suresh
17	Madhubani Art Set of 4 Book by M. G. Books.
18	Karnataka Lalithkala Academy publication, Bangalore.

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MODEL CURRICULUM

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / /Art History		
Course Title	Printmaking 1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes(COs): After the successful completion of the course, the student will be able to:

Graphic Image making supports the subject of basic printmaking. In this subject student develop the understanding to relate all the basic printmaking techniques. This subject helps the students to solve the compositional problems regarding space arrangements, color distributions, textural and tonal variations, proportions etc.

Course Description:

Printmaking is about graphic representation. The printing technique adopted here in fine arts is to explore the possibilities of the technology based imaging without compromising on the artistic essence/aesthetics. It is to take the advantage of the process and its effect thereafter. It is also to learn to use textures tones lines etc. accidental and intentional. To explore all the above said there is a need to know firstly the technique and next its possible experimentation.

The practical subject deals with all the basic printing technique like Planography, Intaglio, Relief process and Serigraphy. The subject has been equally divided to two semesters III and IV semesters . In this semester importance should be given to Relief / Intaglio process.

Contents	90 Hrs

Introduction to figurative compositions and basic techniques of using Method and Materials study of various technique of Relief Printing. Study of different types of Mono prints and stencil cuts. Intaglio Print making with dry point, metal engraving and line biting. Registration and Edition.

Guideline: Basic Printmaking should create the understanding of printing and non printing surfaces. To get this basic technical understanding Expressionist wood cuts, Far Eastern wood cuts, old masters Engravings (Wood and Metal Engravings) can be used as reference material.

Acid biting chart (Grey Scale) can be prepared – Strength and proportion of the acids along with the timings.

Submission Works: 04 Printmaking Works. 02 Sketch books of each 200 pages. 01 Digital Art works

Learning Objectives:

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- ❖ Thinking thoroughknowledgeandExplorationtoenhanceabilityofcreativeskillon printmaking.
- ❖ It is the initial step of expressing oneself with a deeper insight, and also to answer the urges of expressing yourself in Printmaking
- ❖ It begins with the focus on the understanding of printmaking media and techniques and basic elements of printmaking and composition. And like building up of grammar to be able to use it in the individual capacity in the process of Printmaking.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Indian Traditional Painting	25%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

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MODEL CURRICULUM

Program Name	BVA in Painting /Applied Art /Sculpture /Graphic Art (Print Making) / Art History		
Course Title	Photography -1& 2 (Practical)	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E 2.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

Student can work as a wildlife photographer, fashion photographer, wedding photographer, travel photographer, commercial photographer and much more. Photographers can work in the advertising industry for newspaper publishers, press and magazines

Course Description:

Student will learn the basics of black and white commercial photography including camera operation, film exposure, processing, composition, studio set-up, basic lighting, and printing. Student will also explore the art of visual communication and ways to use photography as a fine art/visual art/applied art design element.

Contents	90 Hrs

•Introduction to Advanced photography,

•Introduction to Light and Advanced Lighting.

•Introduction to composition and its complexities.

•Introduction to Different types Cameras & Accessories.

•Understanding different kinds of Lenses.

•Mastering Exposure Triangles.

•Advanced Camera controls.

•Professional approach for Shooting People, product and places.

•Sports, Travel, Environment, Photojournalism, Fashion, Science photography, Wedding photography, Model, Product, planning photography

•Advanced Digital workflow. (Post production techniques Introduction to softwares, file formats and understanding colour)

Submission Work: 10 Photographs. 02 Sketch books of each 200 pages. 02 Digital Art works

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Learning Objectives:

- Demonstrate artistry by creating images that evoke an emotional response.
- Apply the principles of lighting and colour theory to a variety of photographic scenarios by measuring, evaluating, and adjusting light and colour to create quality images.
- Apply the mechanics of exposure to control light and influence the final product.
- Apply principles of composition to produce professional images.
- Select and use photographic equipment and technologies appropriate to the task.

