

III SEMESTER- BVA-2nd YEAR –APPLIED ART

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA-301A	Course 1	Drawing	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
2	BVA-302A	Course 2	Design	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
3	BVA-303A	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-304A	Course 5	Aesthetics	T	04	03	Written Exam (Theory)		20		80	100	04
5	BVA-305A	Elective Practical	Outdoor Drawing	P	04	Display Viva (Practical)	Display Viva (Practical)		10		40	50	02
6	BVA-306A	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
7	BVA-307A	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					33				130		520	650	25

III SEMESTER- BVA-2nd YEAR – PAINTING

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA-301P	Course 1	Drawing	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
2	BVA-302P	Course 2	Painting	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
3	BVA-303P	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-304P	Course 5	Aesthetics	T	04	03	Written Exam (Theory)		20		80	100	04
5	BVA-305P	Elective Practical	Outdoor Drawing	P	04	Display Viva (Practical)	Display Viva (Practical)		10		40	50	02
6	BVA-306P	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
7	BVA-307P	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					33				130		520	650	25

III SEMESTER- BVA-2nd YEAR –SCULPTURE

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction on Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA-301S	Course 1	Drawing	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
2	BVA302S	Course 2	Sculpture	P	08	Display Viva (Practical)	Display Viva (Practical)		20		80	100	05
3	BVA-303S	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-304S	Course 5	Aesthetics	T	04	03	Written Exam (Theory)		20		80	100	04
5	BVA-305S	Elective Practical	Outdoor Drawing	P	04	Display Viva (Practical)	Display Viva (Practical)		10		40	50	02
6	BVA-306S	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
7	BVA-307S	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					33				130		520	650	25

IV SEMESTER- BVA-2nd YEAR –APPLIED ART

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA-401A	Course 1	Drawing	P	08	06 HRS	Practical Exam		20		80	100	04
2	BVA-402A	Course 2	Design	P	08	06 HRS	Practical Exam		20		80	100	05
3	BVA-403A	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-404A	Course 5	Aesthetics	T	03	03	Written Exam (Theory)		20		80	100	03
5	BVA-405S	Elective Practical	Outdoor Drawing-2	P	04	06 HRS	Practical Exam		10		40	50	02
6	BVA-406S	Compulsory Subject	Photography	P	04	06 HRS	Practical Exam		10		40	50	02
7	BVA-407A	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
8	BVA-408A	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					37				140		560	700	25

IV SEMESTER-BVA-2nd YEAR –PAINTING

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA-401P	Course 1	Drawing	P	08	06 HRS	Practical Exam		20		80	100	04
2	BVA-402P	Course 2	Painting	P	08	06 HRS	Practical Exam		20		80	100	05
3	BVA-403P	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-404P	Course 5	Aesthetics	T	03	03	Written Exam (Theory)		20		80	100	03
5	BVA-405S	Elective Practical	Outdoor Drawing-2	P	04	06 HRS	Practical Exam		10		40	50	02
6	BVA-406S	Compulsory Subject	Indian Traditional Painting	P	04	06 HRS	Practical Exam		10		40	50	02
7	BVA-407P	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
8	BVA-408P	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					37				140		560	700	25

IV SEMESTER- BVA-2nd YEAR –SCULPTURE

Sl	Course Code	Course Type	Title of the Subjects	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
									Max		Max		
1	BVA401S	Course 1	Drawing	P	08	06 HRS	Practical Exam		20		80	100	04
2	BVA402S	Course 2	Sculpture	P	08	10 HRS	Practical Exam		20		80	100	05
3	BVA-403S	Course 3	History of Art	T	03	03	Written Exam (Theory)		20		80	100	03
4	BVA-404S	Course 5	Aesthetics	T	04	03	Written Exam (Theory)		20		80	100	03
5	BVA-405S	Elective Practical	Outdoor Drawing-2	P	04	06 HRS	Practical Exam		10		40	50	02
6	BVA-406S	Compulsory Subject	Interior Design	P	04	06 HRS	Practical Exam		10		40	50	02
7	BVA-407S	Language	Language -1: English	T	03	03	Written Exam (Theory)		20		80	100	03
8	BVA-408S	Language	Language -2: Kannada /Hindi/Others	T	03	03	Written Exam (Theory)		20		80	100	03
					37				140		560	700	25

2nd Year BVA
APPLIED ART
3rd Semester

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Drawing-3	Semester	Third Semester
Course code	BVA 301A	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.
- ❖ Creative Illustration. Sketches in direct colour with brushes or Computer software.
- ❖ 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.

