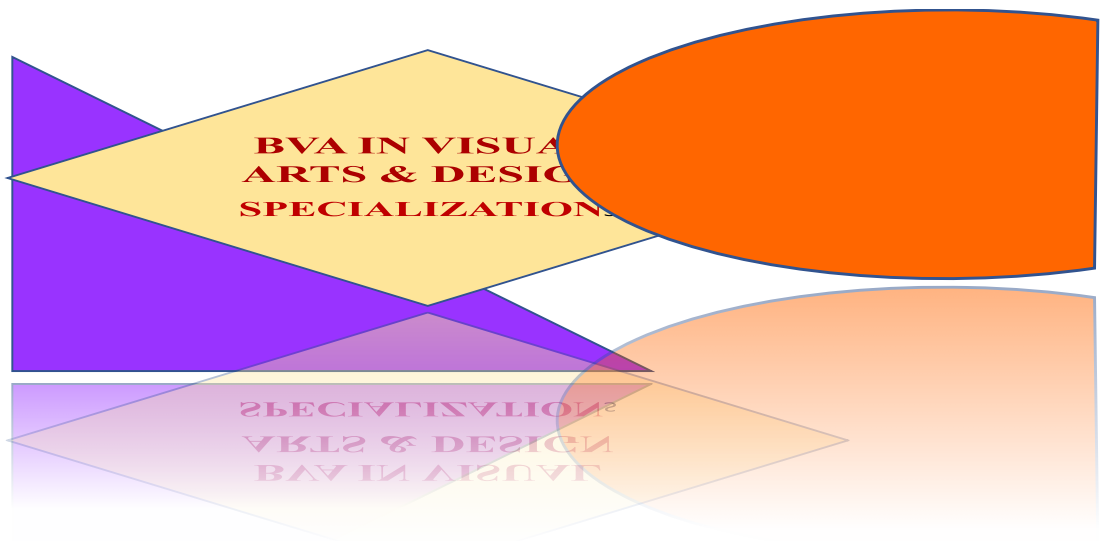




Government of Karnataka

**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
Office of Vice Chancellor
Bengaluru City University
Central College Campus,
Bengaluru, Karnataka – 560009

To,

Date: 07.10.2022

The Registrar

Bengaluru City University

Central College Campus

Dr.B.R.Ambedkar Veedhi, Bengaluru

Respected Sir,

As per the approval for conducting the Board of Studies-Visual Arts UG&PG, Meeting in Circulation by your esteemed Office, I have Circulated through E Mail, the agenda of the meeting, with all the necessary documents for reading and approval from all the Board Members on 27th September, 2022. I have received the E mail approvals until 6th October 2022 evening by seven Members out of Ten Members including self. Considering the quorum of the members who have replied, I am submitting the detailed Syllabus for semester 3 and 4 along with the partially modified Syllabus for 1st and 2ND semester. All the syllabus mentioned above has already been approved under NEP Subject expert committee and uploaded on the KHEC website.

Considering the above status, I request you to kindly accept the proceedings of the BOS Visual Arts -UG& PG meeting and kindly take it forward.

Thanks and Regards,



Prof. Ramesh Narayana Rao

Chairman, Board of Studies -Visual Arts UG& PG

Bengaluru City University

Bengaluru City University
Board of Studies –Visual Arts /UG &PG

Date: 7th October 2022

Board of Studies for Visual Arts-UG&PG held BOS meeting in Circulation on 27.10.2022 and communicated the agenda of the meeting to all the members. Chairman also shared the contents of the syllabus for 1st, 2nd, 3rd and 4th semester BVA Syllabus and Open Elective syllabus for reading and suggestions. Members have read the syllabus and sent their suggestions. The same was presented for approval and the members approved the same for submission to the University for further action.

The proceedings of the BOS meeting in Circulation was;

AGENDA OF THE MEETING

1. To discuss & Approval of the 3rd and 4th semester Syllabus under National Education Policy

Resolution: - Syllabus for BVA Art & Design as per **NEP (NATIONAL EDUCATION POLICY)** was prepared by the Subject Expert Committee appointed by Karnataka Higher Education Council. A reference copy was sent to the members and the members read and approved the same for implementation

2. To discuss & Approval of the partial modification of the 1st and 2nd semester Program structures and the syllabus according to NEP

Resolution: - NEP Vice Chairman, Prof. Thimmegowada suggested offering the Open Elective Courses in 1st, 2nd & 3rd semester instead of 5th, 6th and 7th semester. (Presently Open Elective is introduced in 5th, 6th and 7th semester.) Hence program structure and the total credits in semester 1,2,3 and 5 has changed. The changes were approved by the BOS members for implementing the same from 2021-22 batch.

3. To discuss & Approval for the partial modification in the Promotion Criteria under Annexure to NEP Regulations

Resolution:

6. PROMTION OF STUDENTS

6.1 A student has to secure minimum of 180 credits to declare passed in the BVA Program

6.2. A student shall pass in all the subjects from semester one to semester six before promoting to **seventh semester**.

The above modifications were read and approved by the members

4. To discuss & Approval of the Language syllabus prescribed by the Language Boards

Resolution: For Visual Arts Programs, there is no separate Syllabus prepared by the respective Language Boards of the University. Hence, the Board members felt until separate syllabus prepared for BVA from the language Boards ; Whatever the Syllabus taught by the B.Sc. FAD program, shall be adopted for the BVA Art and Design Programs.

5. Requesting the Language Boards of English, Kannada, Hindi, Tamil, Telugu, Malayalam, Urdu and other Language Boards of the University to prepare a separate syllabus for BVA students

Resolution: Board members request the Language Boards mentioned regarding the separate Syllabus requirement for Design students.

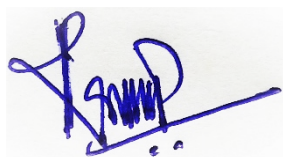
6. To announce the Ranks for the students who have achieved in Academic performance in par with other disciplines

Resolution: Board members felt that Ranks for the students with highest academic excellence in par with other streams is required to motivate students and also to recognize the efforts of the teachers and the Institution.

7. To approve the Open Electives for other Streams

Resolution: Members have suggested some of the Open Elective subjects for other stream student and the same was approved.

Members have sent their mail reply, conveying their approvals to the Chairman. The mails by Members are attached with this proceeding for the kind reference



Chairman

Board of Studies, Visual Arts UG/PG

Bengaluru City University

Members who have responded through E mail by 06.10.2022

1. Dr. Raghavendra Rao.H.Kulkarni - Member
2. Prof. Babu Jattakar - Member
3. Dr. Shivakumar G.O -Member
4. Sri. Muralidhar Heggade -Member
5. Prof.Naganadini -Member
6. Mr. Senthilkumar G.K -Member
7. Prof. Ramesh Narayana Rao - Chair person

Members who did not Responded through E mail by 06.10.2022

1. Mrs. Juhi Santani - Member
2. Dr. Mohan Panchal Member
3. Dr.Jayaraj M Chickpatil - Member

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BVA VISUAL ARTS - UG PROGRAMS

ANNEXURES TO REGULATIONS FOR VISUAL ART PROGRAMS UNDER NEP FRAMEWORK

The following guidelines are drafted in addition to the NEP Regulations draft to bring more clarity while implementing the Visual Arts programs which emphasize more on practical based learning. These guidelines are added as annexure to the NEP Regulation draft, which is already in place.