Work as a professional, maintaining high standards of practice, make ethical judgments and decisions, follow legal requirements, and adapt to a rapidly changing work environment through demonstrated commitment to lifelong learning and professional associations.

- Work effectively individually and as a member of team, demonstrating time management, organizational, and interpersonal skills.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
Project Work on Photography	25%
Photography related activities like, Quiz, seminar, Team activities	25%
Total	100%
Formative Assessments are compulsory	

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Program Name	BVA in Painting /Applied Art /Sculpture / Graphic Art (Print Making) Art History		
Course Title	**Sculpture 1& 2 (Practical)**	Semester	Fifth & Sixth Semester
Course Code:	DSE-VA E2.4	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Description:

Continuing previous semester studies in sculptural composition even in this semester. In this semester more focuses given on creative skill for both figurative and non-figurative compositions. The use of basic organic or inorganic structure, forms and materials to build three-dimensional visual language.

Contents	90 Hrs

Project and individual work are to be undertaken to exercising the basic elements of sculpture, three dimensional forms. Individual visual expression is given more importance in such exercises. Students are expected constantly experiment with variety of materials and techniques.

Scope: Aim of this subject is to encourage the students to explore their concepts as well as equip them for the commercial sculpture making.

Guidelines: Discuss and grasp the ingredients of visual language which is evolved as modern sculpture after 1960's. Students are asked to study of the works of contemporary Indian and Western and American sculptors.

Submission Work: 5-6 Sculptures. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	50%
SculptureProjects	25%
Sculpture related activities like, Quiz, seminar, Team activities	25%

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Total	100%
Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Formative Assessments are compulso ry	

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VOCATIONAL SUBJECTS

5th & 6th Semester BVA

BVA in

1. Painting
2. Applied Art
3. Sculpture
4. Animation
5. Graphic Art (Print Making)
6. Art History

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Vocational papers for 5th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
VOC ATIONAL -1							
01	Interior Design 1	90	5 Hours	50	50	100	3
02	Digital Art-1	90	5 Hours	50	50	100	3
03	Textile Design 1	90	5 Hours	50	50	100	3
04	Art Management 1.	45	5 Hours	40	60	100	3
05	Art Education 1	45	5 Hours	40	60	100	3

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Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History /		
Course Title	Interior Design 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- Identify different structural and decorative designs.
- Justify design concepts and apply appropriate materials.
- Propose design solutions based on Form, function, space planning, user perception and
- behavior

Course Description:

Interior Design is the art of creatively designing the interior of a room, apartment, or building. Interior Designer makes the interior safe, beautiful and more aesthetic in appearance. An Interior Designer handles planning, research, construction, and enhancement of projects. Interior Designers may decorate the interior, but a decorator does not design the interior. Interior Designers must be highly skilled to create an enhanced environment in a room. Interior Design is also a science that creates functional space and understanding behaviour. There are a variety of paths which a person can choose to become a professional Interior Designer

Contents	90 Hrs

STUDIO PRACTICE Indoor and Outdoor

UNIT 1:

1. Brief introduction to history of Interior Design.

2.Introduction to Elements and Principles of Design, Colour and Colour Application (Reference study from 1st to 4th Semester)

3.Definition and classification of design Structural and decorative, Classification of decorative design: Naturalistic, stylized, geometric and abstract.

UNIT 2:

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1. **Various materials** used for interior works – wood, Timber, Timber derivatives & Bamboo, Metal. Plaster ofparis, Clay, Cement,Terracotta, Glass, Acrylic, Different Colour with reference to its: Types, Uses, Strength of material.

2. **Site training** and hands on experience.

UNIT 3 :

1. **Market surveys** based on above mentioned different materials.

2. **Interior Finishes**: Floor Finishes – Stone, Tiles, Wood, Clay, etc.

3. **Wall Finishes** : Plaster, Paints, Stone Cladding, Wall papers,Canavs,Reliefsculpturs/works,etc

6. **Ceiling Finishes** : False Ceiling.

5. **Glass &Acrylic** : Types, Treatments and usage in Interior.

UNIT 4:

1.**Preparationof Block models** : Preliminary models & finish models for Interior Design.