CONTENT:

Studies of human figures, Product still life study, Studies of Animals and Birds drawing with reference and techniques of rendering in different media/design software

SCOPE:

To demonstrate basic learning, understanding and its application in Illustration or drawing. Visual relevance encourages students to explore and innovative approaches in drawing 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 basic skills in Perspective and Anatomy of humans, animals and birds.

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		
Title of the Subject	Design-3	Semester	Third Semester
Course code	BVA 302A	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.
- ❖ Creative designs/visuals in direct colour with brushes or computer software.
- ❖ 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.

CONTENT:

Lettering: Study of different types of lettering. Form of letters as a design. Lettering as an exercise in spacing. Legibility value. Study of tools and materials for lettering. Importance of precision in lettering.

Layout: elementary layout. Basic principles of layout, symmetrical and Asymmetrical, formal and informal, balance and repetition. Simple layouts with single and multiple units layout for letter heads, books –jackets, labels. Press layout: components of press advertisement.

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.

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.

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		
Title of the Subject	History of Art	Semester	Third Semester
Course code	BVA 303A	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

- 1 Indian Architecture – BrownjParcy (Hindu and Islamic period)
- 2 The Art and Architecture - Rowland &Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey 11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 12 Indian Art and Over view- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Aesthetics	Semester	Third Semester
Course code	BVA 304A	Total Marks	100
Contact Hours	60 Hours	Theory Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana’sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Outdoor Drawing-1	Semester	Third Semester
Course code	BVA 305A	Total Marks	50
Contact Hours	60 Hours	Elective-Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

study of the outdoor drawing should including-Landscape, Deferent types of perspective and Architecture 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 sculptures. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

2nd Year BVA
PAINTING
3rd Semester

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Drawing-3	Semester	Third Semester
Course code	BVA 301P	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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:

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

REFERENCES:

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

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Painting-3	Semester	Third Semester
Course code	BVA 302P	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.

CONTENT:

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

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

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	History of Art	Semester	Third Semester
Course code	BVA 303P	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

- 1 Indian Architecture – BrownjParcy (Hindu and Islamic period)
- 2 The Art and Architecture - Rowland &Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey 11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 12 Indian Art and Over view- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Aesthetics	Semester	Third Semester
Course code	BVA 304P	Total Marks	100
Contact Hours	60 Hours	Theory Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana’sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Outdoor Drawing-1	Semester	Third Semester
Course code	BVA 305P	Total Marks	50
Contact Hours	60 Hours	Elective-Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

study of the outdoor drawing should including-Landscape, Deferent types of perspective and Architecture 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 sculptures. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

2nd year BVA
SCULPTURE
3rd Semester

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Drawing-3	Semester	Third Semester
Course code	BVA 301S	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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:

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

REFERENCES:

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

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Sculpture-3	Semester	Third Semester
Course code	BVA 302S	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

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

CONTENT:

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.

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	History of Art	Semester	Third Semester
Course code	BVA 303S	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

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- 2 The Art and Architecture - Rowland &Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey
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- 12 Indian Art and Over view- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Aesthetics	Semester	Third Semester
Course code	BVA 304S	Total Marks	100
Contact Hours	60 Hours	Theory Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana'sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta's Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.
- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
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8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Outdoor Drawing-1	Semester	Third Semester
Course code	BVA 305S	Total Marks	50
Contact Hours	60 Hours	Elective-Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

study of the outdoor drawing should including-Landscape, Deferent types of perspective and Architecture 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 sculptures. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

2nd Year BVA
APPLIED ART
4th Semester

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Drawing-4	Semester	Fourth Semester
Course code	BVA 401A	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.
- ❖ Creative Illustration. Sketches in direct colour with brushes or Computer software.
- ❖ 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.

