



**DEPARTMENT OF VISUAL ARTS
BANGALORE UNIVERSITY**

**CURRICULUM FOR
BACHELOR OF VISUAL ARTS COURSES**

UNDER NEP 3RD & 4TH SEMESTERS

A7. Model Programme Structure for Bachelor of Visual Arts, BVA Programme in different Streams of Visual Arts.

Sem.	Discipline Core (DSC) (Credits) (L+T+P)	Discipline Elective (DSE) / Open Elective (OE) (Credits) (L+T+P)	Ability Enhancement Compulsory Courses (AECC), Languages (Credits) (L+T+P)		Skill Enhancement Courses (SEC)		Total Credits
					Skill based (Credits) (L+T+P)	Value based (Credits) (L+T+P)	
I	DSC-VA1(6), VA2(4), VA3(3)	OE-1 (3)	L1-1(3), L2-1(3) (4 hrs each)		SEC-1: Digital Fluency (2) (1+0+2)	Health & Wellness and Yoga (2) (1+0+2)	26
II	DSC-VA4(6), VA5(4), VA6(3)	OE-2 (3)	L1-2(3), L2-2(3) (4 hrs each)	Env. Studies (2) (3+0+0)		Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	26
Exit option with Undergraduate Certificate with the completion of courses equivalent to a minimum of 48 credits, followed by 10-12 credit bridge course(s) for two months, including at-least 6-credit job-specific internship/apprenticeship to acquire job-ready competencies required to enter the job							
III	DSC-VA7(5), VA8(4), VA9(3)	OE-3 (3)	L1-3(3), L2-3(3) (4 hrs. each)		SEC-2: AI /Financial Edu. & IA (2) (1+0+2)	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	25
IV	DSC-VA10(5), VA11(4), VA12(3)		L1-4(3), L2-4(3) (4 hrs. each)	Constitution of India & Human Rights (3)	SEC-2: Financial Edu. & IA /AI (2) (1+0+2)	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	25
Exit option with Undergraduate Diploma in Visual Arts (with the completion of courses equal to a minimum of 96 credits), followed by 10-12 credit bridge course(s) for two months, including at-least 6-credit job-specific internship/apprenticeship to acquire job-ready competencies required to enter the job							
V	DSC-VA13(4), VA14(4), VA15(4),	DSE-VA E-1 (3) DSE-VA E-2 (3)			SEC-3: Relevant SEC (2) (1+0+2)/ Internship (2)	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	22
VI	DSC-VA16(4), VA17(4), VA18(4),	DSE-VA E-3 (3) Res. Methodology-1(3)			SEC-4: Relevant SEC (2) (1+0+2)/ Internship (2)	Sports/NCC/NSS/R&R(S&G)/ Cultural (2) (0+0+4)	22
Exit option with Bachelor of Arts Degree, B.A. in Visual Arts (with the completion of courses equal to 132-140 credits), followed by 10-12 credit bridge course(s) for two months, including at-least 6-credit job-specific internship/apprenticeship to acquire job-ready competencies required to enter the job							
VII	DSC-VA19(4), VA20(4), VA21(4)	DSE-VA E-4 (3) Res. Methodology-2 (3) Res. Proposal (4) **					22
VIII	DSE-VA E-5(3), E-6 (3), E-7 (3), E-8 (3)	Res. Internship (4) Research Project (6)**					22
Award of Bachelor of Visual Arts Degree, B.V.A. (with the completion of courses equal to a minimum of 176-180 credits),							

**In lieu of the research proposal and project, three additional elective papers/ Internship/ Apprenticeship may be offered.

Model Curriculum
of
BVA
in
Painting
3rd & 4th Semester

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– PAINTING DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Pictorial Composition - 1(5)	180	-	75	75	150	5
02	Drawing from life -1 (4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam	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.							

Model Curriculum

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

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

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

Course Description:

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

Contents

180 Hrs

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

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

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

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

Model Curriculum

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

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

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

Course Description:

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

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

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.

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

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

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

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

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

Learning Objectives:

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

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

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

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

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

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

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
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>

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:	
<ul style="list-style-type: none"> • 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
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 Jivan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7

References	
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)
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.

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	120 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
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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:

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	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Pictorial Composition - 2(5)	180	-	75	75	150	5
02	Painting from life -2 (4)	120	-	50	50	100	4
03	Survey of Indian Sculpture -3(3)	45	2 hours	40	Exam	100	3
					60		

Model Curriculum

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

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

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

Course Description:

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

Contents

180 Hrs

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

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

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.

Model Curriculum

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

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

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

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

Course Description:

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

Contents

120 Hrs

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

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

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

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

References

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

Model Curriculum

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

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

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

Course Description:

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

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

Contents

45 Hrs

Unit: 1 -

- ❖ Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- ❖ Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketurgarh- 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

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.
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.

References	
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C.. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). 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

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– APPLIED ART DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Intern al Marks	Marks		Total Credits
					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.							

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%
<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

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

Model Curriculum

Program Name	BVA in Applied Art		
Course Title	Fundamentals of Advertising - 3 (Theory)	Semester	Third Semester
Course Code:	DSC-VA9	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

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

- ❖ The objective of this course is to familiarize the students with the basic concepts, tools and techniques of advertising used in marketing.
- ❖ Understand the basic concepts of Advertising and Judge the Advertising environment.
- ❖ Analyse the systematic process of Advertising in the present scenario of marketing Decisions.
- ❖ Evaluate the Modern Advertising strategies & identify the factors affecting the Advertising system.
- ❖ Inculcate the recent developments in the field of Advertising, media plans, decisions and Strategies

Course Description:

In this course, students are introduced to the history of advertising, Introduction to Advertising & History of Indian Advertising.

Contents

45 Hrs

UNIT:01 - History of Advertising

Pre-printing period: prior to 15th century- early printing period: from 15th century to 1840- period of expansion: from 1840 to 1900-period of consolidation: from 1900 to 1925- period of scientific 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
4	Advertising practice and principal- Ruchi Prasad.
5	Advertising and Brand management- Ramana Gupta

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	120 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
<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>	

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

References	
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	Duration of Exam	Intern al Marks	Marks		Total Credits
					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		

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

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

Model Curriculum

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

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

- ❖ Develop a skill for illustration basic croqui and basic sketching.
- ❖ Lear all the illustration terminologies
- ❖ Basic Principles and techniques of illustration

Course Description:

The art of illustrating has been around for a long time and since the appearance of digital programs this art form has diversified itself and helped open the door for new creative jobs in many different areas like the internet, Television, Publishing, Medicine, Sciences, Newspapers, Theatre, Magazines, Cinema, Corporations, and Advertising.

Contents

180 Hrs

Advanced techniques for rendering colour, colour separation process, line and halftone methods for different media constraints. “Creativity” ideas in illustration storyboard for audio video media, book illustration, for games, transport, airways, seaways etc.

Scope: The Creative Illustration aims to develop student’s capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. The 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

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%
<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

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– SCULPTURE DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Sculptural Composition C- I (5)	180	-	75	75	150	5
02	Head Study / Portrait C-1(4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam	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.							

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>	

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%

Formative Assessment for Practical

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

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)

<ul style="list-style-type: none"> ❖ 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	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 1. Narratives and architectonic sculptures in Indian sculptures 2. Secular themes in Indian miniatures, 	
UNIT:03	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 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) 	
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • 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
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 Jivan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7

References	
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)
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.

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

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 Sculptural Drawing	Any Media Pencil/ Charcoal/Clay	completed work : 2 completed drawing : 10
2	Maquette	Any Media	5
3	Composition	Using any Digital software	2 works with soft copy
1	Head-study/Portrait:C-1 Head-Study Drawing	Any Media Pencil, Water colour, Charcol etc	completed work : 2 completed drawings : 10
2	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		

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>	

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 to be utilize in various compositions.

Guideline: Example can be taken from various Indian, Gothic, Greek, Roman, Renaissance, Russian, modern ISMS and contemporary figurative studies and figurative sculptures.

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

Formative Assessment for Practical	
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>	

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>	

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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.
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7	Stella Kramrisch (1979). The Hindu Temple Volume 2. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
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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

PRACTIAL INTERNAL SUBMISSION

IV

Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
Sculptural Composition: C-2			
1	Sculpture Composition: C-1	Any Media	Completed work : 2
2	Sculptural Drawing	Pencil/ Charcoal/Digital &	Completed drawing : 10
3	Maquette	Any Media	5
4	Composition	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

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– DEPARTMENT OF PRINTMAKING/GRAPHIC ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credits
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Graphic Images C- I (5)	180	-	75	75	150	5
02	Relief printing / Intaglio C-1(4)	120	-	50	50	100	4
03	History of Indian Genre 3 (3)	45	2 hours	40	Exam	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.							

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>	

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>	

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)

<ul style="list-style-type: none"> ❖ 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	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 1. Narratives and architectonic sculptures in Indian sculptures 2. Secular themes in Indian miniatures, 	
UNIT:03	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 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) 	
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • 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	
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3	Art and Illusion- E H Gombrich
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14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
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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.

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>	

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		

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>	

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>	

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

References

1	Adam Hardy (1995). <i>Indian Temple Architecture: Form and Transformation</i> . Abhinav Publications. ISBN 978-81-7017-312-0.
2	Adam Hardy (2007). <i>The Temple Architecture of India</i> . Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). <i>Theory and Practice of Temple Architecture in Medieval India: Bhoja's Samarāṅgaṇasūtradhāra and the Bhojpur Line Drawings</i> . Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., <i>The Art and Architecture of the Indian Subcontinent</i> , 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). <i>Architecture in Medieval India: Forms, Contexts, Histories</i> . Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). <i>The Hindu Temple Volume 1</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
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.

References	
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C.. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). 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 Study	Water Color/Poster Color	Color: 2+Monochrome :5(size: Half imperial)
4.	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
Design
3rd & 4th Semester

Model Curriculum

Program Name	BVA in Design	Programme core	ANIMATION AND GAME ART
Course Title	Animation Foundation (Practical)	Semester	Third Semester
Course Code:	DSC VA7	No. of Credits	5
Contact hours	150 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

2. Computer Graphics Fundamentals

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

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

CO2. Understand basic principles of Animation

CO3. Understand Traditional and stop motion Animation Tools and techniques

Content of the Course 1: Animation Foundation C-7

150 Hours

UNIT 1: Understand Animation Techniques

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

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

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

UNIT 2: Understand Basic Principles of Animation

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

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

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

Unit 3 :

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

Chapter 2. Understand “Exaggeration” in Animation through various exercises.