2. **Preparation** of small objects using various materials like Metals or plaster of paris. Accessories can be used for any materials currently in the market.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

Learning Objectives.

- . Explore and iterate multiple ideas. Design original and creative solutions.
- Express ideas effectively through the use of drawings, design software and presentations.
- Demonstrate the ability to select and specify furniture, fixtures, equipment and finish materials in interior spaces.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Interior Design Projects	15%
Interior Design related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

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1.. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.

2. Bradley Quinn, Mid Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.

3. Pratap R.M. (1988) Interior design Principles & Practice, Standard publishers distribution, Delhi

4. Building Construction, by Sushil Kumar R2 Building Construction, by W. B. Mckay

5. Building Construction, by B.C. Punia

6. Engineering Materials, by S.C. Rangwala

7. Engineering Materials, by Gurucharan Singh.

8. Current interior design magazines, you tube,internet. Etc.

9. Ivo.D. Drpic, "Sketching and Rendering of Interior Space", Watson Guptill, 1988.

10Maureen Mitton, "Interior Design Visual Presentation: A Guide to graphics, models and presentation techniques", 3rd edition, Wiley Publishers, 2007.

11.Stephen Kliment, "Architectural Sketching and Rendering: Techniques for Designers and Artists", Watson Guptill, 1984

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Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History /		
Course Title	Digital Art 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self employ ability.
- ❖ It Develops skill and its use to express thoughts,

Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art's sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course

Contents	90 Hrs

Contents: Introduction to Corporate Identity and its purpose study of its application tothe various subjects or manufacturing products or consumer products or service – motif.To prepare **logo type, monogram and emblem** etc. **Preparation of designs related to the stationary products like, label, visiting card, letterhead, envelop and cartoon box designs, wrapper, all types of packaging designs etc.**

Scope: To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

Guidelines: The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer's role in visual communication context. Understanding of the application of art and design, Logo set. And form of their study a basic skill in Anatomy of Type & its elements, Type face and construction. Development of ideas and practices.

Submission Works: 05 06 Digital Art works. 02 Sketch books of each 200 pages.

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LearningObjectivities:

- Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art
- It is the initial step of expressing one self with a deeper insight,
- And also to answer the urge so lf expressing yourself in Digitalart.
- It begins with the focus on the understanding of basic elements of Digital art Composition.Andlikebuildingupofgrammartobeabletouseitintheindividualcapacityintheprocess ofDigitalart

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Digital ArtProjects	15%
Digital Artrelated activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References	
1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total.Com
4	Digital Art by Christiane Paul

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Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History		
Course Title	Textile Design 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

students get opportunity to work in a variety of fields like entrepreneurship, freelancing surface, textile design, and in house design for big companies such as Next, IKEA, Godrej etc. Fresh graduates also have the option to become event planners, sales executives, specialists, and university instructors.

Students who are good at drawing can pursue this course. Drawing and mark making are the main tasks in the learning.

Course Description:

Textile design is a design specialisation that involves creating designs for printed, woven, knitted, or surface ornamented fabrics. Textile design as a field encompasses the entire process in which raw material is used to make finished products. In order to make a future in the field of textile design

Contents	64 Hrs

•**Art Media:** Pencil, Charcoal, Steadlers, Poster, Water Colors, Oil pastels by using floral, geometrical and abstract Motifs.

•**Color Wheel and Colour schemes** Complementary, Split complementary, Achromatic, Cool, Warm, Monochromatic and Neutral Color Scheme,Tints, Tons & Shades

•**Basic Block Figures and Flesh figure** 8, 10 and 12 head

•**Create design sheets by using Elements and principles** Any two Designs

•**Line design with the combination of Lines** Vertical, Horizontal and Diagonal

•**Collection of different types of Yarns** Simple and Fancy Yarns

•**Microscopic and burning test of fibers** Cotton, Wool, Silk, Rayon, Polyester and Nylon.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

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Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Textile Design Projects	15%

F e erences
1. Norman Hollen and Jane Saddler, "Textiles" Second Edition. (1949), The Macmillan Company, New York. Colliee Macmillan, Limited London. 2. Bernard P.Corbman, Textiles Fiber to Fabric, McGraw, Hill International Editions,(1993),Cataloging Publications. 3. Dorothy Siegert Lyle, Modern Textiles – (1971) Jonh Wiley and Sons Inc, New York London, Sydney, Toronto. 4. Be an Artist in 10 Steps, Ian Sidaway, Patricia Seligman 5. Allen and Seaman, "Fashion Drawing The Basic Principles" 1994, B.T.Batsford, London.