CONTENT:

Studies of Product Illustration in line drawing, mixed media, colour etc. Illustration for story/Story board and Product still life study, Interior and Exterior Drawings, Studies of Animals and Birds drawing with reference and techniques of rendering in different media/design software

SCOPE:

To demonstrate basic learning, understanding and its application in Illustration or drawing. Visual relevance encourages students to explore and innovative approaches in drawing 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 basic skills in Perspective and Anatomy of humans, animals and birds.

REFERENCES:

4. Applied art hand book- S.k.luthra kareer polytechnic publication June-1996
5. Advertising art & Ideas- Dr. G.M.Rege Ashutosh Prakashan-1972
6. Foundations of Advertising Theory & practice- S.A.Chunawalla & K. C Sethia Himalaya publishing House Jan-1985.

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Design-4	Semester	Fourth Semester
Course code	BVA 402A	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.
- ❖ Creative designs/visuals in direct colour with brushes or computer software.
- ❖ 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.

CONTENT:

Corporate design for service or product related industries, design for logo, letter head, envelop and other stationary designs. Design should extend to books –jackets, labels, Press advertisement, poster designs and other advertising design.

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.

SCOPE:

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 and basic skills in Anatomy of Type & its elements, Development of ideas and practices.

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		
Title of the Subject	History of Art	Semester	Fourth Semester
Course code	BVA 403A	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

- 1 Indian Architecture – BrownjParcy (Hindu and Islamic period)
- 2 The Art and Architecture - Rowland & Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
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11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
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- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Aesthetics	Semester	Fourth Semester
Course code	BVA 404A	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana’sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Outdoor Drawing-2	Semester	Fourth Semester
Course code	BVA 405A	Total Marks	50
Contact Hours	60 Hours	Elective- Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

Study of the outdoor drawing should including-Spot Sketching, Deferent types of Colour perspective and Architecture keeping in view the light and shade, colour values, likeness and its contemporary needs. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	PHOTOGRAPHY	Semester	Fourth Semester
Course code	BVA 501A	Total Marks	50
Contact Hours	60 Hours	Compulsory subject Number of Credits	02
Internal Marks	10	External Marks	40

Course Outcomes:

- Student can work as a wildlife photographer, fashion photographer, wedding photographer,
- travel photographer, commercial photographer and much more. Photographers can work in
- the advertising industry for newspaper publishers, press and magazines.
- Course Description:
- Student will learn the basics of black and white commercial photography including camera
- operation, film exposure, processing, composition, studio set-up, basic lighting, and printing.
- Student will also explore the art of visual communication and ways to use photography as a
- fine art/visual art/applied art design element.

Contents : 32Hrs

UNIT:01: Introduction to photography, History of Photography. Evolution of cameras,

Photography as Industry, Importance of Photography for Painting.

UNIT:02: Camera kits and equipment*Different types of cameras*Basic Camera

controls, *Introduction to Camera & Accessories. * Understanding of Composition..

UNIT:03: Introduction to Lenses. *Introduction to Light and Basic Lighting * Understanding Exposure Triangles. Basic editing process, .* Digital photography*

Digital printing.

UNIT:04: Still life photography *Food photography*Conceptual photography *Nature

2nd year BVA
PAINTING
4th Semester

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Drawing-4	Semester	Fourth Semester
Course code	BVA 401P	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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:

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

REFERENCES:

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

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Painting-4	Semester	Fourth Semester
Course code	BVA 402P	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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.

CONTENT:

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

REFERENCES:

8. The artists complete guide to Drawing the Head by William L. Maughan
9. Drawing the Human Head. by Burne Hogarth
10. Action Anatomy by Takashi Iijima
11. How to Paint Living Portraits by Roberta Carter Clark
12. Heads, Features and Faces by George Brant Bridgman.
13. Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
14. Beautiful portrait painting in oils by Chris Saper.