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

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

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

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

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

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 VA8	No. of Credits	4
Contact hours	120 Hours	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Pre-requisite(s):

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

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

- CO1. Understand Proportion & Structure of human figure
- CO2. Understand to simplify the form of human body parts
- CO3. Understand posing, balance and line of action

Content of the Course 2: Art for Animation-I C-8

120 Hours

UNIT 1: Object Study

30

Chapter 1. Understand Shapes and Forms from Nature inspiration and also from Man made world
 Chapter 2. Understand the Proportion, weight balance, size and scale of the forms
 Understand the impact of Light on the quality of the visual, study of different Lights, learning rendering and shading techniques and projection of Shadows, silhouettes

UNIT 2 : Figurative Drawing and Gesture Study

60

Chapter 1. Revision of perspective principles helping in different visual experience, Fore shortening
 Chapter 2. Understand Curves and Line of Action
 Chapter 3. Understand Centre of Mass, Body Balance and Weight Shifting
 Understand Volume and Solid Drawing - study of Human forms in Blocks

UNIT 3 : Understand Simplification & Silhouette for Animation Character drawing

30 hrs

Chapter 1. Understand Simplification for Animation Character drawing
 Chapter 2. Understand Silhouette drawing for character posing
 To develop a portfolio of Art work done for Animation

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 Perat

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 VA9	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.
<p>Chapter 1. Understand digital image compositing through various exercises.</p> <p>Understand Photo manipulation through various exercises.</p>	
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

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 VA10	No. of Credits	5
Contact hours	150 Hours	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

- CO1. Understand basic 3D Modelling Tools and Techniques
- CO2. Modelling 3D hard surface objects and UV layout
- CO3. Understand PBR texturing workflow and Preparing Textures in 3D texture painting application.
- CO4. Understand CG Lighting setup
- CO5. Rendering 3D objects with different materials and surface properties.

Content of the Course 1: 3D CGI Foundation C-10

150 Hours

UNIT 1: 3D Assets development

35 hrs.

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

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

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

UNIT 2: Shader and Texturing

35 hrs.

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

Chapter 2. Understand UV layout Tools and techniques.

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

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

UNIT 3: Lighting and Rendering

35 hrs.

Chapter 1. Introduction to PBR rendering engine.

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

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

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:	DSC VA11	No. of Credits		4
Contact hours	120 Hours	Duration of SEA/Exam		Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50	

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

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

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

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

CO3. Work on 3D animation layout.

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

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

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

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

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

Pedagogy: Computer Lab, Practical Demonstrations and Projects

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

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:	DSC VA12	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 Perat
2	Bridgman's -- Complete Guide to Drawing from Life
3	Andrew Loomis - Fun With A Pencil

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:	DSC VA7	No. of Credits	5
Contact hours	150 Hours	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

CO1. Define and interpret visual communication through Design.

CO.2. Achieve design solutions in a given context

CO 3. Use simple visual elements in communication successfully.

Content of the Course 1: Graphic Design and Communication I C-7 (4)

150 Hours

UNIT 1:

50 hrs.

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

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

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

UNIT 2 :

50 hrs.

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

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

Chapter 3: Different stages of simplification of design.

UNIT 3 :

50 hrs

1. To design a symbol or a logo with specific objective. Different aspects of Letterform.

2. To take-up design problems in designing visiting cards, Letter Heads, Envelop Design, Greetings Designs Invitation Cards etc.

Mini research Project

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

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

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

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

Model Curriculum

Program Name	BVA in Design	Programme core	Graphics & Communication Design
Course Title	Basic Typography (Practical)	Semester	Third Semester
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 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.
<p>Chapter 1 : Typography and its power for expressive qualities</p> <p>Chapter 2: Experiments in typography use.</p> <p>Chapter 3: To explore the aesthetical aspects of color, form and the expressionistic quality of letter form treating it almost abstract composition. Copy based Advertisements from Magazines. Understanding of letter Forms, spacing, words, mechanical and optical spacing, grid system</p>	
UNIT 2 :	40 hrs.
<p>Chapter 1: Lettering and Typography:</p> <p>Chapter 2. Construction of a San – Serif Font</p> <p>Chapter 3: Construction of Serif Font.</p>	
UNIT 3 :	40 hrs.
<p>Chapter 1: Parts of the letter.</p> <p>Chapter 2: Assignments based on Optical spacing and Mechanical spacing Design, Greetings Designs Invitation Cards etc.</p> <p>Mini research Project : Expressive Typography</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. 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

Model Curriculum

Program Name	BVA in Design	Programme core	Graphics & Communication Design
Course Title	Digital Media-I (Practical)		Semester Third Semester
Course Code:	DSC VA9	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														
CO.2. Able to Create effective typography designs used for raster and vector illustrations and designs required for Print and Web plat forms				x											
CO 3. Visualize the design concepts for different needs using the specified software tools and execute in digital platforms.			x												
CO4. Able to execute simple projects independently with research and Field experience based.								X							

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

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

Model Curriculum

Program Name	BVA in Design	Programme core	Graphics & Communication Design
Course Title	Graphic Design and Communication II (Practical)		Semester Fourth Semester
Course Code:	DSC VA10	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. Understand the cognitive skills of Graphic Design, Conceptual and ideation process

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

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

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

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

Content of the Course 1: Graphic Design and Communication II –C-10

150 Hours

UNIT 1:

50 hrs.

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

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

Chapter 3: History of reproduction and methods and types,

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

UNIT 2 :

50 hrs.

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

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

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

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													
CO2. 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

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

Model Curriculum

Program Name	BVA in Design	Programme core	Graphics & Communication Design
Course Title	Advance Typography C-11 (Practical)		Semester Fourth Semester
Course Code:	DSC VA11	No. of Credits	4
Contact hours	120 Hours	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

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

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

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

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

Content of the Course 2 : Advance Typography C-11 (4)

120 Hours

UNIT 1:

30 hrs.

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

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

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

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

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

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

UNIT 2 :

40 hrs.

Chapter 1: Further exploration and application of color in design

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

Chapter 2: Further exploration and application of image in design

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
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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

Model Curriculum

Program Name	BVA in Design	Programme core	Graphics & Communication Design
Course Title	Digital Media-II (Practical)	Semester	Fourth Semester
Course Code:	DSC VA12	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/color/value of type 3. Visual qualities of type selection 4. Composition of typographic elements on a page 5. Visual impact

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

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

UNIT 3 :

30 hrs

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

Chapter 2: To learn to Design a Students Blog using

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

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

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

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

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

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

Model Curriculum

Program Name	BVA in Design	Programme core	INTERIOR & SPATIAL DESIGN	
Course Title	Form & Space - Furniture Design (Practical)	Semester	Third Semester	
Course Code:	DSC VA7	No. of Credits	5	
Contact hours	150 Hours	Duration of SEA/Exam	Jury & Viva	
Formative Assessment Marks	50	Summative Assessment Marks	50	

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

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

CO1: Sketching ability of a student with respect to Organic and Geometric forms.

CO2: Technical drawing knowledge.

CO3: Surface modulation, transformation and articulation of forms.

CO4: Enclosed and Open spaces – Space defining forms

CO5: Simple furniture design and representation of the same with technical drawing.

Content of the Course 1: Form & Space - Furniture Design	150 Hours
UNIT 1: Forms and Shapes	30 hrs.
<p>Chapter 1. Understand Shapes and Forms</p> <p>Chapter 2. Understand Proportion and Scale</p> <p>Understand Shading, Lights and Shadows</p>	
UNIT 2 : Technical Drawing knowledge	50 hrs.
<p>Chapter 1. Understand Construction and basic geometric shapes and form.</p> <p>Chapter 2. Understand Proportion and Scale</p> <p>Chapter 3. Understand Curves and Line of Action</p> <p>Chapter 4. Understand Centre of Mass, Body Balance and Weight Shifting</p> <p>Understand Volume and Solid Drawing</p>	
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>

References

3	Design Elements : Form and Space – Dennis M Puhalla
4	<i>Times savers standards</i>

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
<p>Chapter 1. Physical, Behavioural properties of materials and tools and technology of its application</p> <p>Chapter 2. Usage of Materials for construction of floor, ceiling, wall, doors, windows, staircase, built in furniture, partitions and other interior design components.</p> <p>Chapter 3. Application of materials for built in furniture, partitions and other interior design components</p>	
UNIT 2 : Visual analysis of materials	30 hrs
<p>Chapter 1. Analysing materials in terms of finishes through color, texture, modulations and pattern evolution.</p> <p>Studying Material specifications and Workmanship involved in the same.</p>	
UNIT 3 : Wood	30 hrs
<p>Chapter 1. Varieties of Natural and Engineered wood</p> <p>Chapter 2. Application of wood in interiors with respect to their properties and innovation .(Collection and</p>	

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
Total	40 Marks
<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>

References

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>

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	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, apply and visualize the orthographic projections – Geometric objects , Furniture’s , Enclosed Spaces Design
- CO2. Understand apply and visualize the 3D Projections – Isometric and Perspective in the Design work
- CO3. Work on Representation of various materials – Chart with basic representations in plan, elevation and sections –Wood, Glass ,Brick etc.,
- CO4. Understand apply and visualize the Scales – Conversions between British and Metric styles, Reduced, Enlarged Scale representations.
- CO5. Understand apply and visualize the Anthropometry and Ergonomics – Standard sizes, and study of average length, width and height of furniture and other aspects of a space.
- CO6. Understand apply and visualize the CAD work space and user interface. Producing basic shapes and forms.
- CO7. Using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks)

Content of the Course 3: Technical Drawing C-9	90 Hours
UNIT 1 : Introduction to orthographic projections	15 hrs.
<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														
Understand apply and visualize the CAD work space and user interface. Producing basic shapes				X											

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

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

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Practical Assignments	25
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	50
<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 Lawlor' Publisher: Thames & Hudson, 1989
3	Joseph D Chiara, Julius Panero, & Martin Zelnick, Time Saver standards for Interior Design & space planning, 2nd edition, Mc-Graw Hill professional, 2001.
4	Computer Aided Design and Manufacturing By M.M.M. SARCAR, K. MALLIKARJUNA RAO, K. LALIT NARAYAN
5	Fundamentals of Computer Aided Geometric Design by Josef Hoschek, Dieter Lasser Peters, 1993
6	Handbook of Computer Aided Geometric Design edited by Gerald E. Farin, Josef Hoschek, Myung-Soo Kim

Model Curriculum

Program Name	BVA in Design	Programme core	INTERIOR & SPATIAL DESIGN
Course Title	Design Studio: Space & Planning (Practical)		Semester Fourth Semester
Course Code:	DSC VA10	No. of Credits	5
Contact hours	150 Hours	Duration of SEA/Exam	Jury & Viva
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

- CO1. Understand Basic Anthropometrics and execute in Design
- CO2. Understand the design methodology and able to apply it in Design
- CO3. Understand Visual analysis and capable of represent or use it in designed spaces
- CO4. Able to Prepare a layout to be plotted; adding text, hatching, and dimensions in CAD

Content of the Course 1: Understand Basic Anthropometrics C-10

150 Hours

UNIT 1: Understand Basic Anthropometrics

30Hrs.

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

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

Chapter 3. Defining and understanding the spatial parameter of design

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

Chapter 5. Minimum and optimum areas for various functions.

User profile, bubble and circulation diagrams

UNIT 2: Studying the Introduction to design methodology

30 hrs.

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

Chapter 2. Detailed study of spaces – Bedrooms and toilet

Chapter 3. Detailed study of spaces – Kitchen

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

Case study methodology and analysis of spaces

UNIT 3: Understand Visual analysis and representation of designed spaces

30 hrs.

