



Bangalore University

# Bangalore University

## BVA – Visual Arts & Design Courses

Under NEP Curriculum

# **BACHELOR OF VISUAL ARTS- BVA**

## **Model Curriculum**

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

**Discipline Core: Visual arts**

**Total Credits for the Program: 187**

**Starting year of implementation: 2021-22**

### **Program Outcomes:**

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

**(Refer to literature on outcomebased education (OBE) for details on Program Outcomes)**

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

### **Assessment:**

**Weightage for assessments (in percentage)**

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

Semster	Title /Name ofthe course	Program outcomes that the course addresses (not more than 3 per course)	Pre-requisite course(s)	Pedagogy	Assessments
1	Foundation in Visual Arts	<p><b>1.Observational Drawings:</b> The objective of this is to build a sensitive coordination between eyes, hands, seeing, touchingetc. Introduction to rendering skills and techniques.</p> <p><b>2.BasicDesign:</b>Techni cal aspects of design and construction Introduction to tools and methodology to produce a work of art. Calligraphyis introduced.</p> <p><b>3.Art history</b> Introduction to Indian art. It will make aware of one’s inheritances, growth of regional, national and international art practices. Holistically building an understanding of Art as a reflection of society at the core.</p>	<p>1Aptitude in drawing and rendering</p> <p>2Langu age ability</p>	<p>1Studio practice</p> <p>2Lecturer</p> <p>3Demonstration/</p>	<p>Continuous assessment + Semester end Jury/Viva</p>

2	Foundation In Visual Arts	<p><b>1. Observational Drawing:</b> helps to promote deeper and keener observations along with rendering skills It is largely to develop finer perception. It is the initial step in understanding the intricacy of visual languages Aims to build visual vocabulary.</p> <p><b>2 Basic Design</b> Involvement of technical abilities like: touch, construct, build, tear and paste, assemble, help to relate to the multiple materials and media. Soft skills help them understand technology as a media.</p> <p><b>3 Art History</b> Brief introduction to the art forms of World Art from Pre-Historic time to Contemporary, focused on Europe. All of the above will gradually help them choose their specializations/preferences</p>		<p>1Studio practice 2Lecturer 3Demonstration/</p>	<p>Continuous assessment +Semester end Jury/Viva</p>

3	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	<b>Introduction to the chosen specialization</b> The outcome of this learning will introduce various materials, media and techniques along with basics of the fundamental elements of the specific field and the Visual arts in general	Passing 2sem Aptitude in the chosen specialization	1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
4	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	<b>Exploration of the various possibilities-material, techniques and visual language as a media of expression in the chosen field of specialization.</b> In the technical application courses the use of various tools and techniques will be learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
5.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Understanding of the different types of art schools, techniques that existed in the past including Folk and tribal art. <b>This is to involve the students to value the inheritance which is the intrinsic of Indian art.</b> Exploring newer material, subjects and applications is learnt.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva

6.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	<b>Widening of the art language with its practical application be it personal or public.</b> This could be by introducing many applications like mural painting, public art, monumental sculpture, Techniques of fine art photography etc.		1Studio practice 2Lecturer 3Demonstration/ Critique	Continuous assessment + Semester end Jury/Viva
7.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice, To emphasize on individual language in the chosen specialization. Project: From basic designing to final execution of the project inclusive of writing content, application and proposals. Finally to be able express and communicate using various elements of their chosen field.		1Studio practice 2Lecturer 3Demonstration/ Critique/out door studies	Continuous assessment + Semester end Jury/Viva
8.	Visual Arts Painting Printmaking Sculpture Applied Art Art History etc.	Research Specific practice To emphasize on individual language in the chosen specialization Dissertation: Survey Documentation Data collection, Research and the presentation of the findings. Preparation to step		1Studio practice 2Lecturer 3Demonstration/ Critique/out door studies	Continuous assessment + Semester end Jury/Viva

		into the field professionally.			
--	--	--------------------------------	--	--	--

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

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

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



# Curriculum Structure for the Undergraduate Degree Program

## BVA

**Total Credits for the Program: 187**

**Starting year of implementation: 2021-22**

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

### **Program Articulation Matrix:**

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

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

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

## BVA Semester 1

Course Title: <b>Observational Drawing I</b>	
Total Contact Hours: 192	Course Credits:6
Formative Assessment Marks: 100	Duration of ESA/Exam: Jury & viva
Model Syllabus Authors: Members of the NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 150

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

### Course Outcomes (COs):

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

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

1. It will bring in keen observation and grasping abilities. It aims to develop an understanding to transfer tactile and visual perception on to linear format.
2. It will equip them with rendering skills and hand grip is learnt.
3. Course also provides opportunity to learn from the interdisciplinary domains
4. This course allows students to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and representational skills.

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

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

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

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

Course 1 Observational Drawings		Course 2 Basic Design		Course 3 History of Art	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory credits	Number of Lecture hours/semester
6	192	6	192	3	48

outcome addresses a particular program outcome.

**Title of the Course: BVA Semester I**

Content of Course 1 Observational Drawing -I	192Hrs
<b>Unit –1 Drawing</b>	60/64
<b>Chapter No. 1</b> sketches to drawing of human forms, animals in movement, simple portrait studies along with	
<b>Chapter No. 2</b> Detailed studies from organic and inorganic forms	
<b>Chapter No. 3</b> drawing of architectural structures, machinery, day-to-day utilities etc.	
<b>Unit –2 Nature Study</b>	60/64
<b>Chapter No. 4.</b> Studies in details and simplification, study of plants its details for Ex. grass, flowers, fruits on the plants.	
<b>Chapter No. 5.</b> Line drawing to mass drawings to develop an understanding of light & shade, character of nature and the like are to be done with the study of Trees.	
<b>Chapter No. 6.</b> Some studies in landscapes. (Pen & ink, Poster colors, Pencil, water color, charcoal, pastel) The basics of color are introduced.	
<b>Unit –3 Still life</b>	60/64
<b>Chapter No. 7</b> Study of objects placed formally. Mono colors in various media	
<b>Chapter No. 8.</b> Study of objects from natural settings like the classroom corner, study table, store room etc	
<b>Chapter No. 9.</b> Multicolor studies of objects to understanding of composition, color and its properties, shape, form, contrast so forth.	

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

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

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 2 -Basic Design -I	192Hrs
<b>Unit –1 Clay Modeling 3D</b>	60/64
<b>Chapter No. 1</b> Explore the nature of form, geometric shapes, by using various materials like the Paper, board, etc. Introduction to the use of simple tools and techniques will be carried out.	
<b>Chapter No. 2</b> Mass, organic and inorganic forms by using clay, thermocol, soap, wire,	
<b>Chapter No. 3</b> Construction of simple forms in reference to nature. POP is introduced	
<b>Unit –2 Printing</b>	60/64
<b>Chapter No. 4.</b> Printing in fine arts is primary understanding of repetitive patterns, which are commonly used in creating effective printing images.	
<b>Chapter No. 5.</b> Impressions with the help of easily available materials like leaves, vegetables, wood, etc. Stencil cuts are also part of the study.	
<b>Chapter No. 6.</b> Study of Relief Printing (Wood/Lino) will be done while composing simple figurative forms. Creating repetitive printing patterns	
<b>Unit –3 Calligraphy</b>	60/64
<b>Chapter No. 7</b> Simple calligraphic strokes in pencil to understand principles of spacing Introduction to types of pencils	
<b>Chapter No. 8.</b> The layout and basic construction of letter and forms are practiced. Ink is introduced.	
<b>Chapter No. 9.</b> Different characters and fonts are practiced. Multi color is practiced.	