ANNEXURE:

1. ADMISSION CRITERIA / ELIGIBILITY:

Admissions Criteria to all BVA Programs are as suggested by the Regulations under NEP Framework

2. OPEN ELECTIVES

2.1 Open Electives offered to disciplines other than Design Courses are of 3 credits with both practical and Theory components

2.2 One Open Elective can be chosen by student per semester out of the given pool of subjects

2.3 Open Elective subjects are introduced in 1st, 2nd and 3rd semesters.

2.4 All Open Elective papers under Design have Theory Examinations.

2.5 Students will be doing Practical assignments for the 40 marks under Formative Assessments and 60 Marks will be written Examinations, during the semester end Examination.

2.1 DISCIPLINE CORE ELECTIVES

2.1.1 Students will be choosing one Discipline Core Elective (DSCE) paper in 5th, 6th and 7th semester.

2.1.2 Discipline Core Elective (DSCE) papers shall be either Theory or Practical

2.1.3 Theory Examinations will be conducted for theory Discipline Core Elective (DSCE) papers.

2.1.4 Practical Examinations like Viva and Jury will be conducted for practical Discipline Core Elective (DSCE) papers.

3. LANGUAGE SUBJECTS

Syllabus for Language subjects are prescribed by the respective University Language Boards for the BVA Program shall be followed for teaching

4. CHANGE OF DISCIPLINE & TRANSFER TO OTHER INSTITUTION/ UNIVERSITY

4.1 A student opting to change the Major discipline shall be permitted if the student studied 50 % of the relevant content from either minor subjects or Elective subjects from the previous semester

4.2 It is permitted to change the Major discipline in the semester 3 if, the condition mentioned in 4.1 is satisfied

4.3 A student opting to transfer to another Institution shall have studied the same subjects of the discipline to which the transfer is opted and shall have passed in the Course.

4.4 A student opting to change the discipline after 2nd semester is permitted only if the student clears all the subjects in the previous examinations

5. ATTENDANCE

5.1 Minimum of 75% of attendance shall be secured in all the subjects by the student for appearing for the Examination.

5.2 Revision classes shall be conducted to the students with less attendance, to make up their attendance up to 75% at the end of the semester before the examinations.

6. PROMOTION OF STUDENTS

6.1 A student has to secure minimum of 176 credits to declare passed in the BVA Program.

6.2. A student shall pass in all the subjects from the previous semesters from semester one to semester six before promoting to seventh semester.

6.3 Disabled students shall be allowed to participate in Examinations as per the University Guidelines

7. INTERNAL AND EXTERNAL ASSESSMENTS

7.1 A student shall secure 35% marks in theory and 40% in Practical subjects, also both in Internal and External Examinations with an aggregate of 40% marks to declare passed the semester Examinations.

7.2 Considering the Internal marking given by the respective trainer faculty for the vocational courses no external Examinations shall be required for the Vocational Courses.

7.3 Internal marking process by the respective subject faculty shall be transparent and judicial. Internal marks for every subject shall be published on the notice board immediately after the assessment. If a student secure the lesser marks required to pass the subject, the student shall be given one more opportunity to present his/her works for assessment.

7.4 Class room involvement, Interaction with Teachers and Peer learning, Group activity, Group Projects, Students seminars, Quiz, field works study tours and other academic activities shall be considered for Internal Marking.

8. STUDIO PRACTICE:

- Every day sketches compulsory for all the semester and Discipline students
- Method and Materials are the part of the study according to the nature of the subjects.
- Field work must be Included from 6th Semester onwards.

- Introduction of the Scheme of Coolers, Prospective, Still life, Landscape, Nature Study to be given by the Teachers
- Visit to Study Tour: Historical Places, Museums, Art Galleries, Artist Studios, Art Schools, Advertising Companies, Printing Units etc. are mandatory in the course).
- Annual Exhibition participation is compulsory for all students.
- Workshops and Artist Camps, seminars, Slide shows, Debates, Quizzes must be organized as part of For the Skill development programme.(for all disciplines)
- All Practical course teachers must give brief History about concern Subject.



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



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	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				750	26

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



Government of Karnataka

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				
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>CO1.The course provides end number of examples and references to know the ways of seeing from the simple to complex world.</p> <p>CO2. Students learn the design terminologies and its usage.</p> <p>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.</p> <p>CO4. This Subject introduces the History of Design from different ages</p> <p>CO.5. This course introduces the semiotics to understand the nature of design area</p>				
Contents				52 Hrs
Unit –1 : Introduction to Design language & evolution				17
<p>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.</p> <p>Chapter No. 2 A brief Journey and highlights of Human activities from Civilization to Industrial revolution</p> <p>Chapter No. 3 Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture & plastic arts.</p>				
Unit –2 : Evolution of Design Language through history				17
<p>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.</p>				

<p>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</p> <p>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)</p>	
Unit –3 : New Schools of Design	18
<p>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.</p> <p>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.</p> <p>Chapter No. 9. Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.</p>	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.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											

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

Pedagogy: Lecture – Presentation, Document Research and Writing activity

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



Government of Karnataka

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 domains

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.

Practical Content	180 hrs
Unit –1 :Visual Elements & Communication 1 (Practical- Learning through Assignments)	60 hrs
<p>Chapter No. 1</p> <p>i. Conceptual Elements – Point, Line, Plane, Volume ii. Visual Elements- Shape, Form , Size, Color , Texture</p> <p>Chapter No. 2</p> <p>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</p> <p>Chapter No. 3 -Visual communication- through Image & Text – Meaning and associations</p>	
Unit –2 :Visual Elements & Communication 2 (Practical- Learning through Assignments)	60 hrs
<p>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.</p> <p>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.</p> <p>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</p> <p>Chapter No. 6. Texture: Study of Textures in 2D and 3 D</p> <p style="text-align: center;">To create simple composition ideas using, 1.Repition 2. Structure 3. Similarity 4. Gradation 5. Radiation</p>	
Unit –3 :Design Principles in 2D and 3 D	60 hrs
<p>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.</p> <p>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.</p> <p>Chapter No. 9. To create values in Design using Black & White pigments 1.Repition 2. Structure 3. Similarity 4. Gradation 5. Radiation 6. Anomaly 7. Contrast 8. Concentration 9. Texture 10 Space.</p>	

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 complex world.				X			
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka

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	
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <ul style="list-style-type: none"> 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)	
<p>Chapter No. 1 How do we see? - To discuss the basic process of seeing. Act of perception.</p> <p>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</p> <p>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</p>	
Unit –2 :Observational Drawing	