Learning Objectives.

- Conduct structured research; analyze cultural and aesthetic trends, both historical and contemporary, on textile surface design products and use information to develop creative design concepts;
- Think critically, including the ability to evaluate visual information and compare diverse perspectives, as well as come to fundamental conclusions and interpret information to produce original designs for appropriate textile markets;
- Apply comprehensive textile design skills to design textiles through painting, weaving, screen printing, and demonstrate basic skills in drawing, repeat creation, and color application;
- Apply fundamental computer skills to complement traditional design skills and develop original designs using CAD as a tool including basic technical preparation of designs for production;
- Communicate ideas and express project concepts using foundational visual, oral, and written presentation skills, including the use of appropriate industry vocabulary; and
- Discuss global and cultural issues affecting the textile/surface design industry.

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TextileDesignrelated activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/		
Course Title	Art Management 1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.4	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course outcomes: On successful completion of the course, the students will be able to

1. Demonstrate knowledge of the various types of arts organizations in the India., and their missions and governing structures; and key issues facing contemporary arts organizations.

2. Identify effective techniques for strategic planning, programming, fundraising, audience outreach, marketing, public relations, financial management, and organizational leadership.

3. Practice core skills for the field, including writing for a business environment, problem solving, and research.

4. Apply concepts from course readings and discussion forums to the analysis of case studies from real world arts groups

Course Description:

Topics include arts leadership and management philosophy, organizational structure, financial management, strategic planning and programming, marketing and public relations, fundraising and development (including sponsorship and grants), and arts law. Special attention is given to the application of management principles and skills in the visual and performing arts. The goal of this class is to provide an understanding of how capable management practices can strengthen the arts, and a new perspective on the role of arts professionals. Successful completion of this class is a requirement of the Certificate in Arts Management.

Contents	90 Hrs

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UNIT 1:

Chapter 1: Introduction to What is art and management?

Chapter 2: Different Types of Arts Organizations and their Responsibilities

Chapter 3 : Government role in the arts promotions, Funding for various Arts events

UNIT 2

Chapter 1: To discuss the differences between Art curatorship and Art censorship. To Discuss the current issues in arts management and their relevance to community and society

Chapter 2 : To discuss the responsibilities of artists and arts organizations to their audiences and …to their communities as well as to the society?

Chapter 3: To discuss the responsibilities of Art Museums, Galleries and Art Institutes

UNIT 3

Chapter 1: To discuss the Art Market and its Nature. Ethical practices in Art Management, business and communication skills in support of creative endeavor

Chapter 2: Investment in Art and doing business. business skills and arts expertise are applied in arts management

Chapter 3: Field Work/Practice Art collection houses, Online auction houses and their activities. Plan, evaluate and conduct basic research about Art works.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

Learning Objectives.

- Understand the job and internship search process
- Cultivate strong relationships with peers within and across cohorts
- Be prepared for planned and unplanned networking opportunities
- Demonstrate greater knowledge of various career paths and trajectories across the arts industry.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Art Management Projects	15%

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Art Management related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

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References

1.William J. Byrnes, Management and the Arts, 5th edition, Focal Press, Taylor & Francis Group, NY and London, 2015. Companion website: www.managementandthearts.com/5e

2.Meg Brindle, Constance DeVereaux, editors, The Arts Management Handbook, M.E. Sharpe, NY, 2011.

3.Anthony Mancuso, How To Form a Nonprofit Corporation, 11th Edition, Nolo Press, Berkeley, CA, 2013.