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

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

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

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

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

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
<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

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:	DSC VA11	No. of Credits		4
Contact hours	120 Hours	Duration of SEA/Exam		Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks		50

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

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

- CO1. Understand the Physical and Behavioural properties of Interior design materials and use them appropriately in Design
- CO2. Understand and work on the Visual quality of materials
- CO3. Understand the details of Glass and Glass products as applicable in Interior Design
- CO4. Understand the commercial forms of Materials while designing a space and field visits
- CO5. Understand the details of Metals and their typologies as required for Design
- CO6. Have a knowledge of Adhesives, Asphalt and Bitumen

Content of the Course 2: Interior Design Materials and Applications II – Metal and Glass C-11	120 Hours
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UNIT 1: Understand the Physical and Behavioral properties of Interior design materials	30 Hrs.
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Chapter 1. Study the Physical and behavioural properties of Materials

Chapter 2. Tools and technology of its application in the construction of floor, ceiling, wall, doors, windows, staircase. Study materials based on built in furniture, partitions and other interior design components

Visual quality of materials : Study of the visual quality of materials based on finishes through color, texture, modulations and pattern evolution. Explore Material workmanship and specification

UNIT 2: Glass and Glass products	20 Hrs.
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Chapter 1. Composition and fabrication of glass

Chapter 2. Classification and types of glass- wired glass, fiberglass, rock wool, laminated glass, glass concrete blocks

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

architecture

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

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

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

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

Have a knowledge of Adhesives, Asphalt and Bitume				X															
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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

Model Curriculum

Program Name	BVA in Design	Programme core	INTERIOR & SPATIAL DESIGN
Course Title	Architectural Elements and Services (Practical)	Semester	Fourth Sem
Course Code:	DSC VA12	No. of Credits	3
Contact hours	90 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

- CO 1. Understand the Basic styles – Door, Window, Roof, Floor, Staircase and apply in the Design
- CO 2. Understanding the load bearing and non-load bearing wall structures while designing the Interiors
- CO 3. Understand and work on the Electrical layouts, Plumbing layouts, Acoustics, Fire and lighting in Interior design

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

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

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Product Design thinking (Practical)	Semester	Third Semester
Course Code:	DSC VA7	No. of Credits	5
Contact hours	150 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

- CO1. Students are capable of Design thinking
- CO2. Students are capable of designing simple products
- CO3. Students can execute a simple Design Process
- CO4. Students can work in groups and Collaborate in Teams
- CO5. Students are capable of Design Visualization, Sketching etc.
- CO6. Students can now execute all the stages of Design Research
- CO7. Students will be able to work on the Prototype

Content of Course 1 : Product Design Thinking C-7

150 Hrs

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

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

References

- | | |
|---|---|
| 1 | Design History: A Student's Handbook by Hazel Conway, Routledge |
|---|---|

2	Design The Indian Context By 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

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Models, Mock-ups and Prototypes (Practical)	Semester	Third Semester
Course Code:	DSC VA8	No. of Credits	4
Contact hours	120 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

CO1. Enable students to create product concepts with modelling.

CO2. Understanding of the materials like POP, Thermocol, PU foam etc in making 3D Models

CO3. Able to execute the technique learn in making 3D Models

Content of Course 2 : Models, Mock-ups and Prototypes C-8

120 Hrs

Unit –1 Introduction

40

Chapter 1 : Introduction to Hand and Power tools and learning around appropriate and safe use of tools/machines in construction classrooms

Chapter 2 : To understand the characteristic qualities and usability of Materials in Model making.

Chapter 3: To learn to do simple and basic 3D Models using different Materials Like clay, Plaster, Wood / wooden sheets/ Metal sheets/ Thermo Foam etc

Unit –2 : Hands on learning

40

Chapter 1 : To integrate with Product Design studio for the 3D scale Modeling of the product design undertake

Chapter 2 : To work on Scale model and Prototypes of the product Design finalized in Design Studio

Unit –3 3D Printing

40

Chapter 1 : Introduction to 3D Printing Technology, process and Material

Chapter 2 : **Types of 3D Printing Technology**

Chapter 3: To design and Demonstrate a 3 D Model to students to have Experience

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

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Technical Drawing (Practical)	Semester	Third Semester
Course Code:	DSC VA9	No. of Credits	3
Contact hours	90 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

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

Content of Course 3 : Technical Drawing C-9

90 Hrs

Unit –1 Introduction

30

Chapter 1 : o introduce the basic geometry and the guiding principles

Chapter 2 : To study Line styles and types such as; visible/ hidden/center/ cutting/ plane/ section/phantom

Chapter 3: To introduce different types of projections such as Multiple views and projections

Unit –2 :

30

Chapter 1 : Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection

Chapter 2 : To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings
Understanding the AutoCAD work space and user interface using basic drawing, editing, and viewing tools; organizing drawing objects on layers; inserting reusable symbols (blocks), preparing a layout to be plotted; adding text, hatching, and dimensions

Chapter 3: Using more advanced editing and construction techniques

Unit –3

30

Chapter 1 : Producing basic shapes and forms

Chapter 2 : Producing basic curved and radiuses forms

Chapter 3: 3D modelling and texture surfacing

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

References

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

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Design Ideation (Practical)	Semester	Fourth Semester
Course Code:	DSC VA10	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

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

References

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Materials and Manufacturing Processes (Practical)	Semester	Fourth Semester
Course Code:	DSC VA11	No. of Credits	4
Contact hours	120 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

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

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

CO.1- understanding of structure and properties of different industrial materials and how to use them in the Product Design

CO.2 - Understand the Evaluation and testing of the quality of engineering materials.

CO.3- Understanding of different materials. To choose materials based on product requirements.

Understanding of how these materials are manufactured for mass production

CO.4- Knowledge and understanding of the most important manufacturing processes.

Content of Course 2 : Materials and Manufacturing Processes C-11	120 Hrs
Unit –1	30
Chapter 1 : Introduction: General information, objectives. What is manufacturing? Product attributes, interfaces with other courses. Chapter 2 : Material properties: Nature of materials, stress-strain relationships, hardness, fluid properties, viscoelastic behaviour of polymers. Chapter 3: Engineering materials: Metal alloys, ferrous and non-ferrous materials, polymer technology, thermoplastics, thermo sets, elastomers, ceramics, composite materials	
Unit –2 :	30
Chapter 1 : Processes for shapeless materials: Casting fundamentals and processes, casting quality, design aspects, powder metallurgy, rapid prototyping technologies. Chapter 2 : Shaping of polymers, rubber and composites: Polymer melts, extrusion, injection moulding, compression moulding, blow moulding, thermoforming, design aspects, processes for rubber and composites. Chapter 3 Metal forming: Material behavior in metal forming, influence of temperature, friction and lubrication, rolling processes, forging processes, extrusion, wire and bar drawing.	
Unit –3	30
Chapter 1 : Joining and assembly: Fundamentals of welding, welding processes, weld quality, weldability, brazing, soldering, adhesive bonding, mechanical assembly, design aspects. Chapter 2 : Manufacturing (support) systems: Numerical control, industrial robots, group technology, FMS, production lines, quality control, metrology, measuring instruments, surface measurement Chapter 3: Summary: Overall overview, guidelines and recommendations, material and manufacturing process selection, last consultancy.	
Unit - 4	30

<p>Chapter 1 : Different Devices used in the Manufacture Industry – Belt Drives, Gear drives, Lathe machines</p> <p>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</p> <p>Chapter 3: Computer Numerical Control (CNC): Introduction, components of CNC, open loop and closed loop systems, advantages of CNC, CNC Machining centers and Turning centres. Robots: Robot anatomy, joints and links, common robot configurations. Applications of Robots in material handling, processing and assembly and inspection.</p>	
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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
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
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References

References

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

Model Curriculum

Program Name	BVA in Design	Programme core	PRODUCT DESIGN
Course Title	Digital Methods (Practical)	Semester	Fourth Semester
Course Code:	DSC VA12	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

Model Curriculum

Program Name	BVA in Design		
Course Title	Drawing for Designers (Theory)	Semester	Third Semester
Course Code:	OE 3.1	No. of Credits	3
Contact hours	52 Hours	Duration of SEA/Exam	Viva & Jury
Formative Assessment Marks	40	Summative Assessment Marks	60

Syllabus of Course : 1 Drawing for Designers		52 hrs
Unit – 1		14hrs
<p>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> <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		14hrs
<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 :		14 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
Practical Assignments One/ two Practical Assignment to be given to the student at the end of the Introduction to the Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	40 Marks
<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

Model Curriculum

Program Name	BVA in Design		
Course Title	Handicraft Design (Practical)	Semester	Third Semester
Course Code:	OE 3.2	No. of Credits	3
Contact hours	52 Hours	Duration of SEA/Exam	Viva &Jury
Formative Assessment Marks	50	Summative Assessment Marks	50

Syllabus of Course : Handicraft Design – Practical	52 hrs
UNIT 1 : INTRODUCTION TO CRAFT	14 hrs
<p>Chapter 1 : Introduction to Crafts of India. Channa Pattana Toys, Bamboo and Cane Crafts, Textile Crafts, Pottery and Terracotta Crafts, Leather Crafts etc</p> <p>Chapter 2: Case studies of different Craft, Background, Community</p> <p>Chapter 3: Craft Materials and Techniques and Professions</p>	
UNIT 2 : FIELD VISIT	14hrs
<p>Chapter 1 : Understanding the Community, Geography, Culture</p> <p>Chapter 2: Visiting a Local Craft Community</p> <p>Chapter 3 : Learning to do Craft Documentation</p>	
UNIT 3 : HANDS ON EXPERIENCE OF CRAFT	14 hrs
<p>Chapter 1 : Choose one Craft for Hands on Experience. Study of materials and Techniques. Completing one craft with details and finishing</p> <p>Chapter 2 : Documentation of the complete Research process and Final outcome</p>	

Pedagogy: Lecture Presentations, Practical assignments. Presentations by students

Formative Assessment for Theory	
Assessment Occasion/ type	Marks
Practical Assignments One/ two Practical Assignment 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	25
Design Projects : Students can independently select the Design Topics and work	15

Formative Assessment for Theory	
Assessment Occasion/ type	Marks

on that	
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	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

**Model Curriculum
of
BVA
In
Ceramic
3rd & 4th Semester**

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– CERAMIC DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total Credi ts
					Submission with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Hand Building and Glaze Development C-1 (5)	180	-	75	75	150	5
02	Design Project-1 C-1	120	-	50	50	100	4
03	History of Indian Genre 3(3)	45	2 hours	40	Exam	100	3
					60		
OPEN ELECTIVE - OE							
04	Hand Building (3)	90	-	50	50	100	3
05	Relief (3)	90	-	50	50	100	3
OE Paper is to be offered for the Students other than BVA.							

Model Curriculum

Program Name	BVA in Ceramic		
Course Title	Hand Building & Glaze Development C-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

Introduction:

Design in ceramics involves plenty of techniques and surfaces; these in turn are further adaptable to many more applications. Here it focuses to enable students to learn and practice basic hand building techniques. Hand building is the initial step in understanding the material clay. It builds the relationship between the hand and the language of form building. As lines in drawing, coils are the building block of a 3dimensional form in ceramic practice. A slab becomes canvas and engobes the paint with which the plain white body of the clay is coloured. Glazes, understanding the chemicals, compositions, in making colors, textures, effects etc with the change in clay body, change int temperature, technique of firing are included in the subject study.

Contents

180 Hrs

Hand Building techniques using terracotta

Pinching- basic pinching, adding shapes, using tools for finishing and making

Coiling- Different types of coiling, Joining coils with slip,

Slab Work- Basic slab development method, through that making 3 dimensional objects,

Usage of Engobes- basic slip engobes, underglaze engobe, onglaze engage, Mocha Diffusion

Glaze development and testing- Low Temperature

Scope: Basic Understanding of the Clay material, its nature, and its endless possibilities. Understanding the basic forming techniques. The understanding of each chemical material and their individual and collective reaction in glazes. Innovative experimentation with natural materials in combination with pure chemicals.