**Pedagogy Lecture presentations, Demonstrations, Assignment based learning**

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

Date

Course Coordinator

Subject Committee Chairperson

<b>Content of Course 3 – History of Art</b>	<b>48Hrs</b>
<b>Unit –1 History of Indian Genre</b>	15/16
<b>Chapter No. 1</b> Pre-historic Art in India : Introduction to Bhimbetka and related sites	
<b>Chapter No. 2</b> Beginning of Civilization: Indus-Valley Culture-Harappa, Mohenjo-Daro, Lothal etc	
<b>Chapter No. 3</b> Development of Early Buddhism and Symbolic depictions of the Buddha.	
<b>Unit –2 Buddhist /Hindu Art &amp; Architecture</b>	15/16
<b>Chapter No. 4.</b> Development of Buddhist Sculpture and Stupa, Rock Cut Architecture, Murals at Ajanta.	
<b>Chapter No. 5.</b> Foundations of the Hindu Art and Architecture: Gupta and related periods from 300CE	
<b>Chapter No. 6.</b> Introduction to Regional Schools: Chalukya, Pallava, Rashtrakuta, Chola Temples and Bronzes, Hoysala, Khajuraho, Odisha, Gujarat Schools.	
<b>Unit –3 Painting schools</b>	15/16
<b>Chapter No. 7</b> Introduction to origin and development of miniature school-Manuscripts, Rajsthani and Mughal Traditions	
<b>Chapter No. 8.</b> South Indian traditions: Vijayanagar School and Mysore-Tanjore paintings	
<b>Chapter No. 9.</b> Introduction to Colonial Art.	

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

Course 4 Observational Drawings-II		Course 5 Basic Design -II		Course 6 History of Art	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory credits	Number of Lecture hours/semester
6	192	6	192	3	48

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

Date

Course Coordinator

Subject Committee Chairperson

Title of the Course: BVA Semester II

Content of Course 1 Observational Drawing -II	192Hrs
<b>Unit –1 Drawing</b>	60/64
<b>Chapter No.1</b> Exercises of drawing human figures in groups, organic forms/landscapes.	
<b>Chapter No. 2</b> Drawings of machineries and of floral designs from Indian paintings. It may be exercises in detail	
<b>Chapter No. 3.</b> Study from Indian classical sculptures- like jewellery and design.	
<b>Unit –2 Pictorial Composition</b>	60/64
<b>Chapter No. 4.</b> Execute simple exercises in Collages to understand visual elements-balance, contrast, color balance, perspective, rhythm, movement etc	
<b>Chapter No. 5.</b> To create simple compositions to simple jataka/Panchatantra	

narratives Use of different but naturally available colors. <b>Chapter No. 6.</b> Paintings are to be executed with simple subjects from the surroundings Use of poster colors, Watercolors and Acrylic colors etc	
<b>Unit –3 Portraiture</b>	60/64
<b>Chapter No. 7</b> Study specifically related to the ‘head’ which would mean the observation of head in different angles. Pencil drawings	
<b>Chapter No. 8.</b> Studies of the sitter to understand proportion, structure, expression in color- Poster colors water colors	
<b>Chapter No. 9.</b> Study of self-portraits, of the family & friends in simple drawing can be done. A visual collection of different portraits in different media can be encouraged.	

**Pedagogy Lecture presentations, Demonstrations, Assignment based learning**

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

Date

Course Coordinator

Subject Committee Chairperson

<b>Content of Course 2 -Basic Design -II</b>	<b>192 Hrs</b>
<b>Unit –1 Clay Modelling</b>	60/64
<b>Chapter No. 1</b> Sketches to make 2D and 3D sculptures	
<b>Chapter No. 2</b> Building the armature to make permanent sculpture.	
<b>Chapter No. 3.</b> Molding and casting in plaster	

<b>Unit –2 Soft Skills</b>	60/64
<p><b>Chapter No. 4.</b> Students will learn to use the tools and techniques of digital painting produce artwork with applications to the various fields</p> <p><b>Chapter No. 5.</b> drawing skills and the traditional drawing concepts of basic composition, using shadow and highlight to create the illusion of volume, and the use atmospheric and linear perspective to create the illusion space</p> <p><b>Chapter No. 6.</b> A comprehensive course on digital computer painting techniques. Using of computer drawing software. The basics of digital painting software.</p> <p>Create solid sketches, Color, shade and highlight</p>	
<b>Unit –3 Typography</b>	60/64
<p><b>Chapter No. 7</b> Basic Typography construction of basic letter forms– Type Terminology &amp; design color, optical and mechanical spacing with type or letter form for visual message type specification for design. Hand drawn rough visuals, using various instruments along with basic design software tools of computer.</p> <p><b>Chapter No. 8</b> In-depth understanding of design elements such as typography, color layout, image and symbol/logo/icon, will be explored.</p> <p><b>Chapter No. 9</b> Understandings of conceptualizing and designing corporate identity, other communication materials.</p>	

**Pedagogy Lecture presentations, Demonstrations, Assignment based learning**

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

Date

Course Coordinator

Subject Committee Chairperson



<b>Content of Course 3 – History of Art</b>	<b>48Hrs</b>
<b>Unit –1 History of World Art</b>	15/16
<b>Chapter No. 1</b> Prehistoric Art: Introduction to important prehistoric sites of Europe- Altamira, Lascaux etc.	
<b>Chapter No. 2</b> Introduction to early Civilization: Egypt and Mesopotamia	
<b>Chapter No. 3</b> Introduction to Greek Art: Early Vase Paintings, Sculptures and Architecture.	
<b>Unit –2</b>	15/16
<b>Chapter No. 4.</b> Roman Art: Architecture, Royal Portraits, Public Buildings, Roman Paintings	
<b>Chapter No. 5.</b> Development of Christian Art: introduction to early symbols and visual representations	
<b>Chapter No. 6.</b> Byzantine, Gothic periods (Painting, Sculpture and Architecture)	
<b>Unit –3</b>	15/16
<b>Chapter No. 7</b> Renaissance Period: Paintings- Giotto, Masaccio, Leonardo, Michelangelo, Raphael, etc., Mannerism, Baroque (introduction to general features of painting, sculpture and Architecture)	
<b>Chapter No. 8.</b> Neo-Classicism and French Revolution: and Romanticism.	
<b>Chapter No. 9.</b> Introduction to Realism, Impressionism, Post Impressionism (For all Isms, Artists and place and their important art works should be introduced.	