4.Mim Carlson, Margaret Donohe, The Executive Director's Guide to Thriving as a Nonprofit Leader, Jossey Bass, San Francisco, CA, 2010.

5.Thomas Wolf, Managing a Nonprofit Organization, Free Press, NY, NY, 2012.

6.Gail Dexter Lord, Barry Lord, The Manual of Museum Management, 2nd. Ed., AltaMira Press, MD, 2009.

7.Neil Kotler, Philip Kotler, Wendy Kotler, Museum Marketing & Strategy, 2nd, Jossey Bass, San Francisco, CA, 2009.

8.Ray D. Waddell, Rich Barnet, Jack Berry, This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts, Billboard Books, 2010.

9.Paul Allen, Artist Management for the Music Business, 3rd Ed., Focal Press, Taylor & Francis Group, NY and London, 2014.

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Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/ Traditional Sculpture		
Course Title	Art Education -1 (Practical)	Semester	Fifth Semester
Course Code:	DSE-VA Voc 1.5	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcomes (Cos):

After the successful completion of the course, the student will be able to:

*After successful completion of this course, student will Teaching skill and ability.

*Students become aware of art education

*Students become qualified to become art teacher in Primary and Secondary schools.

*Students become qualified to take on the duties of a teacher.

*Students become trained to create awareness about handicrafts.

Course Description:

Here the course allow the students qualified to become art teacher in Primary and Secondary schools Students become trained to create awareness about handicrafts. .

Contents	90 Hrs

UNIT: 01

Chapter 01. Art of Children: Painting of young children, Education through art in the child's rnind .

Chapter 02.Menaning of art Education: Objectives of Education, principles of art education, Determining units of education goals.

Chapter 03. Educational Psychology: Introduction of Educational Psychology, Definitions of Psychology, Branches of Psychology, Educational Psychology, Nature of Educational Psychology, Scope of Educational Psychology, Necssity of Educational Psychology,of the Teacher.

UNIT: 02

Chapter 01. Prominent Children's Art Educators: John Jacques Rousseau, John Hinrich, John Frederick Hebart,Elle Augusta Probel, Dr.Studying the art theories of Maria Montessori, John Dewey, Rabindranath

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Tagore.

Chapter 02. Child psychology: Child psychology studies in Education and psychology.

UNIT: 03

Chapter 01. Hand crafted: Various from decorative materials like colored paper, cardboard, glue etc

Chapter 02. Hand crafted art: Paper,Cardboard, plywood and fiber, and foam sheets etc. many useless product like studying about creating attractive, creative different types of modals.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Reference Boo s	
1	JagatikChitrakale B.P.Bayari
2	Kala Charitre AhokT.Akki
3	ShikshakanAshtangPatabodhane V.A.Benakanal
4	AdhyayanNirdistaVisayadalliSudharitBodhanashastragalu – Dr. Basavaraj M.H. ShriR.M.Bantanoor

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	20%
Tests,	10%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	40%
Formative Assessments are compulsory	

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Vocational papers for 6th Semester

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
VOC ATIONAL -2							
01	Interior Design 2	90	Display & Viva	50	50	100	3
02	Digital Art 2	90	Display & Viva	50	50	100	3
03	Textile Design 2	90	Display & Viva	50	50	100	3
04	Art Management 2	45	Display & Viva	40	60	100	3
05	Art Education 2	45	Display & Viva	40	60	100	3

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Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/		
Course Title	Interior Design 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.1	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- Identify different structural and decorative designs.
- Justify design concepts and apply appropriate materials.
- Propose design solutions based on Form, function, space planning, user perception and Behavior.