Guidelines: Introducing basic hand building techniques, making students understand the possibilities and limitations of clay as a medium. The basic surface decoration techniques and usage of glazes are also introduced. Developing and understanding the nature, texture and composition of glazes are part of this study

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>	

Model Curriculum

Program Name	BVA in Ceramic		
Course Title	Design project-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

Introduction:

Ability to implement the hand building techniques learnt and visualising how the sketches and conceptual drawings can be replicated in clay. Here one can understand the form, composition and develop their visualisation and working skills. The organic nature of clay is the sole source of its limitless possibilities. The ability to capture any texture, pattern, transfers, and stencils, retaining them as manmade fossils. Capturing patterns, drawings, and designs onto it to last centuries. Converting all drawn images into pottery, relief, 3dimensional and sculptural forms. Exploration of mixtures of forms, design and texture.

Contents

120 Hrs

Textures on tiles- try to get those textures from your sketches in clay

3-dimensional form from the above drawings (geometrical forms) using the techniques learnt above replicate from your sketches - for instance leaf, insect, flowers in 2d or 3d

Scope: Understanding the characters of textures, 3 dimensional forms and replication of sketches in clay.

Guideline: Students should refer to their drawings and visualise the same in clay. Here we have to concentrate on the form, size, texture, volume so that it helps them in understanding the material.

Pedagogy: Instruction consists of demonstrations and presentations, Practical assignments

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>	
<i>Note: Daily sketching is part of practical subjects</i>	

Model Curriculum

Program Name	BVA in Ceramic	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)

<ul style="list-style-type: none"> ❖ 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	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 1. Narratives and architectonic sculptures in Indian sculptures 2. Secular themes in Indian miniatures, 	
UNIT:03	
<ol style="list-style-type: none"> 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	
<ol style="list-style-type: none"> 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) 	
<p>Learning Objectives:</p> <ul style="list-style-type: none"> • 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
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 Jivan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7

References	
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)
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.

Model Curriculum

Program Name	BVA in Ceramic		
Course Title	Hand Building (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 Description:

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

Contents

90 Hrs

Hand Building: Basic hand building pottery technique of coiling and pinching is taught to create pottery forms.

Note: Classes are conducted according to the studio facility and the availability of the Ceramic materials

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>	

Model Curriculum

Program Name	BVA in Ceramic		
Course Title	Relief (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 Description:

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

Contents	90 Hrs
<p>Relief: Making @ dimensional relief through rolling of clay slabs, with application of embossing/ addition techniques, tile creation is taught.</p> <p><i>Note: Classes are conducted according to the studio facility and the availability of the Ceramic materials.</i></p>	

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>	

PRACTIAL INTERNAL SUBMISSION

III

Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	HAND BUILDING AND GLAZE DEVELOPMENT: C-1 Drawing Pinching Coiling Slab Engobes Glaze development and testing-Transparent, opaque, semi matte Mocha Diffusion	Terracotta/Ceramics/ Engobes/Glaze	Drawing-5 Pinching-3 Coiling-3 Slab-3 Engobes-4 Glaze development and testing-Transparent, opaque, semi matte-3 Mocha Diffusion-1
2	DESIGN PROJECT-1:C-1 Textured Tiles 3-Dimensional Forms Replication	Terracotta/Ceramics/ Engobes/Glaze	Textured Tiles-5 3-Dimensional Forms-5 Replication-3
		Total Works	35

NOTE:

- For the Internal Submission Students should submit **Minimum 35 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%

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– CERAMIC DEPARTMENT

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Intern al Marks	Marks		Total Credits
					Submissio n with display	Total marks	
DISCIPLINE SPECIFIC CORE - DSC							
01	Wheel Throwing-1 and Surface Decoration-1 (5)	180	-	75	75	150	5
02	Design Project-2 (4)	120	-	50	50	100	4
03	Survey of Indian Sculpture -4 (3)	45	2 hours	40	Exam	100	3
					60		

Model Curriculum

Program Name	BVA in Ceramic		Semester	Fourth Semester
Course Title	Wheel Throwing-1 and Surface Decoration-1 (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

Introduction:

It is to understand wheel throwing and the process involved in making ceramic wares on pottery wheel. Understanding the clay medium with change in the process of construction, from building on a still base to controlling and interacting with the same medium on a continuously moving base. Exploration of the different possibilities of the clay surface, carving, engraving, inlay, using tools and other available implements, onto the surface of pottery, relief and sculptural forms. Understanding the mentioned technical practices in archaeological finds in history, learning and practicing techniques from the same.

Contents

180 Hrs

Wheel throwing - Introduction - Centering, Lifting, Basic Cylinders, Trimming and Turning, Using tools, Making clay stamps for surface decoration, engraving, inlay, embossing, stamping, sgraffito.

Scope: Basic understanding of pottery wheel, forming the pot and different surface decoration techniques. Research on the mentioned technical practices in history their experimentation and application into ones own work.

Guidelines: Students should be taught the basics of wheel throwing like wedging, centering, pulling, lifting, etc. The teacher has to demonstrate basic pottery forms and trimming of the wares using the tools. Here we have to teach them making stamps and introduce basic surface decoration techniques as mentioned under the content.

Pedagogy: Studio and outdoor work, demonstrations, slide shows / PPT

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>	

Model Curriculum

Program Name	BVA in Ceramic		
Course Title	Design Project-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

Introduction:

Extending your hand building skills to make larger forms, which will help in understanding the material, its strength and possibilities. Learning how the ceramic body can be used both as a surface and a structure and learning the possibility of the mixation of the two, learning to bring together separate elements into one form. Learning to see ceramics as a structural material independently and a material that allows both addition and subtraction of form and elements through the nature of the medium itself.

Contents

120 Hrs

3D forms- using any hand building techniques-(10*10inches)

motifs drawn in the drawing session will be used and replicated in clay- either through stamps created, or engraving, inlay and embossing (2D and 3D)

Scope: Research on developing techniques and methodology and exploration of individual language and aesthetic quality of ones own work in global scape.

Improvising clay hand building techniques and adding techniques.

Guideline: Students should utilise the techniques they have learnt and develop a 3D form from their drawings. Also, make stamps for surface decorations, transfer motifs into clay.

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%

Formative Assessment for Practical

Assessment Occasion/ type	Weightage in Marks
Illustration -2 related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Model Curriculum

Program Name	BVA in Ceramic	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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2	Adam Hardy (2007). <i>The Temple Architecture of India</i> . Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). <i>Theory and Practice of Temple Architecture in Medieval India: Bhoja's Samarāṅgaṇasūtradhāra and the Bhojpur Line Drawings</i> . Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., <i>The Art and Architecture of the Indian Subcontinent</i> , 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). <i>Architecture in Medieval India: Forms, Contexts, Histories</i> . Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). <i>The Hindu Temple Volume 1</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
7	Stella Kramrisch (1979). <i>The Hindu Temple Volume 2</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
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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.
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11	T. A. Gopinatha Rao (1993). <i>Elements of Hindu iconography</i> . Motilal Banarsidass. ISBN 978-81-208-0878-2.
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18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
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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

PRACTIAL INTERNAL SUBMISSION

IV

Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
Wheel throwing-1 and Surface Decoration-1: C-2			
1	Drawing		Drawing-5
2	Cylinders		Cylinders: 3
3	Forms from Cylinders		Forms from Cylinders: 3
4	Clay stamps		Clay stamps: 7
5	Engraving, Inlay, mishima, embossing, stamping		Engraving, Inlay, mishima, embossing, stamping : 7
Design Project-2: C-2			
1.	3D forms		3D forms: 4
2.	Relief		Relief- 3
3.	Motifs- 2D and 3D		Motifs: 2D-3 3D-3
Total Works			38

NOTE:

- For the Internal Submission Students should submit **Minimum 38 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%

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

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– HISTORY OF ART

Sl No.	Title of the Course	Studio/ study hours Per Semester	Duration of Exam	Internal Marks	Marks		Total 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.							

odel 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.
- Paper aims to introduce the development of Indian art from 3 century BCE to 6th Century CE. Students have already introduced with Indian art in broader perspective. In specialisation need to concentrate on the detailed study of Indian art.

Contents

45 Hrs

UNIT:01

- Origin of Indian art: Pre-Historic and Indus Valley Civilization_ Study of various sites and the contribution.

- Origin and development of early Buddhist art.
- Mauryan pillars, capitals, inscriptions, Yaksha and Yakshi cult, terracotta art.

UNIT:02

- Symbolic depicts and beginning of the iconographic developments
- Excavation of rock cut temples. Socio- religious aspects of the Rock-Cut temples.
- Buddhist -Chaitya and Vihara concepts- varsha-varsha and rainy season- connected with Vihara developments.
- Early rock cut excavations in Bihar: Barabara Hill range- early excavation during to Maurya period.

UNIT:03

- Early western Indian rock cut excavations. Nasik, Pitalkhora, Bhaja, Karle, Kanheri, Ajanta, Ellora.
- Study of the formal and architectural details. Sculptural development in these caves.

UNIT:04

- Hindu Cave temples at Udaigiri (Vidisha-Madhya Pradesh), Elephanta, Ellora.
- Study of the ground plans- Pillars, Door frames, ceilings: excavation- issues- and patronage.
- Development of Iconographical specifications in the context of Hindu Sculptures.
- Aspects of religious and socio-political connectivity with the development of the rock-cut temples

Learning Objectives:

- Outcome of the study would be students will be knowing the rich tradition of Indian rock cut 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.

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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.
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17. *The Indus Civilization: A Contemporary Perspective* by Gregory L. Possehl p.111

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 Bergees, 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>	

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- Christopher S. Wood: A History of Art History; ISBN: 9780691156521
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- Joan Goldhammer Hart, Heinrich Wölfflin: An Intellectual Biography, Dissertation, UC Berkeley, 1981, available through University Microfilms.
- Joan G. Hart, "Reinterpreting Wölfflin: Neo-Kantianism and Hermeneutics, in *Art Journal*, winter 1982, Vol. 42, no. 4, pp. 292–300.
- Joan Hart, Relire Wölfflin, Louvre Museum Cycle de conferences, 1993, Ecole nationale superieure des Beaux-Arts publication, 1995.
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des Beaux-Arts publication, 1995.

- Joan Hart, "Some Reflections on Wölfflin and the Vienna School," in *Wien und die Entwicklung der Kunsthistorischen Methode*, XXV International Kongress für Kunstgeschichte Wien, 1983, Hermann Bohlaus, 1984
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- Keith Moxey, "Panofsky's Concept of *Iconology* and the Problem of Interpretation in the History of Art." *New Literary History*, Vol. 17, No. 2: Interpretation and Culture (Winter 1986), pp. 265–274
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- Cézanne, son art, son oeuvre, Paris: P. Rosenberg, 1936
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- 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
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- 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
- Rouault: biographical and critical study, 1959

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
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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-
- - 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
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- Lalitkala Contemporary
- Marg issues

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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:	
<ul style="list-style-type: none"> • 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
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 Jivan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7

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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)
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		

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%
Total	40%

Formative Assessment as per NEP guidelines are compulsory

References

1	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
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.