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	History of Art	Semester	Fourth Semester
Course code	BVA 403P	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

- 1 Indian Architecture – BrownjParcy (Hindu and Islamic period)
- 2 The Art and Architecture - Rowland & Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey
11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 12 Indian Art and Over view- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Aesthetics	Semester	Fourth Semester
Course code	BVA 404P	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana’sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Outdoor Drawing-2	Semester	Fourth Semester
Course code	BVA 405P	Total Marks	50
Contact Hours	60 Hours	Elective-Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

Study of the outdoor drawing should including-Spot Sketching, Deferent types of Colour perspective and Architecture keeping in view the light and shade, colour values, likeness and its contemporary needs. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Indian Traditional Painting	Semester	Fourth Semester
Course code	BVA 501P	Total Marks	50
Contact Hours	60 Hours	Compulsory subject Number of Credits	02
Internal Marks	10	External Marks	40

Course Outcomes:

*Upon successful completion of this course, student will demonstrate an ability to draw and paint through traditional way..

*Student will be able to applying an understanding of line, volume, proportion, and space in a unified design.

* The opportunity in the field of painting. By the end of this course you may be hired by the museum or art galleries for the private and corporate collection. You may also works in colleges as faculty, or run private workshops and classes.

* the Visual arts programme of this course have a variety of career options available to them, including working in art studios, advertising firms, publishing houses, manufacturing departments, product design firms, magazines, television, graphic design firms, schools, and theatre productions..

*Inculcation of visual communication by using folk and traditional art forms.

Course Description:

Tribal, Folk and Traditional Art Forms of India across an assortment of media such as Warli

paintings, Gond paintings, Madhubani paintings,

Pattachitrapaintings, Kalmkaripaintings,

Indian miniature paintings, paperwork, weaving, and designing items such as jewellery and

toys. These are not just aesthetic objects, but they have a significant meaning in the specific

culture, traditions, and regions of India.

Indian artform themes are as varied as Indian culture itself. An individual may still be

familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs,

among other images often created by tribe, folk and traditional artists.

Indian Tribe, Folk and Traditional Art forms.

To create artwork by taking inspiration from Indian tribe/folk and traditional art forms

like; Warli Painting, Gond Painting, Madhubani Paintings, Pattachitra, Kalamkari Paintings,

Kerala traditional paintings.etc

Miniature paintings like-Rajasthani paintings, Pahadi paintings, Basoli Paintings,

and other unknown tribe ,folk,and traditional art forms. etc

Learning Objectives:

- Exercise and demonstrate use and mastery of the elements of folk and traditional design
- Use materials, tools and processes from a variety of media (Folk art and Traditional art)
- Handle materials effectively
- Create original Folk art and Traditional art in a specific medium.
- Select appropriate media relative to concepts and forms of art
- Describe, analyze and interpret created Folk art and Traditional art
- Recognize elements of design in works of art
- Analyze, interpret and evaluate the form and content of works of art
- Media: Water colour, Poster Colour, Acrylic Colour, Oil Colour, Mix media and In addition, natural colours can also be prepared and painted on a practical basis as per folk and traditional art.