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

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

Date

Course Coordinator

Subject Committee Chairperson



**BACHELOR OF VISUAL ARTS**

**BVA/BDES- DESIGN Courses**

## Model Curriculum

Name of the Degree Program: BVA/BDES

Discipline Core: Animation & Game Art

Total Credits for the Program: 183

Starting year of implementation: 2021-22

Program Outcomes:

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

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

1. Students acquire knowledge in basic Animation principles, Cell animation, Digital animation which is fundamental to the course
2. Students are enabled in Animation film making which encompass both traditional and digital knowledge which is the core training area in this course.
3. Students are capable of apply and work in Instructional Design for Educational contents, Corporate Training, HR training and all training process
4. This Course impart knowledge in Game Art which is one of the preproduction Component of the Game Design
5. The program enable student apply Visual Effects & Animation and to work in Live action Film industry
6. Students will be able to know how industry functions by exposing to many Industry case studies and visits
7. This Course empower students about technical terminologies by introducing respective theoretical studies

Assessment:

Weightage for assessments (in percentage)

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

# Curriculum Structure for the Undergraduate Degree Program

## BVA/BDES

**Total Credits for the Program: 183**

**Starting year of implementation:2021**

**Name of the Degree Program: Bachelors of Visual Arts/Design ( BVA/BDES)**

**Discipline/Subject: Animation & Game Art**

### Program Articulation Matrix:

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

Semester	Title /Name Of the course	Program outcomes that the course addresses(not more than3 per course)	Pre-requisite course(s)	Pedagogy##	Assessment
1	Design Fundamentals I	1.After completing this course students will be able to execute the design concepts using elements and principles of Design. They learn the design terminologies and its usage. 2.Students are enabled with observation and analytical skills. The course Students will be understanding and execute the Bio mimicry in Design projects. 3. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.	1. Drawing Fundamentals, I 2. Design Language- I	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
2	Design Fundamentals II	1. The course will provide insight and understanding of the visual culture and its	1. Drawing Fundamentals, I	Design Studio: Lecture/Demo / Practice	Continuous Assessment +

		<p>influence on Art and Design and vice versa.</p> <p>2. Production Technique: combining and processing cognitive skills on a continuum</p> <p>3. Problem Solving: inquiry, experimentation, application and transfer of knowledge</p>	2. Design Language I		Semester end Jury/Viva
3	Animation Foundation	<p>1. Understanding of Basic Principles of Animation. Understanding process of cell animation and learning line testing machine.</p> <p>2. How to identify arcs and overlapping actions on humans, creature, and props.</p> <p>3. Performance Acting with the character like interpretation of props.</p>	<p>1. Design Thinking</p> <p>2. Art for Animation I</p>	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
4	2D-3D Digital Animation	<p>1. Understanding of Flash functionality and capability as a graphic editing program</p> <p>2. Performance acting with the human like interpretation of props &amp; knowledge of tools such as brushes, palettes, paths, masks, transforms, layers, filters etc.</p> <p>3. Understand basic fundamental Principles of animation how it is applicable to 2D animation and 3D animation</p>	<p>1. Art for Animation II</p> <p>2. 3D CGI Foundation</p>	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva
5.	Preproduction ; Story Design-Script to Animatic	<p>1. Understanding of Storyboarding and shot planning camera angles &amp; timing for shots</p> <p>2. Understanding 2D animatic and the timing for short clip</p> <p>3. Able to portray the Character, Plot and the</p>	<p>4. Character Design</p> <p>5. BG Design and Development</p> <p>6. Virtual Cinematogr</p>	Design Studio: Lecture/Demo/ Practice	Continuous Assessment + Semester end Jury/Viva

		conflicts in story with visual medium.	aphy		
6.	Game Design	<ol style="list-style-type: none"> <li>1. Courses enable student in fundamental skills in game theory</li> <li>2. Provides knowledge Game design techniques &amp; Proses of storytelling through game.</li> <li>3. To provide knowledge to create a prototype of any game.</li> </ol>	<ol style="list-style-type: none"> <li>1. 3D Character Setup &amp; Animation</li> <li>2. Effects Animation</li> <li>3. Postproduction I</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva
7.	Graduation Project - part 1	<ol style="list-style-type: none"> <li>1. Course enable student in Planning of the Project including preparing the budget</li> <li>2. Understanding of Storyboarding and shot planning</li> <li>3. Course enable student in brainstorming, story concept &amp; development, storyboards and animatic / pre-visualizations, edited with sound FX, dialogue and music.</li> </ol>	<ol style="list-style-type: none"> <li>1. Postproduction II</li> <li>2. Animation Studio Design &amp; management</li> <li>3. Specialization Electives</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva
8.	Graduation Project - part 2	<ol style="list-style-type: none"> <li>1. Graduation Project enable students to plan and execute a Project in their respective Specialization</li> <li>2. Course enable student in executing the technical skills learnt in the Graduation Project</li> <li>3. Graduation Project gives confidence to the students to work in the respective Industries</li> </ol>	<ol style="list-style-type: none"> <li>1. Specialization Electives</li> </ol>	Design Studio: Lecture/Demo/ Project	Continuous Assessment + Semester end Jury/Viva

#

## Pedagogy for student engagement is predominantly lectures. However, other pedagogies enhancing better student engagement to be recommended for each course. The list includes active

learning/ course projects/ problem or project based learning/ case studies/self study like seminar, term paper or MOOC

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



## BVA/ BDES

### Semester 1

Course Title: Design Fundamentals- I	
Total Contact Hours: 160	Course Credits: 5
Formative Assessment Marks: 60	Duration of ESA/Exam: Jury & Viva
Model Syllabus Authors: Prof. Ramesh Narayana Rao, Members of the NEP Curriculum Committee and BOS Chairpersons	Summative Assessment Marks: 90

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

1. **Drawing Fundamentals- I**
2. **Design Language-I**

#### **Course Outcomes (COs):**

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

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

1. After completing this course students will be able to execute the design concepts using elements and principles of Design.
2. Students learn the design terminologies and its usage.
3. Students are enabled with observation and analytical skills.
4. Students will be able to understand and execute the Bio mimicry in Design projects.
5. The course provides end number of examples and references to know the ways of seeing from the simple to complex world.
6. Course also provides opportunity to learn from the interdisciplinary domains
7. This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual skills, analytical skills and Representational skills.

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

Course Outcomes (COs) / Program Outcomes (POs)	1	2	3	4	5	6	7
After completing this course students will be able to execute the design concepts using elements and principles of Design.	1						
Students learn the design terminologies and its usage.							7
Students are enabled with observation and analytical skills in the Core design subject chosen				4			
Students will be able to understand and execute the different concepts inspired from Nature in their Design projects.		2					
The course provides end number of examples and references to know the ways of seeing from the simple to complex world.						6	
Course also provides opportunity to learn from the interdisciplinary domains					5		
This Course allow student to deeply observe and study the nature and culture and develop visual sensibilities, perceptual analytical and Representational skills as required by the industry			3				

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

## BVA / BDES Semester 1

**Title of the Course:**

Course 1: Design Fundamentals I		Course 2: Drawing Fundamentals I		Course 3: Design Language I	
Number of Practical Credits	Number of Teaching hours/semester	Number of Practical Credits	Number of Teaching hours/semester	Number of Theory Credits	Number of lecture hours/semester
5	160	3	96	3	48