Course Description:

Interior Design is the art of creatively designing the interior of a room, apartment, or building. Interior Designer makes the interior safe, beautiful and more aesthetic in appearance. An Interior Designer handles planning, research, construction, and enhancement of projects. Interior Designers may decorate the interior, but a decorator does not design the interior. Interior Designers must be highly skilled to create an enhanced environment in a room. Interior Design is also a science that creates functional space and understanding behaviour. There are a variety of paths which a person can choose to become a professional Interior Designer

Contents	90 Hrs

STUDIO PRACTICE Indoor and Outdoor

UNIT 1:

- **Basic Application** of Design
- **Basic Application of elements of Design in interior Design** Line,
- Point, form and shape, size, colour, light, pattern, texture and space. And Basic Application of principles of design in interior Design. Balance, rhythm, emphasis, harmony, proportion, Unity.
- **Impact of Colours on Psychology**: Advancing, Receding, Warm & Cool Colour.etc

UNIT 2:

1. **Preparation of Block models**: Preliminary models & finish models for Interior Design.

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2. **Preparation** of small objects using various materials like Metals or plaster of Paris. Accessories can be used for any materials currently in the market.

UNIT 3:

Application of principles of design in: Room arrangement, Interior & Exterior display and Furniture, Carpets, Realistic and Modern Paintings, Sculptures, Murals, Terracotta, Art and Crafts works and Traditional, Folk, Trible art works. Any kind of art forms.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

Learning Objectives.

- . Explore and iterate multiple ideas. Design original and creative solutions.
- Express ideas effectively through the use of drawings, design software and presentations.
- Demonstrate the ability to select and specify furniture, fixtures, equipment and finish materials in interior spaces.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Interior Design Projects	15%

Re erences

1. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.
2. Bradley Quinn, Mid Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3. Pratap R.M. (1988) Interior design Principles & Practice, Standard publishers distribution, Delhi
4. Building Construction, by Sushil Kumar R2 Building Construction, by W. B. Mckay
5. Building Construction, by B.C. Punia
6. Engineering Materials, by S.C. Rangwala
7. Engineering Materials, by Gurucharan Singh.
8. Current interior design magazines, you tube, internet. Etc.

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Interior Designrelated activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Re erences

9. Ivo. D. Drpic, “Sketching and Rendering of Interior Space”, Watson Guptill, 1988.

10 Maureen Mitton, “Interior Design Visual Presentation: A Guide to graphics, models and presentation techniques”, 3rd edition, Wiley Publishers, 2007.

11.Stephen Kliment, “Architectural Sketching and Rendering: Techniques for Designers and Artists”, Watson Guptill, 1984

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Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) / Art History/		
Course Title	Digital Art 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.2	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self employ ability.
- ❖ It Develops skill and its use to express t oug ts
- ❖ e e p a e e p e g ,

Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art's sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course.

Contents	90 Hrs

Introduction to Corporate Identity and its purpose study of its application to the various subjects or manufacturing products or consumer products or service – motif. To prepare Outdoor Media design like **Posters**. The advent of the **Modern Poster the Character and Functions of Posters etc. Preparation of designs related to the Indoor Media Print media: Comic Books Booklets Leaflets Merchandising Media & all types of printing designs like Caricatures, Cartoons, book cover design, Magazine etc. Digital Art Media** Prepare Composition Realistic, Traditional, Folk, Trible and Modern paintings. Matt painting. Etc.

Scope: To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

Guidelines: The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer's role in visual communication context. Understanding of the application of art and design, Logos etc, and form of their study a basic skills in Anatomy of Type & its

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elements, Type face and construction.Developmentofideasandpractices.

Submission Work: 5 6 Digital Art work. 02 Sketch books of each 200 pages.

Learning Objectives.

- Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art
- It is the initial step of expressing one self with a deeper insight,
- And also to answer the urges of expressing your self in Digital art.
- It begin with the focus on the understanding of basic elements of Digital art Composition. And like building up of grammar to be able to use it in the individual capacity in the process of Digital art

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Digital Art Projects	15%
Digital Art related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

References	
1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total.Com
4	Digital Art by Christiane Paul

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Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) Art History/		
Course Title	Textile Design 2 (Practical)	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.3	Total Marks	100
Contact hours	90 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50

Course outcomes: On successful completion of the course, the students will be able to

Students get opportunity to work in a variety of fields like entrepreneurship, freelancing surface, textile design, and in house design for big companies such as Next, IKEA, Godrej etc. Fresh graduates also have the option to become event planners, sales executives, specialists, and university instructors.