Submission Works: 2-3 Indian Traditional Paintings. 02 Sketch books of each 100

pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and

museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Practical

Assessment Occasion/ type Weightage in Marks

Practical Assignments 50%

Project Work on Indian Traditional Painting 25%

Indian Traditional Painting related activities like, Quiz, seminar,

Team activities 25%

Total 100%

Formative Assessment for Practical

Assessment Occasion/ type Weightage in Marks

Formative Assessment as per SEP guidelines are compulsory

Reference Books

1. Encyclopedia of the folk culture of Karnataka. Volume one: By- Institute of Asian Studies, Thiruvananthapuram, Madras.
2. Glimpse of Karnataka folklore by. Dr. Hebbale. K. Nagesh
3. Karnataka Desi Hassechittara by Raviraj Sagar.
4. Encyclopedia of Art and Culture in India by Gopal Bhargava.
5. Leather Puppetry in Karnataka by M. S. Nanjunda Rao.
6. Chaturmasa Rangoli in Karnataka by Srinidhi publication, Bangalore.
7. Rangoli design book by Sneha Amin.
8. Puppets on a String by Laura E Simms.
9. Art of Mehendi by Srinidhi publications. (Kannada)
10. Mysore Chitramala, Traditional painting by Prof. S. K. Ramachandra Rao.
11. Surapura Sansthaan- Historical and Archeological study of Poligar state in South India by S. K. Aruni.
12. Living Traditions in Indian Art by Madhu Rani.
13. Indian Painting: The Lesson known Traditions by Anna Dallapiccola.
14. Rajasthani Miniatures – The Magic of Strokes of Colours by Dalijeet.
15. Pahari miniature paintings by Karl Khandavala.
16. Kerala Murals by Dr. M. Nambirajan and Dr. S. Suresh
17. Madhubani Art Set of 4 Book by M. G. Books.
18. Karnataka Lalithkala Academy publication, Bangalore.

2nd year BVA
SCULPTURE
4th Semester

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Drawing-4	Semester	Fourth Semester
Course code	BVA 401S	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	04
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

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:

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

REFERENCES:

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

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Sculpture	Semester	Fourth Semester
Course code	BVA 402S	Total Marks	100
Contact Hours	90 Hours	Practical Number of Credits	05
Internal Marks	20	External Marks	80

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

CONTENT:

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.

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	History of Art	Semester	Fourth Semester
Course code	BVA 403S	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visual literacy required in contemporary art situation.

COURSE DESCRIPTION:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

CONTENTS:

Unit: 1 - MURAL PAINTINGS / PAINTINGS

- ❖ Ellora, Bagh and Sittanavasal Cave Paintings
- ❖ Hoysala, Vijayanagara, Mysore and Tanjore Paintings

Unit: 2. - MINIATURE PAINTINGS

- ❖ Rajasthani Paintings – Mewar and Kota Paintings

Unit: 3 - MINIATURE PAINTINGS

- ❖ Pahadi Paintings – Basoli and Kangra Paintings

Unit: 4.FOLK PAINTINGS

- ❖ Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Insights into making and materials
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

REFERENCES:

- 1 Indian Architecture – BrownjParcy (Hindu and Islamic period)
- 2 The Art and Architecture - Rowland & Benajan
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey
11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 12 Indian Art and Over view- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdthara Dalmia
- 14 History of Indian Art by Vidya VachaspatiGerola
- 15 Trends in Indian Painting by Manohar Kaul.
- 16 A Survey of Indian Sculpture by K.S.Sarswati

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Aesthetics	Semester	Fourth Semester
Course code	BVA 404S	Total Marks	100
Contact Hours	45 Hours	Theory Number of Credits	03
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

COURSE DESCRIPTION:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

CONTENTS:

Unit :1. Indian Aesthetics - Meaning, Concept, Nature and Scope.

Unit:2. 1. Theories of Beauty - Bharatha's -Rasa Siddhanth,
2. Theories of Beauty – Anandavardhana’sDhwani Siddhantha

Unit: 3. 1. Theories of Beauty – Auchithya Siddhantha
2. Theories of Beauty-Alankara Siddhantha,
3. Theories of Beauty –Riti Siddhantha.

Unit: 4. 1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.

Unit: 5. 1. Indian Aesthetics Vision – Opinions of Major Thinkers.

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.

- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature.
- ❖ Explain the theory of Ras according to Natyashastra
- ❖ Relate Aesthetics and its Philosophy

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4. Satya mattu Soundarya by Dr.S.L.Bairappa (kannada)
5. Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
6. Mukund Lath, 'Bharata and the finr art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. PanchapageshaSastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English.
10. S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11. K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12. S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Outdoor Drawing-2	Semester	Fourth Semester
Course code	BVA 405S	Total Marks	50
Contact Hours	60 Hours	Elective-Practical Number of Credits	02
Internal Marks	10	External Marks	40

COURSE OUTCOMES:

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.
- ❖ Creative outdoor drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Display and Discussion with mentors.
- ❖ Outdoor Perspective drawing study
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

COURSE DESCRIPTION:

This course is focused on outdoor drawing, partial study of tree, stone, buildings, street, market etc. Perspective study of outdoor view. 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:

Study of the outdoor drawing should including-Spot Sketching, Deferent types of Colour perspective and Architecture keeping in view the light and shade, colour values, likeness and its contemporary needs. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. It may be exercises in detail, study of animals, birds, insects etc.