Content of Course 1 :Design Fundamentals- I	160Hrs
<b>Unit –1 :Visual Elements &amp; Communication 1</b> (Practical- Learning through Assignments)	50/53
<b>Chapter No. 1</b> i. <b>Conceptual Elements</b> – Point, Line, Plane, Volume ii. <b>Visual Elements-</b> Shape, Form , Size, Color , Texture <b>Chapter No. 2</b> i. <b>Relational Elements</b> – Direction, Position, Space and Gravity • Practical Elements – Representation, ii. <b>Perception of Color</b> –meaning, emotion and communication from everyday experiences. Color in Art and Design <b>Chapter No. 3</b> i. <b>Visual communication-</b> through Image & Text – Meaning and associations	
<b>Unit –2 :Visual Elements &amp; Communication 2</b> (Practical- Learning through Assignments)	50/53
<b>Instruction:</b> To engage students to learn the Design Concepts through Design practice and Projects. Individual and Group Assignments are provided to the students to practice. Take home assignments are very essential to allow students to learn from their surroundings. To encourage Classroom activities such as Quiz, Design Competitions, student seminars, exhibitions, Critical and analytical writing.  <b>Chapter No. 4.</b> <b>study of Shapes&amp; Forms:</b> Types of Shapes- Study of Organic & Inorganic shapes -To study basic- 3Dimensional Forms- Study of Organic & Inorganic forms. <b>Chapter No. 5.</b> To create Basic Geometrical forms such as Cube, Pyramid, Sphere, Cone, Cylinder etc. using different materials such as Clay, Plaster and paper boards, Wire, straw , sticks etc <b>Chapter No. 6.</b> <b>Texture:</b> Study of Textures in 2D and 3 D <b>To create simple composition ideas using,</b> 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation	
<b>Unit –3 :Design Principles</b> in 2D and 3 D	50/53

<p><b>Chapter No. 7</b> To study the Design Principles in 2D &amp; 3D such as Balance, Harmony, Rhythm, Proportion, Scale, Unity, Dominance, Emphasis, Contrast, Movement and Space Using Design elements – such as Point, Line, Plane, Volume, Shape, Form, Size, Color &amp; Texture.</p> <p><b>Chapter No. 8.</b> To Create simple composition of Shapes and Forms in relation to Design using the above-mentioned principles and to study and work using tessellation, units and their shapes, transformations, and metamorphosis.</p> <p><b>Chapter No. 9.</b> To create values in Design using Black &amp; White pigments 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation 6. Anomaly 7. Contrast 8. Concentration 9. Texture 10 Space.</p> <p><b>Chapter No. 10</b> To understand the Color through, Primary, Secondary and Tertiary Colors and Color wheel – gradations-Tints &amp; Tones</p>	
--	--

**References:**

1. Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528, ISBN-13: 978-0471285526.
2. Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3. Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-0471289600
4. Basic Design Principles and Practice by Kenneth F Bates

**Pedagogy: Lecture presentations, Demonstrations, assignment based learning**

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	20
Design Projects	10
Design related activities like, Quiz, seminar, writing, Team activities	10
<b>Total</b>	<b>40</b>

Date

Course Co-Ordinator

Subject Committee Chairperson

Content of Course 2 : Drawing Fundamentals I	96 Hrs
<b>Unit –1 :Visual Thinking Course Outline:</b> (Lecture Presentations)	30/32
<p><b>Chapter No. 1</b> How do we see? - To discuss the basic process of seeing. Act of perception.</p> <p><b>Chapter No. 2</b> : What We Can Easily See: To study the Visual pop up of shapes, forms, arrangements, colors and other visual elements in different contexts and backgrounds</p> <p><b>Chapter No. 3</b> Visual Dimension and Perception of SPACE - Representation of SPACE in linear language. Positive and negative space. Understanding light, shadow, Space defined in painting, photography and 3D Models.</p>	
<b>Unit –2 :Observational Drawing</b>	30/32
<p><b>Chapter No. 4.</b> Introduction to the drawing - Pencil grips, Exploring line and the line qualities and effects. To study Line and Mass as linear expression.</p> <p><b>Chapter No. 5.</b> <b>Observational Drawing:</b> To develop the ability to draw by observation, to draw what is seen through keen observations. Learn to represent the world in two dimensions. Contour Drawing of simple shapes &amp; forms from surroundings.</p> <p><b>Chapter No. 6.</b> <b>Drawing from Nature</b> –To study visual elements from Nature. Organic quality, symmetry, asymmetry. Outdoor study of flora and fauna. To study through drawing the relation between built and natural environment.</p>	
<b>Unit –3 : Study of human Figures</b>	30/32
<p><b>Chapter No. 7</b> <b>Basic Principles of Perspective.</b> To learn to draw from surroundings – objects, spaces using basic Perspective principles To learn to draw Planes &amp; volumes. To study Orthographic projections, Positive and Negative Shapes</p> <p><b>Chapter No. 8.</b> <b>Gesture Drawing:</b> Introduction to human figure drawing – quick Sketching of human figure from observation. To study the gestures and different poses of the human figure.</p> <p><b>Chapter No. 9.</b> Study of human body parts such as Head study, eyes, nose, ear, lips, hands and legs to understand the basic structure, scale and proportion.</p>	

**Chapter No. 10.**

Study of Human figure from different Eye levels and angles. Study of group of figures and interaction of figures .

**Text Books:**

- i. Complete Book of Drawing Technique - Peter Stanyer.
- ii. Fun with the Pencil – Loomis. 3) Dynamic Figure Drawing – BurneHogart
- iii. Anatomy and Drawing by Victor Perard

**References**

- i. Drawing on the Right Side of the Brain - by Betty Edwards
- ii. Keys to Drawing by Bert Dodson

**Pedagogy**

<b>Formative Assessment</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Practical Assignments	20
Drawing Projects	10
Drawing related activities like, Quiz, seminar, Team activities	10
<b>Total</b>	<b>40</b>

Date

Course Coordinator

Subject Committee Chairperson

## BVA/ BDES Semester 1

Content of Course 3: Design Language I	48 Hrs
<b>Unit –1 : Introduction to Design language &amp; evolution</b>	15/16
<p><b>Chapter No. 1</b></p> <ul style="list-style-type: none"> <li>Introduction to Pre-Historic activities such as tool making, earlier constructions (natural resources and building techniques), pottery, cave paintings etc and how availability of materials and functional need shaped the human life.</li> </ul> <p><b>Chapter No. 2</b></p> <ul style="list-style-type: none"> <li>A brief Journey and highlights of Human activities from Civilization to Industrial revolution</li> </ul> <p><b>Chapter No. 3</b></p> <ul style="list-style-type: none"> <li>Académie des Beaux Arts: Institutional shaping of Art and Design production in architecture &amp; plastic arts.</li> </ul>	
<b>Unit –2 : Evolution of Design Language through history</b>	15/16
<p><b>Chapter No. 4.</b></p> <ul style="list-style-type: none"> <li>Age of Enlightenment &amp; Industrial Revolution shaping Innovations and paving way to arrival of Modernism in the West: Printing press, steam engines, power loom, etc influencing the change.</li> </ul> <p><b>Chapter No. 5.</b></p> <ul style="list-style-type: none"> <li>Gothic Revival, 19<sup>th</sup> Century art and crafts movements in Britain, establishing of various schools like Chicago School in USA, Eurocentric Design and Rationalism in Europe</li> </ul> <p><b>Chapter No. 6.</b></p> <ul style="list-style-type: none"> <li>Furniture Design, architecture revival, book design by Designers like AWN Pugin, William Morris etc, Art Nouveau (Victor Horta, Arthur Macmurdo, Hector Guimard etc)</li> </ul>	
<b>Unit –3 : New Schools of Design</b>	15/16
<p><b>Chapter No. 7</b></p> <ul style="list-style-type: none"> <li>Bauhaus School: first design institution &amp; the changed image of Design, its philosophy, its role in revolutionising productions with designs for modern homes-furniture, architecture, new materials such as glass, stainless steel, etc.</li> </ul> <p><b>Chapter No. 8.</b></p> <ul style="list-style-type: none"> <li>Influence on Typography and Graphic Design at Bauhaus, later schools such as Ulm School: evolution of Human factor science of ergonomics, anthropometry, social and cultural anthropology, linguistics &amp; semiotics for designers, design as language.</li> </ul> <p><b>Chapter No. 9.</b></p> <ul style="list-style-type: none"> <li>Modern Design: Post war society, Culture of Pop, Design in America, Britain and Europe and Memphis Group.</li> </ul>	