<p>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.</p> <p>Chapter No. 5. Observational Drawing: To develop the ability to draw by observation, to draw what is seen through keen observations. Learn to represent the world in two dimensions. Contour Drawing of simple shapes & forms from surroundings.</p> <p>Chapter No. 6.</p>	
Unit –3 : Study of human Figures	
<p>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</p> <p>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.</p> <p>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.</p> <p>Chapter No. 10. Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures</p>	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Complete Book of Drawing Technique - Peter Stanyer. ii.
2	Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – Burne Hogart
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



Government of Karnataka
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

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

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



Government of Karnataka

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	
CO5. Modern Designers concepts and philosophy	
Contents	52 Hrs
Unit –1	15
Chapter No. 1	
<ul style="list-style-type: none"> ● Introduction to the Concept of ‘Kalaa’ in Indian Context 	
Chapter No. 2	

<ul style="list-style-type: none"> Evolution of Design <p>Chapter No. 3</p> <ul style="list-style-type: none"> Design Parameters in Indian Context: Auchitya (appropriate to purpose) and Maryada (exercising discretion) 	
Unit – 2	15
<p>Chapter No. 4.</p> <ul style="list-style-type: none"> Concept of Itihaasa: Providing a glimpse into the typically Indian Perception of the historical past <p>Chapter No. 5.</p> <ul style="list-style-type: none"> 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. <p>Chapter No. 6.</p> <p>Arrival of Modernism in India: Impact of Imperial rule on Indian Environment, changes in architecture, paintings, clothing, impact on traditional crafts and craftsmen.</p>	
Unit – 3	15
<p>Chapter No. 7</p> <ul style="list-style-type: none"> Colonial idea of art, craft and design introduced to Indian Context, British Art Education system. <p>Chapter No. 8.</p> <p>Modern Design in India: Post Independence developments, Modern Design bringing ‘Machine Aesthetics’ from Industrial Revolution,</p> <p>Chapter. No. 9.</p> <p>Le Corbusier, Design Idioms inspired by traditional crafts, Art and Design Institutes shaping and influencing productions in art, architecture and design.</p>	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CO1.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							

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.5. Modern Designers concepts and philosophy							x								

Pedagogy: Lecture – Presentation, Document Research and Writing activity

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



Government of Karnataka

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

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
<p>Chapter No. 1</p> <ul style="list-style-type: none"> · Introduction to Visual Culture- Influences of Visual Art, Architecture. <p>Chapter No. 2</p> <ul style="list-style-type: none"> ● Brief History of print media, illustrations, comics etc., and influences on our senses and impact on Visual Culture. <p>Chapter No. 3</p> <p style="text-align: center;">Study of photography, Cinema, Television and media impact on our visual consciousness contributing to Visual Culture.</p>	
Unit –2	60 hrs
<p>Chapter No. 4.</p> <ul style="list-style-type: none"> ● To study complex / hybrid and fusion of 3Dimensional Organic & Inorganic forms. To learn to create designs using Polyhedral Structures and planes <p>Chapter No. 5.</p> <ul style="list-style-type: none"> ● To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color. <p>Chapter No. 6.</p> <p style="text-align: center;">To explore concepts in 3dimension such as Repetition, Radiations, Gradations, Similarity, Concentration, Contrast, Anomaly.</p>	
Unit – 3	60 hrs
Chapter No. 7	

<ul style="list-style-type: none"> Texture study in 3 dimensions: To create natural and manmade textural surfaces on Clay, POP etc. <p>Chapter No. 8.</p> <ul style="list-style-type: none"> 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. <p>Chapter No. 9.</p> <p>To create color compositions using different color schemes like; Color Harmony / color balance complementary, warm, cool etc.in 3-dimensional Design .</p>	
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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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka

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

<p>Chapter No. 1</p> <ul style="list-style-type: none"> To study different drawing Techniques using different drawing materials and papers. <p>Chapter No. 2</p> <ul style="list-style-type: none"> 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 <p>Chapter No. 3</p> <p>Measure drawings of the objects and furniture. Representation of the same in plans and elevations and Perspective views.</p>	
Unit –2	40
<p>Chapter No. 4.</p> <ul style="list-style-type: none"> To study different surfaces and learn to visually represent them in different mediums. <p>Chapter No. 5.</p> <ul style="list-style-type: none"> Study of light and shadow of objects and analyze the impact like change in mood, surface quality, density, drama and represent them in drawing . <p>Chapter No. 6.</p> <p>Drawing from Nature: outdoor study of plants and trees, flowers and leaves and learn to express them in drawing</p>	
Unit – 3	40
<p>Chapter No. 7</p> <ul style="list-style-type: none"> To study Human form, Expressions of the face and body, study of anatomy, weight , balance ,Rhythm and proportion and perspective <p>Chapter No. 8.</p> <ul style="list-style-type: none"> Anatomy study of human forms of different gender and age. Study of bone joints, Muscles, and skeleton in detail <p>Chapter No. 9.</p> <p>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.</p>	

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

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Will be able to understand the Pictorial skills							x								

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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
Drawing Projects	15
Drawing related activities like, Quiz, seminar, Team activities	10
Total	50 Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



**Model Curriculum
of BVA in Design
3rd & 4th Semester**

Karnataka State Higher Education Council



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

Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than 3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
1	Design Fundamentals I	1.After completing these 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/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	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. Design 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 Foundation	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 Development 6. Virtual Cinematography	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 to create a prototype of any game	1. 3D Character Setup & Animation 2. Effects Animation 3.	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva

			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. Postproduction 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 assessment methods that help formative assessment (i.e. assessment for learning).



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
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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: 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
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Course Pre-requisite(s): 1. Art for Animation-I 2. Computer Graphics Fundamentals	
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											

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 Traditional and stop motion Animation Tools and techniques					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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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 1 st & 2 nd Semester Foundation Course	
Course Outcomes (COs): After the successful completion of the course, the student will be able to:	
<ul style="list-style-type: none"> 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 Manmade 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

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



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
<p>Chapter 1. Understand Raster Graphics and Vector Graphics. Understand different file formats and applications for Raster and Vector graphics</p> <p>Chapter 2. Understand 2D and 3D computer graphics applications.</p> <p>Chapter 3. Understand how is colours represented in computer graphics. Understand different Colour Models and Colour Management Models in computer graphics.</p> <p>Understand applications of Computer Graphics imagery in several sectors like entertainment to Architectural, engineering, medical, law and defence.</p>	
UNIT 2 : Introduction to Digital Image Editing	25hrs.
<p>Chapter 1. Basics of Image Editing and understand different Image Editing features</p> <p>Understand basics image editing tools and techniques through various exercises like Creating a digital collage, Photo Retouching and Enhancement, Double Exposure effects</p>	
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.	
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



BVA- ANIMATION & GAME ART (ANGA)

Semester 4

	Subject Code	Title of the Paper	Instruction hrs/week	Duration of Exam (hrs.)	Marks			Credits
					I A	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-I	6	Viva & Jury	50	50	100	4
	University Code	Computer Graphics Fundamentals	4	Viva & Jury	50	50	100	3
Skill Enhancement Courses(SE C)	Skill Enhancement Courses(SE C)	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