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4	Harle, J.C., <i>The Art and Architecture of the Indian Subcontinent</i> , 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). <i>Architecture in Medieval India: Forms, Contexts, Histories</i> . Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). <i>The Hindu Temple Volume 1</i> . Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
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

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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

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.
- Thus, looking at the European art in linear and chronological sequence- the art and architecture-both religious and civil and public have developed along with. In the semester student will study the:

Contents

45 Hrs

Unit: 1 –

- Greek Art- origin and Development: Pottery, Sculpture and Architecture
- Roman Art: Portraiture, Public sculptures, Murals, Architecture

Unit-II

- Early Christian Art- Symbolic depictions, murals, early basilicas. Paganism. Establishment of Churches and early Iconic representation.
- Development of Early Basilicas and churches. Symbolic depictions.

Unit-III

- Byzantine art: Mosaics, Churches
- Gothic Art: Churches, Stained Glass. Paintings:
- Art and architecture of the period will be introduced with examples.

Unit-IV

- Beginning of Renaissance. Art.
- Early renaissance art and search for humanism
- Artists and their experimentations in New Style Renaissance
- Scientific development and foundations for Humanistic art

Learning Objectives:

- At the end of the semester, student will have a broader perspective of the development of European art and its genre.
- There can be certain exercise in comparative study of Indian art with European art.

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

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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Early Christian & Byzantine Art

- Balch, David L., *Roman Domestic Art & Early House Churches* (Wissenschaftliche Untersuchungen zum Neuen Testament Series), 2008, Mohr Siebeck, ISBN 3161493834, 9783161493836
- Beckwith, John (1979). *Early Christian and Byzantine Art (2nd ed.)*. Yale University Press. ISBN 0140560335
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Byzantine Art:

- Iloa, Emmanuel (2013). "Visual Studies in Byzantium". *Journal of Visual Culture*. 12 (1): 3–29. doi:10.1177/1470412912468704. S2CID 191395643.
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Model Curriculum

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

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

- ❖ Learning to recognize art and architecture of Asian countries
- ❖ Chinese, Japanese, Indonesian, Srilankan, Nepalese and Burmees art will be seen in introductory level
- ❖ Student will understand the oriental culture through the paper
- ❖ A comparison will also be possible with Indian art.

Course Description:

- Asian Art paper gives overview of the various regional development in Visual Art.
- It covers the art history of Central east and South east Asia and West Asia.
- The paper aims to provide an art historical outlook about the art historical development of the various art and architecture, and paintings as well.
- It focus on socio-religious, political and economic strata of the regions and their reflections on the on visual art.

Contents

45 Hrs

Unit: 1

- Chinese Art: early Art Activities, Song Dynasty, Pottery-Ceramics Chinese Calligraphy, Sculptures, Paintings:
- 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 as per NEP guidelines are compulsory

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Model Curriculum

Program Name	BVA in History of Art	Semester	Fourth Semester
Course Title	Survey of 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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28	A Survey of Indian Sculpture by K.S.Sarswati

Model Curriculum

Program Name	BVA -Design	Semester	Fourth Semester
Course Title	Art appreciation (Theory)		
Course Code:	OE 4.1	No. of Credits	3
Contact hours	52 Hours	Duration of SEA/Exam	2 hrs
Formative Assessment Marks	40	Summative Assessment Marks	60

Syllabus of Course : 1 Drawing for Designers	52 hrs
UNIT 1 : Introduction to Art Appreciation	14hrs
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	14hrs
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 :	14 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/ two Practical Assignment to be given to the student at the end of the Introduction to the Chapter and one writing assignment at the end of	20
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	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 <div style="text-align: center;">OR</div> 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

Model Curriculum

Program Name	BVA -Design	Semester	Fourth Semester
Course Title	Photography (Theory & Practical)		
Course Code:	OE 4.2	No. of Credits	3
Contact hours	52 Hours	Duration of SEA/Exam	2 hrs
Formative Assessment Marks	40	Summative Assessment Marks	60

Syllabus of Course : Photography	52 hrs
UNIT 1 : Introduction	14 hrs
<p>Chapter 1 : Introduction to Photography – History and evolution. To discuss some of the best photographers and their works</p> <p>Chapter 2 : Characteristics of light , Spectrum, Color Temperature. Camera - structure and function of camera. Exposure – focusing, aperture, shutter speed. Depth of field</p> <p>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.</p>	
UNIT 2 : Art & New Media	14hrs
<p>Chapter 1 : Lighting techniques ,Kinds or lights indoor and outdoor - Electronic flash and artificial lights, Light meters, Different kinds or lilt 'T' lor B& \V and colour photography.</p> <p>Chapter 2 : Types of Films and film speeds,Photography Paper - developing and printing Accessories used in photography</p> <p>Chapter 3 : Digital photography, optical system, power system, memory storage, resolution.</p>	
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 exercis</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
Practical Assignments One/ two Practical Assignment to be given to the student at the end of the Introduction to the Chapter and one writing assignment at the end of the Course shall be given to the student. The same has to be assessed and the Formative Marks shall be arrived to each student	20
Design Projects : Students can independently select the Design Topics and work on that	10
Design related activities like, Quiz, seminar, writing, Team activities	10
Total	40 Marks
<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
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

Model Curriculum
of
BVA
In
Traditional Sculpture
3rd & 4th Semester

Contents of Courses for Bachelor of visual Arts (BVA)

III SEMESTER– TRADITIONAL SCULPTURE - **SHILA SHILPA/** **VARNA SHILPA/ LOHA SHILPA/ RATHA SHILPA**

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	Prayogika Shilpa - 3(5)	180	-	75	75	150	5
02	Shilpa shatsriya Rekha Chitra -3 (4)	120	-	50	50	100	4
03	Pratima Lakshana 3 (3)	45	2 hours	40	Exam	100	3
					60		
OPEN ELECTIVE - OE							
04	Temple styles of Karnataka (3)	45	2 hours	40	Exam	100	3
					60		
OE Paper is to be offered for the Students other than BVA.							

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

PO1- Knowledge-Based; Complete in-depth knowledge in their specific fields either in Iconography or Temple Architecture

PO2- scholarly Profession; Theoretical knowledge is analyzed and applied in their highly skilled profession

PO3- Adapted to Modern Techniques; Proficiency in handling modern tools and using a new technique in traditional sculpting and Temple construction. Mastery of sculpting wood, and stone and exploring various materials as well.

PO4- Develop Effective Communication; Communicate effectively in Kannada and English.

PO5- Software application: Students learn 2D &3D software.

PO6- Self-employability; Students are encouraged to work under experts from the beginning of the course so that they can learn the trade and also be able to support themselves by earning.

PO7-Renovation Work-They aid in Restoring and renovating ruined temples and other monuments.

PO8-Temple Construction; Independently conceptualize, design and construct temples in different styles.

PO9-Research Work; Provide an opportunity to engage themselves in a Research field on related subjects.

PO10- Respecting Cultural Heritage; Understand the cultural significance of traditional art, its evolution and purposes. Participate in the process of bringing awareness about the rich cultural past.

Discipline and respect traditional values.

Learn-Work Model is introduced to help students to apply their theoretical knowledge in the fieldwork. Continuous theory and practical classes are conducted in Gurukul for 15 to 20 days a month and remaining days students work under expert Shilpi's **Assessment:**

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Prayogika Shilpa - 3 (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:

- ❖ Classification of Pratima or Icons.
- ❖ Understanding the concept of scale and measurement in Indian Traditional art.
- ❖ Understanding the meaning of various shlokas of various forms of Lord Shiva and transforming them into 3-dimensional form.
- ❖ Understanding the meaning of various expressions and postures in traditional art.
- ❖ Creating images in thalalmana krama – Uttama Dashatala, Madhyama dashathala & Kanishta Dashathala.
- ❖ Increase patience and philosophical values through art.

Course Description:

To create 3D models of Lord Shiva both in Sakala (image) and Nishkala (linga) form. These images and their constituent parts are drawn systematically in specified Thalakraama as per the rules prescribed in the ancient texts of Shilpa Shatra.

Once the students develop the knowledge of image-creation, he/she can develop a model in the chosen material such as stone/ painting/ metal/ wood using relevant tool.

Contents

180 Hrs

1. Creating 3D models/ Painting of Five different parts of Shiva Lingas with Peethas as per thalamana krama in chosen material.
2. Learning to make 3D models/ painting of image of Lord Shiva in Uttama Dasha Tala (Purushamana) - Front, Side & Back
3. Creating 3D models/paintings of Lord Shiva in Stanaka Posture - Chandrashekara Murthy, Hariharadha Murthy

4. Creating 3D models/paintings of Lord Shiva in Asana Posture - Sukhasana Murthy, Dakshinamurthy.

5. Creating 3D models/paintings of Bhikshatana Murthy, Ardhanarishwara Murthy, Lingodhbhava Murthy.

Guidelines: Temple visits must be encouraged. An introduction to the Western, Eastern & Indian art will help in understanding different approaches to art.

Learning Objectivities:

- ❖ Learn to handle chosen material (stone/ painting/ metal/ wood)
- ❖ To create images of Shiva and Shivalinga as per Thalamana krama.
- ❖ Creating images of parivara devata or subordinatdeities of Shiva.
- ❖ Creating images as the description given in Dhyanashloka.
- ❖ Learn-Work Model -is introduced to help students to apply their theoretical knowledge in the fieldwork. (Continuous theory and practical classes are conducted in Gurukul for 15 to 20 days a month and remaining days students work under expert Shilpi's)

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 – Drawing different types of Shivalingas	x	x					x	x	x	x	x	x			
CO2- Drawing Various forms and attribures of Shiva as per Talamana krama	x	x					x	x	x	x	x	x			
CO3 – Drawing subsidiary dieties of Shiva	x	x					x	x	x	x	x	x			
CO4 – Drawing different postures	x	x					x	x	x	x	x	x			

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	Kashyapa Shilpashastra by Dr.G.Jnananda
2	Brahmiyachitrakarma Shastra by Dr.G.Jnananda
3	Pratima Lakshana by Dr.G.Jnanananda
4	Manasra by P.K.Acharya

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Shilpa Shastriya Rekha Chitra - 3 (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:

- ❖ Drawing different kinds of Shivalinga with Peetha.
- ❖ Drawing images in Uttama Madhyama and Kanishta Dashamana Thala krama.
- ❖ Understanding the meaning of various shlokas of various forms of Lord Shiva and transforming them into pictorial form.
- ❖ Drawing Sthanaka postures of Chandra Shekhara Murthi / Harihara Murthi
- ❖ Drawing Asana Murthi of Sukhanasa Murthi / Dakshina Murthi
- ❖ Developing drawings for various Bhangis such as Sama bhanga, Athibhanga Abhanga, Sukhasana, padmasana Lalitasna etc

Course Description:

To create drawings of Lord Shiva both in Sakala (image) and Nishkala (linga) form . These images and their constituent parts are drawn systematically in specified Thalakraama as per the rules prescribed in the ancient texts of Shilpa Shatra

Contents

120 Hrs

Five different Kinds of Shiva Lingas with Peethas

Uttama Dasha Tala (Purushamana) - Front, Side & Back

Stanaka Posture - Chandrashekara Murthy, Hariharadha Murthy

Asana Posture - Sukhasana Murthy, Dakshinamurthy.

Bhikshatana Murthy, Ardhanarishwara Murthy, Lingodhbhava Murthy.