Students who are good at drawing can pursue this course. Drawing and mark making are the main tasks in the learning

Course Description:

Textile design is a design specialisation that involves creating designs for printed, woven, knitted, or surface ornamented fabrics. Textile design as a field encompasses the entire process in which raw material is used to make finished products. In order to make a future in the field of textile design.

Contents	90 Hrs

•**Rendering of different poses** Front, Back, Side, Three fourth (12 head)

•**Rendering of Textile Fabrics** Solids, Prints, Checks, Strips

•**Rendering of the Textures** Denim, Net, Velvet, Leather, Chiffon, Lace, Jute, Silk, Corduroy, Fur.

•**Illustrating the patterns** Abstract, Geometrical, Animal, Floral, Nursery patterns

•**Rendering of different Silhouettes** on fashion figures by using Different fabrics, textures and patterns: 1. line 2. Circular 3. Straight 4. Rectangular 5. Hourglass 6. Funnel shaped.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

Learning Objectives.

- Conduct structured research; analyze cultural and aesthetic trends, both historical and contemporary, on

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textile surface design products and use information to develop creative design concepts.

- Think critically, including the ability to evaluate visual information and compare diverse perspectives, as well as come to fundamental conclusions and interpret information to produce original designs for appropriate textile markets.
- Apply comprehensive textile design skills to design textiles through painting, weaving, screen printing, and demonstrate basic skills in drawing, repeat creation, and color application;
- Apply fundamental computer skills to complement traditional design skills and develop original designs using CAD as a tool including basic technical preparation of designs for production;
- Communicate ideas and express project concepts using foundational visual, oral, and written presentation skills, including the use of appropriate industry vocabulary; andDiscuss global and cultural issues affecting the textile/surface design industry.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum

Reference Books

1. Dorothy SiegertLyle, Modern Textiles – (1971) Jonh Wiley and Sons Inc., New York, London, Sydney, Toronto.

2. Be an Artist in 10 Steps, Ian Sidaway, Patricia Seligman

3.Allen and Seaman, "Fashion Drawing The Basic Principles" 1994, B.T.Batsford, London

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Textile Design Projects	15%
Textile Design related activities like, Quiz, seminar, Team activities.	10%
Total	50%

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Formative Assessments are compulsory	

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/			
Course Title	Art Management 2 (Practical)		Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.4		Total Marks	100
Contact hours	45 Hours		Practical No. of Credits	03
Formative Assessment Marks	40		Summative Assessment Marks	60

Course outcomes: On successful completion of the course, the students will be able to;

1. Demonstrate knowledge of the various types of arts organizations in the India., and their missions and governing structures; and key issues facing contemporary arts organizations.
2. Identify effective techniques for strategic planning, programming, fundraising, audience outreach, marketing, public relations, financial management, and organizational leadership.
3. Practice core skills for the field, including writing for a business environment, problem solving, and research.
4. Apply concepts from course readings and discussion forums to the analysis of case studies from real world arts groups

Course Description:

Topics include arts leadership and management philosophy, organizational structure, financial management, strategic planning and programming, marketing and public relations, fundraising and development (including sponsorship and grants), and arts law. Special attention is given to the application of management principles and skills in the visual and performing arts. The goal of this class is to provide an understanding of how capable management practices can strengthen the arts, and a new perspective on the role of arts professionals. Successful completion of this class is a requirement of the Certificate in Arts Management

Contents	90 Hrs

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Project work: (Field Work)

You will present an oral summary of your plan to the class and submit the project in written form (including PowerPoint, Prezi, etc.). The project will be graded on content, oral presentation, **insightful revision of earlier assignments consistent with the purpose of a grant proposal**, quality of writing, spelling, punctuation, and grammar.

ASSIGNMENT RECAP.

Project schedule: All the following points should be distributed within a period of FOUR months.