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



Government of Karnataka
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 3 rd 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 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 and Preparing 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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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 3 rd 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										

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Animate human's / animal's body mechanics and basics locomotion.					X										
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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 on Digital 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

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka

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 analyze 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

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

Se me ste r	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	<ol style="list-style-type: none"> After completing this course student will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 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/Dem o/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	<ol style="list-style-type: none"> The course will provide insight and understanding of the visual culture and its influence on Art and Design and vice versa. Production Technique: combining and processing cognitive skills on a continuum Problem Solving: inquiry, experimentation, application and transfer of knowledge 	1. Drawing Fundamental- II C-2 (4) Design Language II C-2	Design Studio: Lecture/Dem o / Practice	Continuous Assessment + Semester end Jury/Viva
3	Graphic Design and Communication I C-3	<ol style="list-style-type: none"> Define and interpret visual communication through Design. Achieve design solutions in a given context Use simple visual elements in communication successfully. 	1.Basic Typography C-3 (4) 2.Digital Media-I C-3(3)	Design Studio: Lecture/Dem o / Practice	Continuous Assessment + Semester end Jury/Viva
4	Graphic Design and Communication II C-4	<ol style="list-style-type: none"> Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts Interact with people from social, cultural and corporate backgrounds to derive what 	1.Advance Typography C-4 (4) 2.Digital Media-II C-4 (3)	Design Studio: Lecture/Dem o / Practice	Continuous Assessment + Semester end Jury/Viva

		<p>people are looking for and their visual literacy level.</p> <p>3. Explore and experiment with representational designs and abstract designs to achieve their concepts</p>			
5	Graphic Design for Print , Web C-5	<p>1. Understands the Graphic Design in relation to print and Web media</p> <p>2. Understand the types of Graphics required in print and Web media</p> <p>3. Execute Graphics design for of catalogues, brochures, book jackets, advertisements, Newspapers and Magazine using the principles of Design</p>	<p>1.Instructional Design C-5 (4)</p> <p>2.Advertising Design Theory - C-5 (4)</p>	Design Studio: Lecture/Demo / Practice	Continuous Assessment + Semester end Jury/Viva
6	Advertising Design & Media C-6	<p>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</p> <p>2. Capable of Creating advertisement concepts and designs for various institutional needs</p> <p>3. Capable of doing interdisciplinary Research in any Design sector.</p>	<p>1.Packaging Design and Printing Technology C-6 (4) Theory 2.Visual communication & Media - C-6 (4)</p>	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.	<p>1.Portfolio Development C-7 (4) 2.Design & management (3)</p>	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).



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 & A (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		
		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

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:		Course 2:		Course 3:	
Graphic Design and Communication I C-7 (4)		Basic Typography C-8 (4)		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.



Government of Karnataka
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.
<p>Chapter 1: Introduction to communication. Its importance in society. Verbal and nonverbal communication, audio and visual communication</p> <p>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.</p> <p>Chapter 3: Gestures and sign languages, mudra, pictures, cave paintings, Objects artefacts, Iconography, Signs and symbols, Script evolution</p>	
UNIT 2 :	50 hrs.
<p>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</p> <p>Chapter 2: Graphic Design: To find out solutions to the typical design problems. Ex; Book Cover</p> <p>Chapter 3: Different stages of simplification of design.</p>	
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.

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													
CO2. 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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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 colour, 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 Spacing Design, Greetings Designs Invitation Cards etc. Mini research Project : Expressive Typography	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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
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														
CO2. 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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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)



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

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:		Course 2:		Course 3:	
Graphic Design and Communication II C-10 (4)		Advance Typography C-11 (4)		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.



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	

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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 style 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 – Newspaper 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	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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.
<p>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</p> <p>Chapter 2: Type as a design element: 1. Type choice and relationship to content 2. Scale/colour/value of type 3. Visual qualities of type selection 4. Composition of typographic elements on a page 5. Visual impact</p> <p>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</p>	
UNIT 2 :	40 hrs.
<p>Chapter 1: Further exploration and application of colour in design A. Black and white B. Grey scale and value C. Spot colour D. Full colour</p> <p>Chapter 2: Further exploration and application of image in design</p>	

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											

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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	
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/colour/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

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

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

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

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

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

		3. Designs and ideas with the 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).



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

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

<u>Course 1:</u>		<u>Course 2:</u>		<u>Course 3:</u>	
Form & Space - Furniture Design C-7		Interior Design Materials and Applications I C-8		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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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 1 st & 2 nd 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	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



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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 colour, 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 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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	<i>Bindra, S.P. and Arora, S.P. Building Construction: Planning Techniques and Methods of Construction, 19th ed. Dhanpat Rai Pub., New Delhi, 2000</i>
2	<i>Moxley, R. Mitchell's Elementary Building Construction, Technical Press Ltd.</i>
3	<i>Rangwala, S.C. Building Construction 22nd ed. Charota Pub. House Anand, 2004.</i>
4	<i>Sushil Kumar. T.B. of Building Construction 19th ed. Standard Pub. Delhi, 2003.</i>
5	<i>Chowdary, K.P. Engineering Materials used in India, 7th ed. Oxford and IBH, New Delhi, 1990.</i>



Government of Karnataka
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

<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>CO1. Understand, apply and visualize the orthographic projections – Geometric objects, Furniture’s, Enclosed Spaces Design</p> <p>CO2. Understand apply and visualize the 3D Projections – Isometric and Perspective in the Design work</p> <p>CO3. Work on Representation of various materials – Chart with basic representations in plan, elevation and sections –Wood, Glass, Brick etc.,</p> <p>CO4. Understand apply and visualize the Scales – Conversions between British and Metric styles, Reduced, Enlarged Scale representations.</p> <p>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.</p> <p>CO6. Understand apply and visualize the CAD work space and user interface. Producing basic shapes and forms.</p> <p>CO7. Using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)</p>		
Content of the Course 3: Technical Drawing C-9		90 Hours
UNIT 1 : Introduction to orthographic projections	15 hrs.	
<p>Chapter 1. Introduction to Geometric objects</p> <p>Chapter 2. Furniture drawing basics</p> <p>Chapter 3. Drafting techniques for closed spaces</p> <p>Introduction to 3D Projections – Isometric and Perspective</p>		

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														

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 CAD work space and user interface. Producing basic shapes and forms				X											
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 Lawler' Publisher: Thames & Hudson, 1989
3	Joseph D Chiara, Julius Pinero, & Martin Selznick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Grew 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 Horschel, Dieter Laser Peters, 1993
6	Handbook of Computer Aided Geometric Design edited by Gerald E. Farina, Josef Horschel, Mung-Soo Kim



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

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:		Course 2:		Course 3:	
Design Studio: Space & Planning C-10		Interior Design Materials and Applications II – Metal and Glass C-11		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.