Scope: Drawings helps to promote deeper knowledge on traditional art. The fundamental characteristics of symbolic representation, system of measurement, aesthetics etc are learnt.

Guideline: studying sculptures found in the temples and cave temples of Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element.

Learning Objectivities:

- ❖ Improve drawing skills
- ❖ Learn to draw images of Shiva and Shivalinga as per Thalamana krama.
- ❖ Creating images of parivara devata or subordinatdeities of Shiva.
- ❖ Drawing images in different postures according to thalamana and as per the description given in Dhyanashloka.

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
Making 3D models/Painting of Shivlinga with pitha in a chosen media (Stone/ Painting/ Metal/ Wood)	x	x					x	x	x	x	x	x			
Making 3D models/Painting of Various forms and attribures of Shiva as per Talamana krama	x	x					x	x	x	x	x	x			
Making 3D models/Painting of subsidiary dieties of Shiva	x	x					x	x	x	x	x	x			
Making 3D models/Painting of different postures such as Bhanga, abhanga, shayana etc.	x	x					x	x	x	x	x	x			

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 | Sri Kashyapa Shilpa Shastra (Uttara) – Dr. G. Jnananada |
|---|---|

References

2	Saligrama Shastra
3	Shri Brahmiya Chitrakarma Shastra
4	Vastu Sutra Upaniashad. The Essence of Form in Sacred Art - Boner-
5	Agamas such as Kamika, Karana, makuta, Atri Samhita, Marichi Vimanarchana Kalapam, Satvata Smhita, Kaumara Tantra, Padma Samhita etc.
6	Manasara – P.K.Acharya

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Pratima Lakshana-3 (Theory)	Semester	Third Semester
Course Code:	DSC-VA9	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	04
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 architectural, sculptural and painting styles of Shilpa shastra.
- ❖ Introduction to basic principles of Hindu Iconography such as Thalamana krama, concept of scale and proportion etc.
- ❖ Classification of pratimas such as Nishkala, sakala and kalakala.
- ❖ Learn various forms of Lord Shiva based on mythological stories and the underlying meaning of various forms (rupa), emotions (bhava), postures (bhangi) and weapons (aayudha) of Lord Shiva.

Course Description:

In this course, students are introduced to Nishkala, Sakala and Kalakal forma of Lord Shiva. Study of Shivalingas as classified in Agama Shastras. Emphasis will be on understanding hidden meaning and symbolism in Shilpa Shastra.

Contents

45 Hrs

Unit:1

Fundamental Principles of ShilpaShastra.

1. Classification of Pratima
2. Classification of Shivalinga.
3. Detail Study of Saligrama

Unit: 2

Lilavataras of Shiva with Dhyanaashloka. – Chandra Shekhara Murty, Pasupata Murty, Harihara Murty, Dakshina Murthy etc.

Unit: 3

Subordinate gods of Lord Shiva -Dwarapalas

Unit: 4

Subordinate gods of Lord Shiva -Veerabhadra & Nandi

Learning Objectivities:

- ❖ Rules to be followed in making Shivalinga and its constituent parts to specifies specifications.
- ❖ Studying various forms of Lord Shiva and drawing according to thalamana krama
- ❖ Insights into making and materials
- ❖ Detailed study with measurements of Head, Torso, Sleeves, legs and also Front and backside views in Uttama, madhyama and kanishta Dashathala.

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Fundamental principles of Shilpa Shastra	x	x					x	x	x	x					
To Understand the underlying meaning of various forms (rupa),emotions (bhava), postures (bhangi) and weapons (aayudha) of Lord Shiva.	x	x					x	x	x	x					
To study different tyoes of Shiva Linga	x	x					x	x	x	x					
Study puranic stories of Lord Shiva	x	x					x	x	x	x					
Learning dhyanashlokas of Lord Shiva.	x	x					x	x	x	x					

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

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	25%
Tests	15%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References

1	Sri Kashyapa Shilpa Shastra (Uttara) – Dr. G. Jnananada
2	Saligrama Shastra

References

3	Shri Brahmiya Chitrakarma Shastra
4	Vastu Sutra Upaniashad. The Essence of Form in Sacred Art - Boner-
5	Agamas such as Kamika, Karana, makuta, Atri Samhita, Marichi Vimanarchana Kalapam, Satvata Smhita, Kaumara Tantra, Padma Samhita etc.
6	Manasara – P.K.Acharya

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Temple styles of Karnataka (Theory)	Semester	Third Semester
Course Code:	OE -03	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60
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:

- ❖ Students can identify three main styles in Temple Architecture such as – Northern Nagara, Southern Dravida and Vesara or Karnata Dravid that is found in Karnataka and part of Maharashtra and Andhra Pradesh.
- ❖ Students can track the development of temple architecture in Karnataka during various dynasties that ruled Karnataka such as Chalukya, Rastrakuta, Hoysala, Vijayanagara etc.
- ❖ Students will know the difference between cave temples (Guhantara Devalaya) and structural temples (Nirmita Devalaya) built in Early Chalukyan and Rashtrakuta periods.
- ❖ Students will explore various sculptural media including clay and mixtures of clay, earthen elements, powders and water. Exercise with 2D and 3D forms.
- ❖ Students are able to identify distinct features of Karnata Dravida architectural style and its evolution as Hoysala architectural style developed from 6th century to 14th century.

Course Description:

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

Temples Styles of Karnataka is an open elective course offered by traditional Sculpture and Temple Architecture program in Bachelor of Visual Arts.

Contents	45 Hrs
1. To study different traditions of Temple Architecture – Northern Nagara, Southern Dravida & Karnata Dravida (Vesara).	
2. Fundamental principles of Indian Architecture	
3. Rock cut caves-structural temples	
4. Origin of Temple architecture in Karnataka – Badami, Pattadakal, Aihole	
5. Evolution of Temple Architecture during Rashtrakuta, Chalukyan (Kalyani) and Hoysal period.	

6. Development of Karnata Dravida or Vesara Temples in Karnataka.
7. Characteristics of Karnata Dravida (Vesara) Temple Architecture

Learning Objectivities:

- ❖ The main objective of this course is to help the students to recognise and appreciate the rich cultural heritage of Karnataka. This will help them to identify different architectural styles prevail in India such as Nagara, Dravida , Karnata Dravida, Phansan etc.
- ❖ Most of Kannadigas are not aware of the vast contribution of early rulers of Karantaka such as Chalukyas, rastrakutas, Hoysala in the field of Temple Architecture. Hence the origin and devolution of Karnata Dravida or Vesara architecture and its characteristic features are introduced in this course

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	25%
Tests	15%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%

Formative Assessment as per NEP guidelines are compulsory

References	
1	Shilpa Darsha – Dr.G.Jnanada
2	Temples of Karnataka by Dr.K.M.Suresh
3	Architecture with architecture. Later medieval temples of Karnataka,100-1300 AD by Gerard Foekema
4	Temple Architecture and Art of the Early Chalukyas. Badami, Mahakuta, Aihole Pattadakal by George Michell

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	PRAYOGIKA SHILPA -3(5) *3D Model/Paintings of Shiv Ling * 3D Model/ Painting of Shiva in Uttama Dasha tala *3D Model/ Painting of Veerabhadra/ Vrishabha	Stone/Painting/Metal/Wood	02 works
2	SHILPA SHASTRIYA REKHA CHITRA -3 (4) *Drawings of Shiv Ling *Drawings of Shiva in Uttama Dasha tala *Drawings of Veerabhadra/ Vrishabha	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	06 Works
3	All course digital works are Mandatory	Using any digital software	02 works
		Total Works	10

NOTE:

1. For the Internal Submission Students should submit **Minimum 10 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– TRADITIONAL SCULPTURE - **SHILA SHILPA/** **VARNA SHILPA/ LOHA SHILPA/ RATHA SHILPA**

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	Prayogika Shilpa – 4 (5)	180	-	75	75	150	5
02	Shilpa shatsriya Rekha Chitra -4 (4)	120	-	50	50	100	4
03	Pratima Lakshana 4 (3)	45	2 hours	40	Exam	100	3
					60		

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Prayogika Shilpa - 4 (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:

- ❖ Classification of Pratima or Icons.
- ❖ Understanding the concept of scale and measurement in Indian Traditional art.
- ❖ Understanding the meaning of various shlokas of various forms of Lord Shiva and transforming them into 3-dimensional form.
- ❖ Understanding the meaning of various expressions and postures in traditional art.
- ❖ Creating images in thalalmana krama – Uttama Dashatala, Madhyama dashathala & Kanishta Dashathala.
- ❖ Increase patience and philosophical values through art.

Course Description:

To create 3D models of Lord Shiva both in Sakala (image) and Nishkala (linga) form . These images and their constituent parts are drawn systematically in specified Thalakraama as per the rules prescribed in the ancient texts of Shilpa Shatra.

Once the students develop the knowledge of image-creation, he/she can develop a model in the chosen material such as stone/ painting/ metal/ wood using relevant tool

Contents

180 Hrs

1. Creating 3D models/ Painting of Vaishnava icons as per thalamana krama in chosen material.
2. Learning to make 3D models/ painting of image of Vyuha Murthies Tala mana (Purushamana) - Front, Side & Back
3. Creating 3D models/paintings of Chaturvimshati Murties
4. Creating 3D models/paintings of Dashavatahra
5. Creating 3D models/paintings of Subsidiary dieties.

Guidelines: Temple visits must be encouraged. Iconagraphy found in the temples of Hoysala and

Chalukyan style can be compared

Learning Objectivities:

- ❖ Learn to handle the chosen material to create images (stone/ painting/ metal/ wood)
- ❖ To create images of Shiva and Shivalinga as per Thalamana krama.
- ❖ Creating images of parivara devata or subordinate deities of Shiva.
- ❖ Creating images as the description given in Dhyanashloka.
- ❖ Learn-Work Model -is introduced to help students to apply their theoretical knowledge in the fieldwork. (Continuous theory and practical classes are conducted in Gurukul for 15 to 20 days a month and remaining days students work under expert Shilpi's)

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
Making 3D models/Painting of Shivlinga with pitha in a selected material (Stone/ Painting/ Metal/ Wood)	x	x					x	x	x	x	x	x			
Making 3D models/Painting of one of the Dashavatara Murties in selected material (Stone/ Painting/ Metal/ Wood)	x	x					x	x	x	x	x	x			
Making 3D models/Painting of one of the Vyuha murtis in selected material (Stone/ Painting/ Metal/ Wood)	x	x					x	x	x	x	x	x			
Making 3D models/Painting of one of the chaturvimshati Murties	x	x					x	x	x	x	x	x			
Making 3D models/Painting of Subordinate dieties in a chosen material (Stone/ Painting/ Metal/ Wood)	x	x					x	x	x	x	x	x			

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	Brahmoiya Chitrakarma Shastra by Dr.G.Jnanananda
2	Kashyapa Shilpa Shastra by Dr.G.Jnanananda
3	Pancharatra Agama
4	Vaikhanasa Agama

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Shilpa Shastriya Rekha Chitra - 4 (Practical)	Semester	Third 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:

- ❖ Classification of Vaishnava Pratima or Icons.
- ❖ Understanding the concept of scale and measurement in Indian Traditional art.
- ❖ Understanding the meaning of shlokas of various forms of Lord Vishnu and transforming them into pictorial form.
- ❖ Understanding the meaning of various bhava and postures of Vaishnava images.
- ❖ Drawing images in thalalmana krama – Vyuha Murtis, Chaturvimshati Murtis

Course Description:

To create drawings of Vaishnava Pratimas with rufwrwnc to Vaishnava. These images and their constituent parts are drawn systematically in specified Thalakraama as per the rules prescribed in the ancient texts of Shilpa Shatra

Contents

120 Hrs

Drawing Vaishnava icons as per thalamana krama

Drawings of Vyuha Murthies Tala mana (Purushamana) - Front, Side & Back

Drawings Chaturvimshati Murties

Drawings of Dashavaatara Murties

Learning Objectivities:

- ❖ Improve drawing skills
- ❖ Learn to draw images of Shiva and Shivalinga as per Thalamana krama.
- ❖ Creating images of parivara devata or subordinatdeities of Shiva.
- ❖ Drawing images in different postures according to thalamana and as per the description given in Dhyanaashloka.