SCOPE:

It is also a “work of art “in its own right with aesthetic qualities coming from the composition, light, 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.

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Interior Design	Semester	Fourth Semester
Course code	BVA 501S	Total Marks	50
Contact Hours	60 Hours	Compulsory subject Number of Credits	02
Internal Marks	10	External Marks	40

Course outcomes: On successful completion of the course, the students will be able to Identify different structural and decorative designs.

- Justify design concepts and apply appropriate materials.
- Propose design solutions based on Form, function, space planning, user perception And Behavior.

Course Description:

Interior Design is the art of creatively designing the interior of a room, apartment, or building. Interior Designer makes the interior safe, beautiful and more aesthetic in appearance. An Interior Designer handles planning, research, construction, and enhancement of projects. Interior Designers may decorate the interior, but a decorator does not design the interior. Interior Designers must be highly skilled to create an enhanced environment in a room. Interior Design is also a science that creates functional space and understanding behaviour. There are a variety of paths which a person can choose to become a professional Interior Designer

Contents:32 Hrs

STUDIO PRACTICE-Indoor and Outdoor

UNIT 1:

- 1.Basic Application of Design
- 2.Basic Application of elements of Design in interior Design- Line,

3.Point, form and shape, size, colour, light, pattern, texture and space. And Basic Application of principles of design in interior Design. - Balance, rhythm, emphasis, harmony, proportion, Unity.

4.Impact of Colours on Psychology: Advancing, Receding, Warm & Cool Colour.etc

UNIT 2:

1. Preparation of Block models : Preliminary models & finish models for Interior Design.

2. Preparation of small objects using various materials like Metals or plaster of paris.

Accessories can be used for any materials currently in the market.

UNIT 3 :

Application of principles of design in: Room arrangement, Interior & Exterior display

and Furniture, Carpets, Realistic and Modern Paintings, Sculptures, Murals, Terracotta,

Art and Crafts works and Traditional, Folk, Tribal art works. Any kind of art forms.

Submission Work: Providing documentation of practical works. 02 Sketch books

of each 100 pages. 02 Digital Art works

Learning Objectives.

- Explore and iterate multiple ideas. Design original and creative solutions.
- Express ideas effectively through the use of drawings, design software and presentations.
- Demonstrate the ability to select and specify furniture, fixtures, equipment and finish materials in interior spaces.

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

Formative Assessment for Practical

Assessment Occasion/ type Weightage in Marks

Practical Assignments 25%

Interior Design Projects 15%

Interior Design related activities like, Quiz, seminar, Team activities.

10%

Total 50%

Formative Assessment as per NEP guidelines are compulsory

References

- 1.. John.F. Pile, Interior Design, 2nd edition, illustrated, H.N.Abrams, 1995.
2. Bradley Quinn, Mid-Century Modern: Interiors, Furniture, Design Details, Conran Octopus Interiors, 2006.
3. Pratap R.M. (1988) Interior design Principles & Practice, Standard publishers distribution, Delhi
4. Building Construction, by Sushil Kumar [R2] Building Construction, by W. B. Mckay
5. Building Construction, by B.C. Punia
6. Engineering Materials, by S.C. Rangwala
7. Engineering Materials, by Gurucharan Singh.
8. Current interior design magazines, you tube,internet. Etc.
9. Ivo.D. Drpic, “Sketching and Rendering of Interior Space”, Watson Guptill, 1988.
- 10Maureen Mitton, “Interior Design Visual Presentation: A Guide to graphics, models and presentation techniques”, 3rd edition, Wiley Publishers, 2007.
- 11.Stephen Kliment, “Architectural Sketching and Rendering: Techniques for Designers and Artists”, Watson Guptill, 1984