Government of Karnataka
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
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UNIT 1: Understand Basic Anthropometrics	30Hrs.
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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.
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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

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

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 ,Rob Fleming,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



Government of Karnataka
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:	
<p>CO1. Understand the Physical and Behavioural properties of Interior design materials and use them appropriately in Design</p> <p>CO2. Understand and work on the Visual quality of materials</p> <p>CO3. Understand the details of Glass and Glass products as applicable in Interior Design</p> <p>CO4. Understand the commercial forms of Materials while designing a space and field visits</p> <p>CO5. Understand the details of Metals and their typologies as required for Design</p> <p>CO6. Have a knowledge of Adhesives, Asphalt and Bitumen</p>	
Content of the Course 2: Interior Design Materials and Applications II – Metal and Glass C-11	120 Hours
UNIT 1: Understand the Physical and Behavioural properties of Interior design materials	30 Hrs.
<p>Chapter 1. Study the Physical and behavioural properties of Materials</p> <p>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</p> <p>Visual quality of materials: Study of the visual quality of materials based on finishes through colour, texture, modulations and pattern evolution. Explore Material workmanship and specification</p>	
UNIT 2: Glass and Glass products	20 Hrs.
<p>Chapter 1. Composition and fabrication of glass</p> <p>Chapter 2. Classification and types of glass- wired glass, fiberglass, rock wool, laminated glass, glass concrete blocks</p>	

Properties and uses of glass based on the construction and aesthetic aspects of interiors and 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							

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 details of Metals and their typologies as required for Design			X												
Have a knowledge of Adhesives, Asphalt and Bitumen			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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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 modelling of few styles of Doors	
Chapter 2. Presentations and drafting or modelling of few styles of Windows	
Chapter 3. Presentations and drafting or modelling of few styles of Roof and Floor	
Presentations and drafting or modelling 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 design						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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 ; Designer books
4	Ceramic faults and their remedies – Harry Fraser
5	Designing with Light – The Art, Science and Practice of Architectural Lighting Design – Jason Livingston



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					
Se m	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requis ite course(s)	Pedagogy	Assess ment

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

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

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



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		
		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
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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

<u>Course 1:</u>		<u>Course 2:</u>		<u>Course 3:</u>	
Product Design thinking C -7		Models, Mock-ups and Prototypes C-8		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.



Government of Karnataka
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, Mock-ups and Prototypes- 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. Bauhaus 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, wood etc.	

Chapter 3: Simple exercises in design creation through mock ups/montages/paste boards using primary materials such as paper, board, wood etc.	
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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
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Design History: A Student's Handbook by Hazel Conway, Routledge
2	Design The Indian Context By 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



Government of Karnataka
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 Modelling 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	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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: To 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 radiused forms Chapter 3: 3D modelling and texture surfacing	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

References	
3	Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung- Soo Kim
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.



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:		Course 2:		Course 3:	
Design Ideation C-10		Materials and Manufacturing Processes C-11		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.



Government of Karnataka
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 prepare a Report	
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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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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	
<p>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</p> <p>CO.1- understanding of structure and properties of different industrial materials and how to use them in the Product Design</p> <p>CO.2 - Understand the Evaluation and testing of the quality of engineering materials.</p> <p>CO.3- Understanding of different materials. To choose materials based on product requirements. Understanding of how these materials are manufactured for mass production</p> <p>CO.4- Knowledge and understanding of the most important manufacturing processes.</p>	
Content of Course 2 : Materials and Manufacturing Processes C-11	120 Hrs
Unit –1	30
<p>Chapter 1: Introduction: General information, objectives. What is manufacturing? Product attributes, interfaces with other courses.</p> <p>Chapter 2: Material properties: Nature of materials, stress-strain relationships, hardness, fluid properties, viscoelastic behaviour of polymers.</p> <p>Chapter 3: Engineering materials: Metal alloys, ferrous and non-ferrous materials, polymer technology, thermoplastics, thermo sets, elastomers, ceramics, composite materials</p>	
Unit –2 :	30
<p>Chapter 1: Processes for shapeless materials: Casting fundamentals and processes, casting quality, design aspects, powder metallurgy, rapid prototyping technologies.</p> <p>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.</p> <p>Chapter 3 Metal forming: Material behaviour in metal forming, influence of temperature, friction and lubrication, rolling processes, forging processes, extrusion, wire and bar drawing.</p>	
Unit –3	30
<p>Chapter 1: Joining and assembly: Fundamentals of welding, welding processes, weld quality, weld ability, brazing, soldering, adhesive bonding, mechanical assembly, design aspects.</p> <p>Chapter 2: Manufacturing (support) systems: Numerical control, industrial robots, group technology, FMS, production lines, quality control, metrology, measuring instruments, surface measurement</p>	

Chapter 3: Summary: Overall overview, guidelines and recommendations, material and manufacturing process selection, last consultancy.	
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 centres and Turning centres. Robots: Robot anatomy, joints and 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

References	
1	Alissa: The Design Factory (Academy Editions) by Alexandro Mendini, Nonie Noseband
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
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Government of Karnataka
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 devices 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.	

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Design Sketching by Errik Olofsson & 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.Lalit Narayan,K.Mallikarjun Rao, M.M.M.Sarkar

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



Government of Karnataka

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
<p>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.</p> <p>Chapter No. 1 – Introduction to Design foundation Visual communication- Meaning and associations /A brief discussion using presentation</p>	
Unit – 2 : Visual Elements & Communication 2 (Practical- Learning through Assignments)	23hrs
<p>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.</p> <p>Chapter No. 3. Texture: Study of Textures in 2D and 3 D To create simple Design composition ideas using, 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation</p>	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory

Assessment Occasion/ type	Marks
<p align="center">Practical Assignments</p> 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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 1.1	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
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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
<p>Q3. Draw any four objects from your every day life with suitable textures on the surface</p> <p>Q 4 Draw two designs to representing any two Design Principles</p>		

Section-C

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



Government of Karnataka

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

<p>Introduction : Digital Design is a Computer Lab based Course. This requires proper system configuration and the software</p> <p>Chapter No. 1 - Introduction to Graphics Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software.</p> <p>Chapter No. 2 - Elements of a Multimedia Application</p>	
Unit – 2	15hrs
<p>Chapter No. 3 IMAGE AND FILE FORMATS : Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression)</p> <p>Chapter No. 4. Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for printing, Resolution for display, Pixilation, Interpolation.</p> <p>Chapter No. 5. COLOR REPRESENTATION IN COMPUTERS: RGB, HLS, CMYK, Greyscale, Colour pallets. Graphics packages Image formats, Vector Formats, Pixel format</p>	
Unit – 3	15 hrs
<p>Chapter No. 6 Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Using the File Browser Basic Photo Corrections</p> <p>Chapter No. 7. Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, creating a workspace for painting, Using Colour Palette, Painting and Editing.</p>	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
<p>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</p>	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		

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



Government of Karnataka

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. <ul style="list-style-type: none">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 <ul style="list-style-type: none">Texture study in 3 dimensions : To create natural and manmade textural surfaces on Clay, POP etc.		
Chapter No. 5. <ul style="list-style-type: none">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	
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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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 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		