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
Drawing different types of Vaishnava icons	x	x					x	x	x	x					
Drawing Various forms and attributes of Vishnu as per Talamana krama	x	x					x	x	x	x					
Drawing subsidiary Vyuhamurtis	x	x					x	x	x	x					
Drawing different postures Chaturvimshati Murties	x	x					x	x	x	x					
Drawing different types of Shivalingas	x	x					x	x	x	x					

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	Brahmoiya Chitrakarma Shastra by Dr.G.Jnanananda
2	Kashyapa Shilpa Shastra by Dr.G.Jnanananda
3	Pancharatra Agama
4	Vaikhanasa Agama

Model Curriculum

Program Name	BVA in Traditional Sculpture - Shila Shilpa/ Varna Shilpa/ Loha Shilpa/ Ratha Shilpa		
Course Title	Pratima Lakshana-4 (Theory)	Semester	Third Semester
Course Code:	DSC-VA12	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	04
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 architectural, sculptural and painting styles of Shilpa shastra.
- ❖ Introduction to basic principles of Hindu Iconography such as Thalamana krama, concept of scale and proportion etc.
- ❖ Classification of Vaishnava pratimas.
- ❖ Learn various forms of Lord Vishnu based on mythological stories and the underlying meaning of various forms (rupa), emotions (bhava), postures (bhangi) and weapons (aayudha) of Lord Shiva.

Course Description:

In this course, students are introduced Vaishnava Pratimas. Study of Vaishnava Pratimas with reference to Vaishnava Samhitas. Emphasis will be on understanding hidden meaning and symbolism in Shilpa Shastra.

Contents	45 Hrs
Unit:1	
1. Form and attributes of Adimurthy 2. Form and attributes of Vyuha Murthies.	
Unit: 2	
Study of Chaturvimshati Murties	
Unit: 3	
Dashavatara Murties of Lord Vishnu	
Unit: 4	
Subordinate dieties of Vishnu	

Learning Objectivities:

- ❖ Rules to be followed in making Vaishnava Pratimas and its attributes.
- ❖ Studying various forms of Vishnu such as Vyuha Murtis, Chaurvimshati Murties, Dashavathara murtis and drawing according to thalamana krama
- ❖ Detailed study with measurements of Head, Torso, Sleeves, legs and also Front and backside views in Uttama, madhyama and kanishta Dashathala.

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Fundamental principles of Shilpa Shastra	x	x					x	x	x	x	x	x			
To Understand the underlying meaning of various forms (rupa),emotions (bhava), postures (bhangi) and weapons (aayudha) of Lord Shiva.	x	x					x	x	x	x	x	x			
To study different tyoes of Shiva Linga	x	x					x	x	x	x	x	x			
Study puranic stories of Lord Shiva	x	x					x	x	x	x	x	x			
Learning dhyanashlokas of Lord Shiva.	x	x					x	x	x	x	x	x			

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

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	25%
Tests	15%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References

1	Brahmoiya Chitrakarma Shastra by Dr.G.Jnanananda
2	Kashyapa Shilpa Shastra by Dr.G.Jnanananda
3	Pancharatra Agama

References

4	Vaikhanasa Agama
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PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	PRAYOGIKA SHILPA -4(5) Image of Lord Vishnu	Stone/Painting/Metal/Wood	02 works
2	SHILPA SHASTRIYA REKHA CHITRA -4 (4) Various images of Lord Vishnu in Thalamana krama	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	06 Works
3	All course digital works are Mandatory	Using any digital software	02 works
		Total Works	10

NOTE:

1. For the Internal Submission Students should submit **Minimum 10 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)

III SEMESTER– TEMPLE ARCHITECTURE - **STRUCTURE** / **GOPURA SHILPA**

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	Studio Practice - 1(5)	180	-	75	75	150	5
02	Architectural Drawing -1(4)	120	-	50	50	100	4
03	Prasada Lakshana - 1 (3)	45	2 hours	40	Exam	100	3
					60		
OPEN ELECTIVE - OE							
04	Temple styles of Karnataka (3)	45	2 hours	40	Exam	100	3
					60		
OE Paper is to be offered for the Students other than BVA.							

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Studio Practice - 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:

- ❖ Identify different parts of Temple.
- ❖ Understanding the concept of scale and measurement in Indian Traditional art.
- ❖ Understanding the meaning of various shlokas Vastu Shastra and transforming them into 3-dimensional forms.
- ❖ Making 3dimensional Models of Upapita and Adhistana as per the specifications given in Shilpa Shastra texts.

Course Description:

Traditional methods of finding direction by Shanku Sthapane, soil testing is taught. In practical classes. 3D models of Upapita and Adhistana are curved in given materials (stone/ wood/POP/Brick) as per the specifications of Shilpa Shastra.

Contents

180 Hrs

1. Making 3dimensional models of Yjna Mantapa and Yajna Kunda in different shapes of equal area.
2. Making 3dimensional models of Upapita and Adhistana.

Guidelines: Temple visits must be encouraged.

Learning Objectivities:

- ❖ Learn to handle chosen material (stone/ POP/ wood)
- ❖ Making 3dimensional Models Yjna Mantapa and Yajna Kunda in different shapes of equal area.
- ❖ Making 3Dimensional models of Upapita and Adhistana with decoration in a givenMateriall .
- ❖ Creating images as the description given in Dhyanashloka.
- ❖ Learn-Work Model -is introduced to help students to apply their theoretical knowledge in the fieldwork. (Continuous theory and practical classes are conducted in Gurukul for 15 to 20 days a month and remaining days students work under expert Shilpi's)

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
Traditional methods of finding direction by Shanku Sthapane, soil testing are taught. In practical classes.	x	x					x	x	x	x	x	x			
Making 3D models of Adhistana and Upapita	x	x					x	x	x	x	x	x			

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	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Prasada lakshanam
3	Devalaya Vastu by M.Prabhakar
4	Glimpses of Indian Engineering and Technology by R.P. Kulkarni

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Architectural Drawing 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:

- ❖ Draw different types of YjnaKundas and Yjna Mantaps as per the specifications given in Kashyapa Shilpa Shastra.
- ❖ Temple plans are drawn by calculating Ayadi Ganita and proportional measurements.
- ❖ Calculate the height and projection of plinth based on the width of the temple (Manasutra).

Course Description:

Identify different parts of the temple and equate them with the limbs of God.

Determining the basic dimension of the structure called Manasutra by Ayadi Ganita and drawing plan of the temple. Designing and drawing Upapita and Adhistana. and with suitable decorative carvings.

Contents

120 Hrs

1. Drawing different types of Yajna Kunda.
2. Drawing Yajna Mantapa as per the specifications given in the Kashyapa Shilpa Shastra.
3. Drawing plan of a Temple by calculating the length-width-height ratio.
4. Drawing different types of Upapita
5. Drawing different types of Adhistana

Scope: Drawings helps to promote deeper knowledge on traditional art. The fundamental characteristics of symbolic representation, system of measurement, aesthetics etc are learnt.

Guideline: studying sculptures found in the temples and cave temples of Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element.

Learning Objectivities:

- ❖ Improve drawing skills

- ❖ Drawing Yajna Mantapa and Yajna Kunda.
- ❖ Drawing Temple plan and plinth

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
Drawing different types of Yajna Kunda & Yajna Mantapa.	x	x					x	x	x	x	x	x			
Drawing a temple plan	x	x					x	x	x	x	x	x			
Drawing Upapita	x	x					x	x	x	x	x	x			
Drawing Adhistana	x	x					x	x	x	x	x	x			

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	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Mansara By P.K.Acharaya
3	Devalaya Vastu by M.Prabhakar
4	Bharatha Khandada devalayagalu by Vidwan Asuri Shrinivasa Ayengar & Vidwan Tirupati Shrinivasa Aiyengar
5	Alaya Darshana By Dr. G. Jnanananda
6	Prasada lakshanam
7	Glimpses of Indian Engineering and Technology by R.P. Kulkarni antrasamuchchaya

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Prasada Lakshana 1(Practical)	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:

- ❖ In this course, students are introduced to fundamental principles of temple architecture, different parts of temple structures and their nomenclature.
- ❖ Students are able to deduce the proportional measurements of temple parts as described in Shilpa Shastras.

Course Description:

Symbolic representation of Temple as the physical body of Parama Purusha and the proportional measurements of different parts of the Temple as his limbs. Origin of Temple Architecture from Yajna Vedis.

Methods of determining the dimension for the sacred structure through Ayadi ganita

Traditional techniques of finding North, Testing Soil, levelling and laying a foundation are taught.

Calculating proportional measurements of different parts of the Temple and drawing plan and Elevation.

Contents

45 Hrs

Unit: 1

Fundamental Principles of Shilpa Shastra.

01. Form & Meaning of temple

02. Measurement in Shilpa Shastra

03. Ayadi Ganita Calculations

Unit: 2

04 Definition and Application of Vastu Purusha Mandalas

05 Bhoomi pariksha

Unit: 3

06 Shankhu Sthapane

07 Bunadi Lakshana

Unit: 4

08 Upapita Lakshana

09 Bunadi lakshana

Learning Objectivities:

- ❖ Identify different parts of Temple.
- ❖ Origin of Temple Architecture from Yajna Vedis
- ❖ Construction of yajna Vedis and different types of Yajna Vedis.
- ❖ Understanding the concept of scale and measurement in Indian Traditional art.
- ❖ Understanding the meaning of various shlokas Vastu Shastra and transforming them into 3-dimensional forms.
- ❖ Use of Ayadi Ganita in temple Architecture and Calculations of Ayadi ganita.
- ❖ Importance of Vastupurusha Mandala.
- ❖ Traditional methods of finding North (Shankhu Stapane) testing soil (Bhupariksha) and laying foundation (Bunadi lakshana)
- ❖ Calculating Height and width ratio and various parts of the Temple
- ❖ Learning of different types of Upapita and Adhithana.

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
Fundamental principles of Shilpa Shastra	x	x					x	x	x	x					
To Understand the symbolic meaning Girbhagriha	x	x					x	x	x	x					
To study various parts of temple and its proportion	x	x					x	x	x	x					
Origin of Temple Architecture from Vedic alters	x	x					x	x	x	x					
Designing of Upapita and Adhithana	x	x					x	x	x	x					

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	10%
Tests	20%

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

References	
1	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Mansara By P.K.Acharaya
3	Devalaya Vastu by M.Prabhakar
4	Bharatha Khandada devalayagalu by Vidwan Asuri Shrinivasa Ayengar & Vidwan Tirupati Shrinivasa Aiyengar
5	Alaya Darshana By Dr. G. Jnanananda
6	Prasada lakshanam
7	Glimpses of Indian Engineering and Technology by R.P. Kulkarni
8	Tantrasamuchchaya

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Temple styles of Karnataka (Theory)	Semester	Third Semester
Course Code:	OE -03	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60
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:

- ❖ Students can identify three main styles in Temple Architecture such as – Northern Nagara, Southern Dravida and Vesara or Karnata Dravid that is found in Karnataka and part of Maharashtra and Andhra Pradesh.
- ❖ Students can track the development of temple architecture in Karnataka during various dynasties that ruled Karnataka such as Chalukya, Rastrakuta, Hoysala, Vijayanagara etc.
- ❖ Students will know the difference between cave temples (Guhantara Devalaya) and structural temples (Nirmita Devalaya) built in Early Chalukyan and Rashtrakuta periods.
- ❖ Students will explore various sculptural media including clay and mixtures of clay, earthen elements, powders, and water. Exercise with 2D and 3D forms.
- ❖ Students are able to identify distinct features of Karnata Dravida architectural style and its evolution as Hoysala architectural style developed from 6th century to 14th century.

Course Description:

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

Temples Styles of Karnataka is an open elective course offered by traditional Sculpture and Temple Architecture program in Bachelor of Visual Arts.

Contents	45 Hrs
<ol style="list-style-type: none"> 1. To study different traditions of Temple Architecture – Northern Naagara, Southern Dravida & Karnata Dravida (Vesara). 2. Fundamental principles of Indian Architecture 3. Rock cut caves-structural temples 4. Origin of Temple architecture in Karnataka – Badami, Pattadakal, Aihole 5. Evolution of Temple Architecture during Rashtrakuta, Chalukyan (Kalyani) and Hoysal period. 	

<ol style="list-style-type: none"> 6. Development of Karnata Dravida or Vesara Temples in Karnataka. 7. Characteristics of Karnata Dravida (Vesara) Temple Architecture

Learning Objectivities:

- ❖ The main objective of this course is to help the students to recognise and appreciate the rich cultural heritage of Karnataka. This will help them to identify different architectural styles prevail in India such as Nagara, Dravida , Karnata Dravida, Phansan etc.
- ❖ Most of Kannadigas are not aware of the vast contribution of early rulers of Karantaka such as Chalukyas, rastrakutas, Hoysala in the field of Temple Architecture. Hence the origin and devolution of Karnata Dravida or Vesara architecture and its characteristic features are introduced in this course

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

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Theory Assignments	25%
Tests	15%
Composition related activities like, Quiz, seminar, Team activities	10%
Total	50%

Formative Assessment as per NEP guidelines are compulsory

References	
1	Shilpa Darsha – Dr.G.Jnanada
2	Temples of Karnataka by Dr.K.M.Suresh
3	Architecture with architecture. Later medieval temples of Karnataka,100-1300 AD by Gerard Foekema
4	Temple Architecture and Art of the Early Chalukyas. Badami, Mahakuta, Aihole Pattadakal by George Michell

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	STUDIO PRACTICE -1(5) *Yjna Mantapa *Upapita *Adhistana	POP/Wood/Stone/Brick	02 works
2	Architectural Drawing -1 (4) *Drawing of Yajna / Mantapa *Temple plan *Upapita *Adhistana	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	06 Works
3	All course digital works are Mandatory	Using any digital software	02 works
		Total Works	10

NOTE:

1. For the Internal Submission Students should submit **Minimum 10 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– TEMPLE ARCHITECTURE - **STRUCTURE** / **GOPURA SHILPA**

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	Studio Practice - 2(5)	180	-	75	75	150	5
02	Architectural Drawing -2(4)	120	-	50	50	100	4
03	Prasada Lakshana - 2 (3)	45	2 hours	40	Exam	100	3
					60		

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Studio Practice - 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:

- ❖ Identify various decorative components of wall (Jhanga) such as Sthambha, Pnjara, Devakosta, Vritaspatita etc
- ❖ Designing temple wall with these components.
- ❖ Comparing the architectural pattern of walls in different temple styles of Nagara, dravida and Karnata Dravida (Vesara)

Course Description:

Calculating Temple height based on its width.

Designing of Temple upto roof level and decorating it with various architectural elements.

Datil study of Kudya stambha, panjara, devakoshta, Vrittaspatita etc

Detail study of Somasutra, Door frame.

Contents

180 Hrs

1. Detailed study of different types of Stambha through 3D model
2. Detailed study of Panjara, devakosta, Vrittaspatita through 3D model
3. Detailed study of Door Frame and Somasutra. through 3D model
4. Detailed study of roof/ Chadya through 3D model

Guidelines: Temple visits must be encouraged. Architectural decoration found in the temples of Hoysala and Chalukyan style can be compared.

Learning Objectivities:

- ❖ Calculating Temple height based on its width.
- ❖ Designing of Temple upto roof level and decorating it with various architectural elements.

- ❖ Detailing of Kudya stambha, panjara, devakoshta, Vrittaspatita etc
- ❖ Detailing of Somasutra, Door frame .

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
Making 3d model of Temple elevation upto roof level	x	x					x	x	x	x	x	x			
Detail study of architectural components in the wall	x	x					x	x	x	x	x	x			

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	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Mansara By P.K.Acharaya
3	Devalaya Vastu by M.Prabhakar
4	Bharatha Khandada devalayagalu by Vidwan Asuri Shrinivasa Ayengar & Vidwan Tirupati Shrinivasa Aiyengar
5	Alaya Darshana By Dr. G. Jnanananda
6	Prasada lakshanam
7	Glimpses of Indian Engineering and Technology by R.P. Kulkarni

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Architectural Drawing 2 (Practical)	Semester	Fourth 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:

- ❖ Design and draw a detail plan of the temple and corresponding front and side views with all the architectural components

Course Description:

Detailed drawing of various decorative components of the wall (Jhanga) such as Sthambha, Pnjara, Devakosta, Vritaspatita etc

Drawing Temple elevation upto roof level.

Contents

120 Hrs

1. Detailed drawing of different types of Stambha
2. Detailed drawing of Panjara, devakosta, Vrittaspatita
3. Detailed drawing of Door Frame and Somasutra.
4. Detailed drawing of roof/ Chadya.

Learning Objectivities:

- ❖ Calculating Temple height based on its width.
- ❖ Designing of Temple upto roof level and decorating it with various architectural elements.
- ❖ Detailing of Kudya stambha, panjara, devakoshta, Vrittaspatita etc
- ❖ Detailing of Somasutra, Door frame.

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
Drawing Temple elevation upto roof level	x	x					x	x	x	x					

	Program Outcomes (POs)
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Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Detail study of architectural components upto Roof Level	x	x					x	x	x	x					
Drawing various architectural elements in detail	x	x					x	x	x	x					

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	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Mansara By P.K.Acharaya
3	Devalaya Vastu by M.Prabhakar
4	Bharatha Khandada devalayagalu by Vidwan Asuri Shrinivasa Ayengar & Vidwan Tirupati Shrinivasa Aiyengar
5	Alaya Darshana By Dr. G. Jnanananda
6	Prasada lakshanam
7	Glimpses of Indian Engineering and Technology by R.P. Kulkarni
8	Tantrasamuchchaya

Model Curriculum

Program Name	BVA in Temple Architecture - Structure / Gopura Shilpa		
Course Title	Prasada Lakshana 2(Practical)	Semester	Fourth 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:

- ❖ Identify various decorative components of wall (Jhanga) such as Sthambha, Pnjara, Devakosta, Vritaspatita etc
- ❖ Designing temple wall with these components.
- ❖ Comparing the architectural pattern of walls in different temple styles of Nagara, dravida and Karnata Dravida (Vesara)

Course Description:

Calculating Temple height based on its width.

Designing of Temple upto roof level and decorating it with various architectural elements.

Datil study of Kudya stambha, panjara, devakoshta, Vrittaspatita etc

Detail study of Somasutra, Door frame.

Contents

45 Hrs

Unit: 1

1. Pada Lakshana
2. Nala Lakshana

Unit: 2

3. Detail study of Devakosta
4. Detail study of Pnjara & Vritta sphaatita

Unit: 3

5. Dwara lakhana

Unit: 4

6. Drawing Temple elevation with all the above architectural elements

Learning Objectivities:

- ❖ Detail Study of various components of temple wall
- ❖ Calculating measurements for Kudya stambha, Pnajara, Devakosta, Vrittaspaita with textual refernce.

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
Designing and Decorating Temple wall	x	x					x	x	x	x	x	x			
Studying each component in detail	x	x					x	x	x	x	x	x			
Comparing wall decoration in different architectural style	x	x					x	x	x	x	x	x			

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery 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	Sri Kashyapa Shilpa Shastra (Purvardha) – Dr. G. Jnananada
2	Mansara By P.K.Acharaya
3	Devalaya Vastu by M.Prabhakar
4	Bharatha Khandada devalayagalu by Vidwan Asuri Shrinivasa Ayengar & Vidwan Tirupati Shrinivasa Aiyengar
5	Alaya Darshana By Dr. G. Jnanananda
6	Prasada lakshanam
7	Glimpses of Indian Engineering and Technology by R.P. Kulkarni
8	Tantrasamuchchaya

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	STUDIO PRACTICE 2 (5) *Devakosta/ Panjara, *Vrittaspata / Kumbhalataha *Door Frame	POP/Wood/Stone/Brick	02 works
2	Architectural Drawing 2 (4) *Devakosta/ Panjara, *Vrittaspata / Kumbhalataha *Door Frame	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic/ Digital media.	06 Works
3	All course digital works are Mandatory	Using any digital software	02 works
		Total Works	10

NOTE:

1. For the Internal Submission Students should submit **Minimum 10 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 QUESTION PAPER

BVA-VISUAL ART: ALL SEMESTER THEORY PAPER EXAMINATIONS

Instructions to the Question Paper setters:

1. Kindly choose questions from all the units & Chapters of the syllabus given
2. Make sure the words and sentences are properly framed and the clarity of the question written is clearly understandable by the student
3. Give equal weightage to all the Chapter while framing the question
4. Do not frame the questions on subject area which is not included in the syllabus.
5. Frame the questions in such a way that, the questions shall be answerable in the given Examination duration.
6. Use the words such as; Define, Explain with suitable example, discuss briefly about, Justify, write a brief note etc., when it is necessary in question
7. Do not frame double question in a single question like;

What is? Who? For questions below 3 marks

8. Observe the below model question paper. It is only a Model question paper. You can modify the type of questions as per the subject you are supposed to set a Question paper, without deviating too much from the distribution and weightage of the marks

Model Question Paper (Theory)

Institute / University Name			
Programme	BVA in XXX	Month/Year	OCTOBER-2022
Course Code:		Course Title:	
Duration of Exam	2 Hours	Max Marks	60 Marks
Instruction:	Answer all the sections		

Section-A

Give short answer for Any Ten Question. (Each question carries 2 marks)	(10X02 =20)

Section-B

Define /Write Short Answers to Any Four of the following questions given below	(4X5=20)
a). b). c). d). e). f).	

Section-C

Write a brief essay on Any Two question given below	(2X10=20)
i. ii. iii.	