I]

1.Five Weekly Arts News Reports

2.One Event Attendance Report

3.Five Written "Build Your Own Arts Organization" Assignments

II]

1 Describe Your Arts Organization.

2 Mission, Vision and Value Statements.

3 Board of Directors (including interview).

4 Job Exploration (including interview).

5 Organization Chart.

6 Project Description.

7 Project Budget.

8 Fundraising Letter.

9 Advocacy Letters.

10 Press Release & Ad Copy.

11 Educational/Engagement Project.

12 SWOT (Strength, Weakness, Opportunities and Threats analysis) & Plan

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Learning Objectives.

- Understand the job and internship search process.
- Cultivate strong relationships with peers within and across cohorts.
- Be prepared for planned and unplanned networking opportunities.
- Demonstrate greater knowledge of various career paths and trajectories across the arts industry.

Submission Work: Providing documentation of practical works. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits.

Re erences

1.William J. Byrnes, Management and the Arts, 5th edition, Focal Press, Taylor & Francis Group, NY and London, 2015. Companion website: www.managementandthearts.com/5e

2.Meg Brindle, Constance DeVereaux, editors, The Arts Management Handbook, M.E. Sharpe, NY, 2011.

3.Anthony Mancuso, How To Form a Nonprofit Corporation, 11th Edition, Nolo Press, Berkeley, CA, 2013.

4.Mim Carlson, Margaret Donohe, The Executive Director's Guide to Thriving as a Nonprofit Leader, Jossey Bass, San Francisco, CA, 2010.

5.Thomas Wolf, Managing a Nonprofit Organization, Free Press, NY, NY, 2012.

6.Gail Dexter Lord, Barry Lord, The Manual of Museum Management, 2nd. Ed., AltaMira Press, MD, 2009.

7.Neil Kotler, Philip Kotler, Wendy Kotler, Museum Marketing & Strategy, 2nd, Jossey Bass, San Francisco, CA, 2009.

8.Ray D. Waddell, Rich Barnet, Jack Berry, This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts, Billboard Books, 2010.

9.Paul Allen, Artist Management for the Music Business, 3rd Ed., Focal Press, Taylor & Francis Group, NY and London, 2014.

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Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Art Management Projects	15%
Art Management related activities like, Quiz, seminar, Team activities.	10%
Total	50%
Formative Assessments are compulsory	

Model Curriculum

Program Name	BVA in Painting /Applied Art /Sculpture / Animation /Graphic Art (Print Making) /Art History/		
Course Title	Art Education -2	Semester	Sixth Semester
Course Code:	DSE-VA Voc 2.4	Total Marks	100
Contact hours	45Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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Course Outcomes (Cos): After successful completion of this course, student will Teaching skill.

*Students become knowledgeable about child psychology

*Students become to impart skill based education to students.

* To Enable Students to do administration.

* To Enable Students to rate children.

*Students become trainee to teach lessons.

Course Description:

Here the course allow the students become knowledgeable about child psychology, and skill based education. Enable Students to do administration. superiors, work distribution to teachers and study of administrative, management. student will Teaching skill and trainee to teach lessons.

Contents	90 Hrs

UNIT: 01

Chapter 01. Teacher: qualities of a good teacher, pre preparation of teachers in the classroom, Discipline in class, Evaluative lesson, Teacher success in the classroom.

Chapter02.Administrativemanagement: checking files, writing letters to superiors, work distribution to teachers and study of administrative, management.

Chapter 03. Giving coefficients to children: Giving credit to children to realize their talent.

UNIT: 02

Chapter 01. Methods of teaching: 3 types of teaching painting, mentoring system, unguided practice, the most popular method study about these methods

Chapter 2. 5E Modal lesson steps: Engage, Explore, Explain, Elaborate, Evaluate study about these 5 stages and studying on art lesson plan.

UNIT: 03

Chapter 01. Lesson plan: Normal lesson, activity lesson, method of teaching painting in primary/ high school,

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preparation of art lesson, art education curriculum, mental reaoliess of children and study about many teaching methods.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Assignments	25%
Tests,	15%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	50%
Formative Assessments are compulsory	

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