Government of Karnataka

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 <ul style="list-style-type: none"> Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations. Chapter No. 2 <ul style="list-style-type: none"> 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. <ul style="list-style-type: none"> Filters and its Use- Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends Chapter No. 5. <ul style="list-style-type: none"> .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	20

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	
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 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		



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		

<p>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.</p> <p>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</p>	
Unit – 2	15hrs
<p>Chapter 1 To study the values and Visual qualities of traditional narrative styles (ex: Miniature Art) from India</p> <p>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.</p> <p>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.</p>	
UNIT 3 :	15 hrs
<p>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.</p> <p>Chapter 2 : To ideate / conceptualize a Project Ex: story Book Illustration for Children / Comic Book etc</p>	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
<p>Practical Assignments</p> <p>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</p>	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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

References	
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		

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

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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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
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Q.1	OR
Q2	

Section-B

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



Government of Karnataka

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
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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 Art Cinema, 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 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	20
Project: One Project on any topic area of Art appreciation	10
Art related activities like, Quiz, seminar, writing, Team activities	10
Total	40 Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka

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 Temperature. 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 of lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds of light 'T' for 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

<p>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.</p> <p>Chapter 2 : To understand the basic principles of Art photography, Commercial photography, journal photography and exercises</p> <p>Chapter 3 : Photography Project by Student in their interested topic</p>	
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Pedagogy: Lecture Presentations, assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
<p style="text-align: center;">Practical Assignments</p> <p>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</p>	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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 4.2	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

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

Assessment:

Weightage for assessments (in percentage)

Type of Course	Formative Assessment / IA	Summative Assessment
Theory	40%	60%
Practical	50%	50%
Projects	50%	50%
Experiential Learning	100%	

Semster	Title /Name ofthe course	Program outcomes that the course addresses (not more than 3 per course)	Pre-req uisite course(s)	Pedagogy	Assesme nts
1	Foundation in Visual Arts	<p>1.Observational Drawings: The objective of this is to build a sensitive coordination between eyes, hands, seeing, touchingetc. Introduction to rendering skills and techniques.</p> <p>2.BasicDesign:Technical aspects of design and construction Introduction to tools and methodology to produce a work of art. Calligraphyis introduced.</p> <p>3.Art history Introduction to Indian art. It will make aware of one’s inheritances, growth of regional, national and international art practices. Holistically building an understanding of Art as a reflection of society at the core.</p>	<p>1Aptitude in drawing and rendering</p> <p>2Langua ge ability</p>	<p>1Studio practice</p> <p>2Lecturer</p> <p>3Demonstrat ion/</p>	<p>Continuo us assessme nt + Semester end Jury/Viva</p>
2	Foundation In Visual Arts	<p>1. Observational Drawing: helps to promote deeper and keener observations along with rendering skills It is largely to develop finer perception. It is the initial step in understanding the intricacy of visual languages Aims to build visual vocabulary.</p> <p>2 Basic Design Involvement of technical abilities like: touch, construct, build, tear and paste, assemble, help to relate to the multiple materials and media. Soft skills help them understand technology as a media.</p> <p>3 Art History Brief introduction to the art forms of World Art from Pre-Historic time to Contemporary, focused on Europe. All of the above will gradually help them choose their specializations/preferences</p>		<p>1Studio practice</p> <p>2Lecturer</p> <p>3Demonstrat ion/</p>	<p>Continuo us assessme nt +Semeste r end Jury/Viva</p>

3	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Introduction to the chosen specialization The outcome of this learning will introduce various materials, media and techniques along with basics of the fundamental elements of the specific field and the Visual arts in general	Passing 2sem Aptitude in the chosen specialization	1Studio practice 2Lecturer 3Demonstration/ Critique	Continuo us assessment + Semester end Jury/Viva
4	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Exploration of the various possibilities- material, techniques and visual language as a media of expression in the chosen field of specialization. In the technical application courses the use of various tools and techniques will be learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuo us 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	Continuo us 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	Continuo us assessment + Semester end Jury/Viva
7.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice, To emphasize on individual language in the chosen specialization. Project: From basic designing to final execution of the project inclusive of writing content, application and proposals. Finally to be able express and communicate using various elements of their chosen field.		1Studio practice 2Lecturer 3Demonstration/ Critique/out door studies	Continuo us 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 3Demonstrat ion/ Critique/out door studies	Continuo us assessme nt + Semester end Jury/Viva
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The learning in fine arts courses will be in succession and the outcome of each semester will be leading on to the next to gradually reveal the vast field.

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

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



Curriculum Structure for the Undergraduate Degree Program

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).



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



Government of Karnataka

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						
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.



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*

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 –2 Printing	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.	
Chapter No. 6. Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns	
Unit –3 Calligraphy	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



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



Government of Karnataka
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



Government of Karnataka
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



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 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	120 Hrs
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 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
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

<p>Chapter No. 7 Renaissance Period: Paintings- Giotto, Masaccio, Leonardo, Michelangelo, Raphael, etc., Mannerism, Baroque (introduction to general features of painting , sculpture and Architecture)</p> <p>Chapter No. 8. Neo-Classicism and French Revolution: and Romanticism.</p> <p>Chapter No. 9. Introduction to Realism, Impressionism, Post Impressionism (For all Isms, Artists and place and their important art works should be introduced.</p>	

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



Model Curriculum of BVA in

Painting

3rd & 4th Semester

Karnataka State Higher Education Council



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	Intern I 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	100	3
					60		
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.							



Government of Karnataka
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
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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, or/and with architectural elements. More emphasis on the balance of basic visual elements like - space, rhythm, contrasts etc

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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* http://www.smashingmagazine.com/tag/usability/http://painting.answers.com/abstract



Government of Karnataka

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

<p>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</p>	
<p>Contents</p>	<p>120 Hrs</p>
<p>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.</p> <p>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.</p> <p>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.</p> <p>Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.</p> <p>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.</p> <p>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).</p>	
<p>Learning Objectives:</p> <ul style="list-style-type: none"> *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%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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



Government of Karnataka
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)
- ❖ 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.

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

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

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11–14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co-operation with the Dept. of Archaeology, 1937

References	
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
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. 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)

References	
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer Artibus Asiae. 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.



Government of Karnataka
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.

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

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

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



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	Intern 1 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	100	3
					60		



Government of Karnataka
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
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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

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 .



Government of Karnataka
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
<p>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.</p> <p>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.</p>	

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: 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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.



Government of Karnataka
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
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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 Chandraketurarh- 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, Bhuvaneshwar etc.,
❖ 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 for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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's Samarāṅgaṇasūtradhāra 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-Western Cultures. Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.

References	
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.
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). Silpa Prakasa. 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	Partha Mitter (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 Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarswati

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



**Model Curriculum
of BVA in
Applied Art
3rd & 4th Semester**

Karnataka State Higher Education Council

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	Duratio n of Exam	Intern al Marks	Marks		Total Cred its
					Submissio n 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	100	3
					60		
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.							