- 1) **Text Book:** *Design the International Movement with Indian Parallel* by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81-904096-2-9

## References

## Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Writing Assignments	20
Internal Test	10
Quiz, Visual Charts, Diagrams, Seminars etc	10
<b>Total</b>	<b>40</b>

Date

Course Coordinator

Subject Committee Chairperson

## BVA/ BDES Semester2

### Title of the Course:

Course 4		Course 5		Course 6	
Number of Credits	Number of hours/ semester	Number of Credits	Number of hours/ semester	Number of Theory Credits	Number of hours/ semester
3	160	3	96	3	96

Content of Course 4 :Design Fundamentals II	160 Hrs
Unit –1	50/53
<b>Chapter No. 1</b> <ul style="list-style-type: none"> <li>Introduction to Visual Culture- Influences of Visual Art, Architecture.</li> </ul>	
<b>Chapter No. 2</b> <ul style="list-style-type: none"> <li>Brief History of print media, illustrations, comics etc., and influences on our senses and impact on Visual Culture.</li> </ul>	



<b>Chapter No. 3</b> Study of photography, Cinema, Television and media impact on our visual consciousness contributing to Visual Culture.	
<b>Unit –2</b>	50/53
<b>Chapter No. 4.</b> <ul style="list-style-type: none"> <li>To study complex / hybrid and fusion of 3Dimensional Organic &amp; Inorganic forms. To learn to create designs using Polyhedral Structures and planes</li> </ul> <b>Chapter No. 5.</b> <ul style="list-style-type: none"> <li>To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color.</li> </ul> <b>Chapter No. 6.</b> <ul style="list-style-type: none"> <li>To explore concepts in 3dimension such as Repetition, Radiations, Gradations, Similarity, Concentration, Contrast, Anomaly.</li> </ul>	
<b>Unit - 3</b>	50/53
<b>Chapter No. 7</b> <ul style="list-style-type: none"> <li>Texture study in 3 dimensions: To create natural and manmade textural surfaces on Clay, POP etc.</li> </ul> <b>Chapter No. 8.</b> <ul style="list-style-type: none"> <li>Study of Color: To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast, Simultaneous Contrast, Saturation, Extension).To study Subtractive and additive colors.</li> </ul> <b>Chapter No. 9.</b> <ul style="list-style-type: none"> <li>To create color compositions using different color schemes like; Color Harmony / color balance complementary, warm, cool etc.in 3-dimensional Design .</li> </ul>	

#### Text Books

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

#### References

**Pedagogy:** presentations, demonstrations, Practical assignments, and Research projects. Activities Such as Quiz, Design Competitions, student Seminars, Field Visits.

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	30
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	15
<b>Total</b>	60

Date

Course Coordinator

Subject Committee Chairperson

Content of Course 5 :Drawing Fundamentals II	96 Hrs
<b>Unit –1</b>	30/32
<p><b>Chapter No. 1</b></p> <ul style="list-style-type: none"> <li>To study different drawing Techniques using different drawing materials and papers.</li> </ul> <p><b>Chapter No. 2</b></p> <ul style="list-style-type: none"> <li>Understanding of Pictorial systems. Understanding of Principles of perspectives, one point two point and three-point perspective. To study Orthographic drawings with multi projections and views</li> </ul> <p><b>Chapter No. 3</b></p> <ul style="list-style-type: none"> <li>Measure drawings of the objects and furniture. Representation of the same in plans and elevations and Perspective views.</li> </ul>	
<b>Unit –2</b>	30/32
<p><b>Chapter No. 4.</b></p> <ul style="list-style-type: none"> <li>To study different surfaces and learn to visually represent them in different mediums.</li> </ul> <p><b>Chapter No. 5.</b></p> <ul style="list-style-type: none"> <li>Study of light and shadow of objects and analyze the impact like change in mood, surface quality, density, drama and represent them in drawing .</li> </ul> <p><b>Chapter No. 6.</b></p> <ul style="list-style-type: none"> <li>Drawing from Nature: outdoor study of plants and trees, flowers and leaves and</li> </ul>	

learn to express them in drawing	
<b>Unit - 3</b>	30/32
<b>Chapter No. 7</b> <ul style="list-style-type: none"> <li>To study Human form, Expressions of the face and body, study of anatomy, weight , balance ,Rhythm and proportion and perspective</li> </ul> <b>Chapter No. 8.</b> <ul style="list-style-type: none"> <li>Anatomy study of human forms of different gender and age. Study of bone joints, Muscles, and skeleton in detail</li> </ul> <b>Chapter No. 9.</b> <ul style="list-style-type: none"> <li>To study dynamic poses of figures, figures in action and in movement. Detailed study of parts of the human body in relation to anthropometric study.</li> </ul>	

#### Text Books

1. Perard, Victor, Anatomy and Drawing, 2004
2. McDaniel, Richard
3. The Drawing Book: Materials and Techniques for Today's Artists, 1995 / 3. Albala, Mitchell,.
4. Dynamic Figure Drawing, Burne Hogarth
5. Perspective Drawing Handbook by Joseph D'Amelio
4. Design Drawing by Francis D.K.Ching
5. Force -Dynamic Life Drawing for animators by Michael D.Mattesi

#### References

1. Drawing from the right side of the brain

#### Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	20
Drawing Projects	10
Drawing related activities like, Quiz, seminar, Team activities	10
<b>Total</b>	<b>40</b>

Date

Course Coordinator

Subject Committee Chairperson

Content of Theory Course 6: Design Language II	48 Hrs
<b>Unit –1</b>	15/16
<p><b>Chapter No. 1</b></p> <ul style="list-style-type: none"> <li>• Introduction to the Concept of ‘Kalaa’ in Indian Context</li> </ul> <p><b>Chapter No. 2</b></p> <ul style="list-style-type: none"> <li>• Evolution of Design</li> </ul> <p><b>Chapter No. 3</b></p> <ul style="list-style-type: none"> <li>• Design Parameters in Indian Context: Auchitya (appropriate to purpose) and Maryada (exercising discretion)</li> </ul>	
<b>Unit - 2</b>	15/16
<p><b>Chapter No. 4.</b></p> <ul style="list-style-type: none"> <li>• Concept of Itihaasa: Providing a glimpse into the typically Indian Perception of the historical past</li> </ul> <p><b>Chapter No. 5.</b></p> <ul style="list-style-type: none"> <li>• Earliest Record of skills for constructing built forms and spaces by manipulating and employing various kinds of materials from nature: Pottery, structures, tools, Images from Pre-Historic times to be used as a reference for studying the past.</li> </ul> <p><b>Chapter No. 6.</b></p> <ul style="list-style-type: none"> <li>• Arrival of Modernism in India: Impact of Imperial rule on Indian Environment, changes in architecture, paintings, clothing, impact on traditional crafts and craftsmen.</li> </ul>	
<b>Unit - 3</b>	15/16
<p><b>Chapter No. 7</b></p> <ul style="list-style-type: none"> <li>• Colonial idea of art, craft and design introduced to Indian Context, British Art Education system.</li> </ul> <p><b>Chapter No. 8.</b></p> <p>Modern Design in India: Post Independence developments, Modern Design bringing ‘Machine Aesthetics’ from Industrial Revolution,</p> <p><b>Chapter. No. 9.</b></p> <ul style="list-style-type: none"> <li>• Le Corbusier, Design Idioms inspired by traditional crafts, Art and Design Institutes shaping and influencing productions in art, architecture and design.</li> </ul>	

**Text Book**

- 1) *Design the International Movement with Indian Parallel by H Kumar Vyas, published by SID Research Cell, School of Interior Design, CEPT University, ISBN – 978-81-904096-2-9*

## References

## Pedagogy

<b>Formative Assessment</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Writing Assignments	20
Internal Test	10
Quiz, Visual Charts, Diagrams, Seminars etc	10
<b>Total</b>	<b>40</b>

Date

Course Coordinator

Subject Committee Chairperson

## **Open Elective Subjects: Visual Arts**

To be opted by students **other than** Visual Arts

One from the below can be opted, it can continue for all the semesters or can choose different in every semester, but ideally at least 2 or 3 semesters of one subject would prove beneficial. Although the subjects are taught under different titles, all of them are in relation to one another and to all visual arts.

This proposal can be adaptive in nature, while keeping the main essence of the subject indigenous arts can be included as an extension of learning. The local arts, crafts, folk and tribal arts, traditions like doll making, embroidery, quilt making, totem making, etc can be included as part of the main stream. This would build the local connect and enrich the students' knowledge at the same keep the local arts alive.

**1. Landscape**

**2. Still life**

**3. Painting 4. Relief Sculpture**

**5 Print making.**

**Art history** will be discussed alongside the practical classes. This is to connect the student with the existing knowledge of fine arts and at the same to be able to evaluate the contemporary practices, it will also help them value, evaluate and criticise their own growth. Glimpses of the growth of Indian art and its present scenario will be discussed in relevance to the subject chosen. A brief introductory of western/world art past and present will be discussed in relation to the subject chosen. Discussion of the suggested artists will prove beneficial to the student to relate to the world of art.

# 1.

## 1.Landscape Painting

A study of the surroundings, grasping it and to transfer it on to a two-dimensional surface is a simple definition of landscape. To build an understanding of the sensitive play of light and perspective (linear and colour)

SEMESTER-1	SEMESTER -2	SEMESTER -3	SEMESTER -4	SEMESTER -5	SEMESTER -6	SEMESTER -7	SEMESTER -8
Study of the nature in Pencil, Ink, monochromatic studies. Focus on plants, grass, weeds and its characters.	Study of rocks plants and its surroundings in pencil, ink charcoal or poster colours.	Study of trees, streets and its environment pencil, ink charcoal or poster colours and watercolours	Learning to seek and compose a specific area to paint. Perspective sketches of streets is introduced.	Introduction to use colours on spot painting. Cityscapes can be introduced. Colour perspectives are discussed.	Exercises to understand sensitive play of light and perspective Introducing acrylic and oil.	Learning differed media to complete landscape painting/drawing Medium should be choice of the student	Learning differed media to complete landscape painting/drawing Medium should be choice of the student

**Reference:**Indian artists like Gopal Gosh, Ram Kinker, Binod Bihari Mukherjee, Ramnath Pasricha, N S Bendre, Nandalal Bose, K Venkatappa, Rumale Chennabasappa, Ram kumar, Paramjith Singh, Ganesh Haloi, Adhimoolam etc. Include Indian miniatures, Folk art landscapes

Western artists like John Constable, William Turner, Claude Monet, Paul Cezanne, Vincent Van Gogh, Paul Gaugin, Henri Rousseau, Georgia O'Keeffe, David Hockney, including Hokusai, Chinese landscapes.

## 2.Still life

Study of objects placed formally or from natural settings like the classroom corner, study table, store room objects etc. It can begin with pencil line drawings and proceed to poster/acrylic multicolours.

SEMESTER-1	SEMESTER -2	SEMESTER -3	SEMESTER -4	SEMESTER -5	SEMESTER -6	SEMESTER -7	SEMESTER -8
Drawing from man-made objects and drapery.Simple pencil drawings focusing on Proportion, Texture, Surface etc.	Use of proper light & shade to show the dimension of the object.Simple pencil and ink Coloured drawings	Study of organic forms like fruits, vegetables, flowers etc Simple coloured and black white drawings in pencil, ink. Introducing Poster colour studies	Study of organic forms like fruits, vegetables, flowers etc Few pencil ink drawings. Poster colour. Introducing Water colours studies	Complex and compact arrayments with multiple objects of varying materials texture and colour Drawings and poster colour Water colours Introducing oil/acrylic studies	Complex and compact arrayments with multiple objects of varying materials texture and colour Drawings and poster colour Water colours Introducing oil/acrylic studies	Drawings and coloured works Individual expression can be encouraged. Medium must be the choice of the student.	Drawings and coloured works Individual expression can be encouraged. Medium must be the choice of the student.

**Reference:**Diego Velazquez, Caravaggio, Chardin, Paul Cezanne, Vincent Van Gogh, Giorgio Morandi, Pablo Picasso, Salvador Dali etc



### 3.

### 3.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. Care must be taken to not copy or borrow images from other artists works.

SEMESTER-1	SEMESTER -2	SEMESTER -3	SEMESTER -4	SEMESTER -5	SEMESTER -6	SEMESTER -7	SEMESTER -8
More emphasis on the balance of basic visual elements like – space, rhythm, contrasts etc.	To know the colour theory in advanced level  Studies from the surrounding can be adapted to build simple painting.	Collage can be a helpful tool to develop basic understanding of positive-negative planes	Paintings with focus on exercises to compose interiors, exteriors and the like with human, animal, or/and with architectural elements	More exercises to understand complex composition structures. Some studied of master artists work can be undertaken to understand techniques, Composition etc.	It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight in visual media	In this semester the student may exercise in expressing their personal thoughts in their paintings.	Experiments with different media are encouraged  More exercises in expressing their personal thoughts in their painting.

**Reference:**Nandalal Bose, Binod Bihari Mukherjee, NS Bendre, Gulam Sheik, Jothi Bhatt, Sudhir Patwardhan, R B Bhaskaran, Laxma Goud, Bikash Bhattacharya, Ganesh Pyne, K Venkatappa, Rumale Chenabasappa,. Include Wall Paintings of Ajantha, Lepakshi, Hampi, Sibi, Mysore, Srirangapattana Muttancheri of kerala

## 4.Relief Sculpture

A Sculpture in relief exists somewhere in-between two and three dimension in which forms come out of and recede into a common ground. Exploring aspect of real and illusory form and space. Relief does not only involve carving and modelling as is now frequently associates with construction, welding, casting technique in various media is done today.

SEMESTER-1	SEMESTER -2	SEMESTER -3	SEMESTER -4	SEMESTER -5	SEMESTER -6	SEMESTER -7	SEMESTER -8
Exercises in drawings to plan the highest and the lowest points of relief.	To introduce execution and understanding of materials from making slab or base for relief	Explore the nature of form, geometric shapes, mass, forms by using various materials like the Paper, board, clay, thermocol, soap, wire, POP, etc.	Sculpture is introduced. direct-modelling and making of sculpture, in 2D. Introduction to the use of simple tools and techniques will be carried out.	Exploring the nature of forms like geometric shapes, mass, organic and inorganic forms is practiced. Study of folk and traditional sculpture is included.	Students are to understand the importance of 3D and 2D Sculptural composition, the materials, its nature and their application on fine arts and industrial needs	Various techniques and materials to be practiced.  Experimenting with found material and new materials is encouraged	Various techniques and materials to be practiced.  Experimenting with found material and new materials is encouraged

**Reference:** Sculptures of Ram Kinkar, Pradosh das Gupta, Devi Prasad Roy Chowdhury, Mrinalini Mukherjee, Kanaka Murthy, Vekatachalapathi, K G Subramanyan. Nek Chand, Somanath Hore, S. Dhanpal, Kanayi Kunhiraman etc.

Indian temple sculptures like Ellora, Mahabalipuram, Belur, Halebeedu, Chola, Konark etc. Folk and tribal sculptures can be discussed.

## 5.

**5.Relief Printing** is about graphic representation. It's a printing technique adopted in fine arts to explore the possibilities of technology-based imaging. The use of textures lines tones accidental and intentional effects to make images. Serigraphy is learnt as a medium of fine art expression which can be used for a commercial output as well.(Lino, Wood Serigraphy)

SEMESTER-1	SEMESTER -2	SEMESTER -3	SEMESTER -4	SEMESTER -5	SEMESTER -6	SEMESTER -7	SEMESTER -8
<p>Basic Printing to make simple compositions is introduced. Exercises to study of textures by drawing and taking impressions to make images are practiced.</p> <p>Mono Prints Stencil cuts are practiced to make simple compositions.</p>	<p>Exercises to study of textures by drawing and taking impressions continues.</p> <p>Mono Prints Stencil cuts continues in multi colours are practiced to make simple compositions.</p>	<p>Serigraphy</p> <p>The Basic technique, understanding of materials accessories. Types of inks and solvents minimum colours preparation of screen is learnt.</p>	<p>Serigraphy</p> <p>Creative a drawing registration direct and exposing method is explored.</p> <p>Multi coloured prints are practiced.</p>	<p>Relief Printing</p> <p>Lino cut is a practiced introduction to tools its usage is focused. Single colour prints are explored to understand the graphic qualities.</p>	<p>Relief Printing</p> <p>Lino cut</p> <p>Sketches for multicoloured prints</p> <p>Registration for multicoloured prints are taught.</p>	<p>Relief Printing</p> <p>Wood cut is a practiced introduction to tools its usage is focused. Single colour prints are explored to understand the graphic qualities.</p>	<p>Relief Printing</p> <p>Wood cut</p> <p>Sketches for multicoloured prints</p> <p>Registration for multicoloured prints is taught.</p>

**Reference:**Somnath Hore, Anupam Sud, Jyothi Bhatt, Laxma Goud, Rini Dhumal, Anand Moy Banerjee, etc.

**GENERAL / OPEN ELECTIVE SUBJECTS OFFERED BY VISUAL ARTS & DESIGN  
STREAMS TO OTHER DISCIPLINE STUDENTS**

**ELECTIVE SUBJECTS BY DESIGN STREAM**

**SEMESTER 1**

<b>SI no</b>	<b>TITLE OF THE OPEN ELECTIVE</b>	<b>TEACHING HRS/ WEEK</b>	<b>INTERNAL MARKS</b>	<b>EXAMINATION</b>	<b>TOTAL MARKS</b>	<b>CREDITS</b>
1	DESIGN FOUNDATION -2D	6	50	50	100	3
2	DIGITAL DESIGN I	6	50	50	100	3

**SEMESTER 2**

<b>SI no</b>	<b>TITLE OF THE OPEN ELECTIVE</b>	<b>TEACHING HRS/ WEEK</b>	<b>INTERNAL MARKS</b>	<b>EXAMINATION</b>	<b>TOTAL MARKS</b>	<b>CREDITS</b>
1	DESIGN FOUNDATION - 3D	6	50	50	100	3
2	DIGITAL DESIGN II	6	50	50	100	3

<b>GENERAL ELECTIVE / SEMESTER 1 / Syllabus of Course 1 : DESIGN FOUNDATION -2D</b>	<b>90 hrs</b>
<b>Unit – 1 : Visual Elements &amp; Communication 1</b>	<b>45 hrs</b>
<p><b>Instruction:</b> To engage students to learn the Design Concepts through Design practice and Projects. Individual and Group Assignments are provided to the students to practice. Take home assignments are very essential to allow students to learn from their surroundings. To encourage Classroom activities such as Quiz, Design Competitions, student seminars, exhibitions, Critical and analytical writing.</p> <p><b>Chapter No. 1 – Introduction to Design foundation</b>  <b>Visual communication-</b> Meaning and associations /A brief discussion using presentation</p>	
<b>Unit – 2 : Visual Elements &amp; Communication 2 (Practical- Learning through Assignments)</b>	<b>45 hrs</b>
<p><b>Chapter No. 2.</b>  <b>study of Shapes &amp; Forms:</b> Types of Shapes- Study of Organic &amp; Inorganic shapes -To study basic-3Dimensional Forms- Study of Organic &amp; Inorganic forms.</p> <p><b>Chapter No. 3.</b>  <b>Texture:</b> Study of Textures in 2D and 3 D  <b>To create simple Design composition ideas using,</b> 1.Repetition 2. Structure 3. Similarity 4. Gradation 5. Radiation</p>	

**Reference Books:**

Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.

ii.Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.

iii.

Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

iv. Basic Design Principles and Practice by Kenneth F Bates

**Pedagogy :**

<b>Formative Assessment</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Practical Assignments	20
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	15
<b>Total</b>	<b>50</b>

Date                                  Course Co-Ordinator                                  Subject Committee Chairperson  
30.09.2021                                  Prof. Ramesh Narayana Rao                                  Prof. Jayakumar

<b>GENERAL ELECTIVE / SEMESTER 1 / Syllabus of Course 2 : Content of practical Course 2: Digital Design I</b>	90
<b>Unit – 1</b>	30
<b>Introduction : Digital Design is a Computer Lab based Course. This requires proper system configuration and the software</b>	
<b>Chapter No. 1 - Introduction to Graphics</b> Concept of digital computer, Computer Basics, Hardware and Software, Hardware Sub Modules, Various Platforms, Workstations, Dedicated Machines Software, Operating Systems, BIOS, Firmware Utilities, Application Software.	
<b>Chapter No. 2</b> - Elements of a Multimedia Application	
<b>Unit – 2</b>	30
<b>Chapter No. 3</b>	
<b>IMAGE AND FILE FORMATS : Vector format, Pixel format, File Compression Image formats, File formats, File compression, (Lossy and non lossy compression)</b>	
<b>Chapter No. 4.</b> Properties of Bitmap Images, Monitor resolution, Image resolution, Resolution for	

printing, Resolution for display, Pixilation, Interpolation. <b>Chapter No. 5.</b> <b>COLOR REPRESENTATION IN COMPUTERS:</b> RGB, HLS, CMYK, Greyscale, Colour pallets. Graphics packages Image formats, Vector Formats, Pixel format	
<b>Unit - 3</b>	30
<b>Chapter No. 6</b> Introduction to Vector Shapes and Bitmaps, Exploring the Photoshop Environment, Using the File Browser Basic Photo Corrections	
<b>Chapter No. 7.</b> Working with Selection Tools Layer Basics, Masks and Channels Retouching and Repairing, Working with Brushes, Customizing Brushes, Speed Painting, Matte Painting, creating a workspace for painting, Using Colour Palette, Painting and Editing.	

**Text Book :**

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

**Pedagogy**

<b>Formative Assessment</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Writing Assignments	20
Internal Test	15
Quiz, Visual Charts, Diagrams, Seminars etc	15
<b>Total</b>	<b>50</b>

Date

Course Co-ordinator

Subject Committee Chairperson

GENERAL ELECTIVE / SEMESTER 2 / Syllabus of Course 1 : Design Foundation 3D	90 Hrs
<b>Unit – 1</b>	45
<p><b>Chapter No. 4.</b>  <b>study of 3 Dimensional forms:</b> Study of Organic &amp; Inorganic forms -            To create Basic Geometrical forms such as Cube, Pyramid, Sphere, Cone, Cylinder etc.            using different materials such as Clay, Plaster and paper boards, Wire, etc</p> <p><b>Chapter No. 4.</b></p> <ul style="list-style-type: none"> <li>• To study complex / hybrid and fusion of 3Dimensional Organic &amp; Inorganic forms.              To learn to create designs using Polyhedral Structures and planes</li> </ul>	
<b>Unit – 2</b>	45
<p><b>Chapter No. 5.</b></p> <ul style="list-style-type: none"> <li>• To Study and develop knowledge of the principles of design in relationship to form, space and mass. Identify relationships in form, space, and color.</li> </ul> <p><b>Chapter No. 7</b></p> <ul style="list-style-type: none"> <li>• Texture study in 3 dimensions : To create natural and manmade textural surfaces on Clay, POP etc.</li> </ul> <p><b>Chapter No. 8.</b></p> <ul style="list-style-type: none"> <li>• Study of Colour: To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast etc</li> <li>• To create colour compositions using different colour schemes like; Color Harmony / colour balance complementary, warm, cool etc.in 3-dimensional Design</li> </ul>	

**References :**

Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.

ii.Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.

iii.

Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960

iv. Basic Design Principles and Practice by Kenneth F Bates

**Pedagogy :**



<b>Formative Assessment</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Practical Assignments	20
Design Projects	15
Design related activities like, Quiz, seminar, writing, Team activities	15
<b>Total</b>	<b>50</b>

Date                                  Course Co-Ordinator                                  Subject Committee Chairperson  
30.09.2021                                  Prof. Ramesh Narayana Rao                                  Prof. Jayakumar

<b>GENERAL ELECTIVE / SEMESTER 2 / Syllabus of Course 2 Digital Design II</b>	<b>90 hrs</b>
<b>Unit – 1</b>	<b>45</b>
<p><b>Chapter No. 1</b></p> <ul style="list-style-type: none"> <li>Understanding Colour Modes-Working with different colour modes. Image Adjustments Levels, Histogram Exposure Variations, Threshold Equalize Calculations.</li> </ul> <p><b>Chapter No. 2</b></p> <ul style="list-style-type: none"> <li>Using Photoshop as an artistic tool-Colour, Symbolism, Ink and Painting, Colorizing, Artistic Filters.</li> </ul> <p><b>Chapter No. 3</b>  Abstract Design-Creating Abstract and Thematic Designs, Creating Abstract Brushes, Multilayered Background Design using Blend Modes</p>	
<b>Unit – 2</b>	<b>45</b>

<p><b>Chapter No. 4.</b></p> <ul style="list-style-type: none"> <li>Filters and its Use- Blending Modes - Lighting Blends, Additive Blends, Subtractive Blends, Colour Blends and Transparency Blends</li> </ul> <p><b>Chapter No. 5.</b></p> <ul style="list-style-type: none"> <li>.Text Design-Creating work paths, Warping Text, Applying filter effects, Perspective transformation of text, SFX in text, Masking, Bonsai.</li> </ul> <p><b>Chapter No. 6.</b></p> <ul style="list-style-type: none"> <li>Contemporary and Hi –Tech Interface Design. Studying different interfaces, Working with multilayered colour blend. To learn Props and Material design.</li> </ul>	
--	--

### Text Book

- 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

### Pedagogy

Formative Assessment	
Assessment Occasion/ type	Weightage in Marks
Writing Assignments	20
Internal Test	15
Quiz, Visual Charts, Diagrams, Seminars etc	15
<b>Total</b>	<b>50</b>

Date

Course Co-ordinator

Subject Committee Chairperson

30.09.2021

Prof. Ramesh Narayana Rao

Prof. Jayakumar

## **REGULATIONS FOR VISUAL ART PROGRAMS UNDER NEP FRAMEWORK**

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

### **ANNEXURE:**

#### **1. ADMISSION CRITERIA:**

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

#### **2. GENERAL ELECTIVES**

2.1 General Electives offered to disciplines other than Design Courses are of 3 credits with more practical components

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

#### **3. LANGUAGE SUBJECTS**

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

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

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

4.2 It is permitted to change the Major subject in the year 2 if, the condition mentioned in 4.1 is satisfied

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

4.4 A student opting to change the discipline after 1<sup>st</sup> year is permitted only if the student clears all the subjects in the previous examinations

#### **5. ATTENDANCE**

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

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

## **6. PROMOTION OF STUDENTS**

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

6.2 A student shall pass in all the Core Practical subjects of one and two semester to promote to the semester three.

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

## **7. INTERNAL AND EXTERNAL ASSESSMENTS**

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

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

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

7.4 Second time, the Internal assessment shall be conducted through a separate appointed committee.

7.5. Online Examination shall be conducted for a student in extreme situation in which a student unable to attend the physical Examinations.

7.6. Relative Grading shall be adopted in both Internal and External Examinations

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