Government of Karnataka
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 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 Design Projects	15%
Typography & Visual Design related activities like, Quiz, seminar, Team activities	10%
Total	50%

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Applied art hand book- S.k.luthra kareer 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



Government of Karnataka
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, 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%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Applied art hand book- S.k.luthra kareer 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



Government of Karnataka
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 15 th century- early printing period: from 15 th century to 1840- period of expansion: from 1840 to 1900-period of consolidation: from 1900 to 1925- period of	

scientific 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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 publishing House Jan 1985
3	Advertising- C.N. Sontakki- Kalyani publishers 1989

References	
4	Advertising practice and principal- Ruchi Prasad.
5	Advertising and Brand management- Ramana Gupta



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 contemporary medium.

Course Description:

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

Contents	120 Hrs
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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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Typography & Visual Design C-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%

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	Duratio n of Exam	Intern al Marks	Marks		Total Credit s
					Submissio n with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Environmental Graphic Design- 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	100	3
					60		



Government of Karnataka
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-centered 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	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	25%
Environmental Graphic Design- 2 Projects	15%
Environmental Graphic Design- 2 related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Applied art hand book- S.k.luthra kareer 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



Government of Karnataka
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
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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

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Applied art hand book- S.k.luthra kareer 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
4	Drawing on the Right Side of the Brain- by Betty Edwards
5	Keys to Drawing- by Bert Dodson



Government of Karnataka
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: 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%
Assignments	10%
Theory related activities like, Quiz, seminar, Team activities	10%
Total	40%

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
ENVIRONMENTAL GRAPHIC DESIGN: C-2			
1.	Educational Institution	Pen & Ink Water Color / Pencil Poster Color / Digital	Visual Journal Compulsory Research and Project Report Any 3 Projects
2.	Museums / Stadium		
3.	Zoological Parks		
4.	Public Utility Places		
5.	Urban & Rural Development		
ILLUSTRATION-2 C-2			
1.	Narrative Illustration	Pen & Ink	Any 3 Projects
2.	Story Board	Water Color / Pencil	
3.	Informative Illustration	Poster Color / Digital	
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%



Model Curriculum of BVA in Sculpture

3rd & 4th Semester

Karnataka State Higher Education Council

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	Intern 1 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	100	3
					60		
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.							



Government of Karnataka
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.

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka

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.*

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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.
- ❖ 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

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 for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11-14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in 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
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by

References	
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. 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 Artibus Asiae. 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.



Government of Karnataka
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%
Pictorial Composition related activities like, Quiz, seminar, Team activities	10%

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



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	
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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	Sculpture Composition: C-1	Any Media	completed work : 2
2	Sculptural Drawing	Pencil/ Charcoal/Clay	completed drawing : 10
3	Maquette	Any Media	5
	Composition	Using any Digital software	2 works with soft copy
1	Head-study/Portrait:C-1	Any Media	completed work : 2
2	Head-Study Drawing	Pencil, Water colour, Charcol etc	completed drawings : 10
	Head-study/Portrait	Using any Digital software	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

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	100	3
					60		



Government of Karnataka
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	
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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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 angles 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 be utilized 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	
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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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 -

- ❖ 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, Bhuvaneshwar etc.,
- ❖ 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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's Samarāṅgaṇasūtradhāra 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.

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7	Stella Kramrisch (1979). <i>The Hindu Temple Volume 2</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). <i>Encyclopaedia of Indian temple architecture</i> American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). <i>The Hindu Temple: An Introduction to Its Meaning and Forms</i> . University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). <i>Hindu Art and Architecture</i> . Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). <i>Elements of Hindu iconography</i> . Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). <i>Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures</i> . Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). <i>The Cave Temples of India</i> . Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). <i>Monolithic Jinas</i> . Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). <i>Ellora</i> . Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). <i>Ellora, Concept and Style</i> . Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C. Huntington (2014). <i>The Art of Ancient India: Buddhist, Hindu, Jain</i> . Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). <i>Encyclopedia of Buddhism</i> . Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), <i>The Stepwells of Gujarat: In Art-historical Perspective</i> , Abhinav Publications, ISBN 9780391022843

References	
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). Silpa Prakasa. 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	Partha Mitter (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 Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarwati

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
Sculptural Composition: C-2			
1	Sculpture	Any Media	Completed work : 2
2	Composition: C-1	Pencil/ Charcoal/Digital &	Completed drawing : 10
3	Sculptural Drawing	Any Media	5
4	Maquette	Using any Digital software	2 works with soft copy
Figure-Study : C-2			
4.	Full Figure Study	Any Media	completed work : 2
5	Figure Study Drawing	Pencil/ Charcoal/Digital	completed drawing : 10
		Using any Digital software	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.



**Model Curriculum
of BVA in
Graphic Art (Print Making)
3rd & 4th Semester**

Karnataka State Higher Education Council

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	Intern I 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	100	3
					60		
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.							



Government of Karnataka
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, 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka

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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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.
- ❖ 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

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 for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11-14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in 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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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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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 Artibus Asiae. 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.



Government of Karnataka
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

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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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	
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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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

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	100	3
					60		



Government of Karnataka
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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	



Government of Karnataka
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 -

- ❖ 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, Bhuvaneshwar etc.,
- ❖ 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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's Samarāṅgaṇasūtradhāra 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.

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7	Stella Kramrisch (1979). <i>The Hindu Temple Volume 2</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). <i>Encyclopaedia of Indian temple architecture</i> American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). <i>The Hindu Temple: An Introduction to Its Meaning and Forms</i> . University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). <i>Hindu Art and Architecture</i> . Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). <i>Elements of Hindu iconography</i> . Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). <i>Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures</i> . Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). <i>The Cave Temples of India</i> . Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). <i>Monolithic Jinas</i> . Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). <i>Ellora</i> . Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). <i>Ellora, Concept and Style</i> . Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C. Huntington (2014). <i>The Art of Ancient India: Buddhist, Hindu, Jain</i> . Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). <i>Encyclopedia of Buddhism</i> . Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), <i>The Stepwells of Gujarat: In Art-historical Perspective</i> , Abhinav Publications, ISBN 9780391022843

References	
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). Silpa Prakasa. 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	Partha Mitter (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 Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarwati

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No	SUBJECT	MEDIUM	NUMBER OF WORKS
Graphic Image: C-2			
1.	Drawing	Pencil/ Charcoal	Monochrome : 5(size: Half imperial)
2.	Life Study	Water Color/ Pencil	Monochrome : 5+ Color: 1(size: Half imperial)
3.	Still Life Nature	Water Color/Poster	Color: 2+Monochrome :5(size: Half imperial)
4.	Study Composition	Pencil, Pastels/color pencils/watercolors	Color: 5(size: Half imperial)
Relief /Intaglio: C-2			
1.	Relief	Wood Cut/Lino cut	Monochrome : 5+Color: 2 (size: A3)
2.	Intaglio	Etching Dry Point	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.



**Model Curriculum
of BVA in
Art History
3rd & 4th Semester**

Karnataka State Higher Education Council

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	Duratio n of Exam	Intern al Marks	Marks		Total Credi ts
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Indian Art- I C-1 (3)	45	-	40	Exam	100	3
					60		
	History of Art History –C1 (3)	45	-	40	Exam	100	3
					60		
02	Art History and Modes of Communication (3)	45	-	40	Exam	100	3
					60		
03	History of Indian Genre 3(3)	45	2 hours	40	Exam	100	3
					60		
OPEN ELECTIVE – OE							
04		90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							



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.

<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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	
<ul style="list-style-type: none"> ● 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:	
<ul style="list-style-type: none"> ● Outcome of the study would be students will be knowing the rich tradition of Indian rock cut 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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's Samarāṅgaṇasūtradhāra 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. A.K. Coomaraswamy; Michael W. Meister (1995). Essays in Architectural Theory. Indira Gandhi National Centre for the Arts. ISBN 978-0-19-563805-9.
6. Dehejia, V. (1997). Indian Art. Phaidon: London. ISBN 0-7148-3496-3.
7. Fergusson, James (1880). The Caves Temples of India. W. H. Allen. Retrieved 2 April 2016.
8. Geri Hockfield Malandra (1993). Unfolding A Mandala: The Buddhist Cave Temples at Ellora. State University of New York Press. ISBN 978-0-7914-1355-5.
9. Owen, Lisa (2012). Carving Devotion in the Jain Caves at Ellora. Brill Academic. ISBN 978-9004206298.
10. Pandit, Suraj (2013). Ellora Caves. Oxford University Press. doi:10.1093/obo/9780195393521-0118.

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11. Susan L. Huntington; John C. Huntington (2014). *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass. ISBN 978-81-208-3617-4.
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13. James Burgess (1880). *The Cave Temples of India*. Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14. Carmel Berkson (1999). *Elephanta: the cave of Shiva*. Motilal Banarsidass. ISBN 978-81-208-1284-0.
15. "Archaeological Site of Harappa". World Heritage Centre. UNESCO. Retrieved 19 February 2013.
16. Kenoyer, J.M., 1997, *Trade and Technology of the Indus Valley: New insights from sand, clay, stones and were baked at very high temperature*. As early as 1826 Harappa, located in west Punjab, attracted the attention of Daya Ram Sahni, who gets credit for preliminary excavations of Harappa.
17. *The Indus Civilization: A Contemporary Perspective* by Gregory L. Possehl p.111



Government of Karnataka
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.
- 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, Sir, John Marshal, Henry Cousins, Mortimor Wheeler, Percy Brown, Henrich Zimmer.

UNIT:04

- Ananda Coomarswamy, Stella Kramrisch, Nihar rajan 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References
<ul style="list-style-type: none"> ● Christopher S. Wood: A History of Art History; ISBN: 9780691156521 ● Giorgio Vasari (Julia Conway Bondanella - Translated by, et al.): The Lives of Artists

References

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- Adams, Laurie (2007). *Art across Time (3rd ed.)*. Boston: McGraw-Hill.
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- Pierce, James Smith; Janson, H.W. (2004). *From Abacus to Zeus: A Handbook of Art History (7th ed.)*. Upper Saddle River, NJ: Pearson Prentice Hall.
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- Art Criticism Now, Baltimore: Johns Hopkins University Press, 1941
- Painting and painters; how to look at a picture, from Giotto to Chagall, 1945
- Marc Chagall, (1500 limited edition), Pierre Matisse Editions, New York, 1945
- Italian painting, 3 vols, 1950–52
- Piero della Francesca: biographical and critical studies, 1954
- 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

References

- Rouault: biographical and critical study, 1959



Government of Karnataka
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
- 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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References

- A companion to Museum Studies
- John Berger; Ways of Seeing ;
- BN Goswami: Conversations -
- Stella kambrish The art of India through the ages-

References

- - 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-
- Thapti Guha, Kavitha Singh
- Geeta Kapur: Progressive Art, When was Modernism
- : K G Subrahmanyam; Living Traditions
- Lalitkala Contemporary
- Marg issues
- Christopher S. Wood: A History of Art History; ISBN: 9780691156521
- Giorgio Vasari(Julia Conway Bondanella - Translated by, et al.): The Lives of Artists
- 30,000 Years of Art: The Story of Human Creativity Across Time & Space (2nd ed.). London: Phaidon Press. 2015.
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- Joan Goldhammer Hart, *Heinrich Wölfflin: An Intellectual Biography*, Dissertation, UC Berkeley, 1981, available through University Microfilms.
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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.
- ❖ 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

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 for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Beger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11-14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in 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
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by

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15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B. R. Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathadwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650–652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. 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 Artibus Asiae. 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.

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	100	3
					60		
02	Western Art-1 (3)	45	2 hours	40	Exam	100	3
					60		
02	Survey of Asian Art (3)	45	2 hours	40	Exam	100	3
					60		
03	Survey of Indian Sculpture (3)	45	2 hours	40	Exam	100	3
					60		



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, 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 and Pandya Rock-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 be made known.

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%

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Total	40%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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's Samarāṅgaṇasūtradhāra 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.

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12	Pia Brancaccio (2013). Helaine Selin (ed.). <i>Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures</i> . Springer Science. doi:10.1007/978-94-007-3934-5_9848-1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). <i>The Cave Temples of India</i> . Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). <i>Monolithic Jinas</i> . Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). <i>Ellora</i> . Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). <i>Ellora, Concept and Style</i> . Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C.. Huntington (2014). <i>The Art of Ancient India: Buddhist, Hindu, Jain</i> . Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). <i>Encyclopedia of Buddhism</i> . Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), <i>The Stepwells of Gujarat: In Art-historical Perspective</i> , Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), <i>A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography</i> , Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), <i>Faith & Philosophy of Jainism</i> , Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). <i>Silpa Prakasa</i> . 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), <i>History of Indian and Indonesian Art</i> , Dover, ISBN 9780486250052, archived from the original on 9 August 2019, retrieved 9 November 2017
24	Debala Mitra (1968), <i>Konarak</i> , Archaeological Survey of India

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25	Avinash Patra (2011). Origin & Antiquity of the Cult of Lord Jagannath. Oxford University Press.
26	Partha Mitter (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 Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarswati



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 Greco-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.

<ul style="list-style-type: none"> • 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 – <ul style="list-style-type: none"> • Greek Art- origin and Development: Pottery, Sculpture and Architecture • Roman Art: Portraiture, Public sculptures, Murals, Architecture 	
Unit-II <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Byzantine art: Mosaics, Churches • Gothic Art: Churches, Stained Glass. Paintings: • Art and architecture of the period will be introduced with examples. 	
Unit-IV <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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

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

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Government of Karnataka
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:
- 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 Thangka 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 studied.

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%
Tests	20%
activities like, Quiz, seminar, Team activities	10%
Total	40%

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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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 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, Bhuvaneshwar etc.,
- ❖ 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 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%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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27	History of Indian Art by Vidya Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarswati