

ಮಂಗಳೂರು
MANGALORE



ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
UNIVERSITY

ಕ್ರಮಾಂಕ/No: MU/ACC/CR 7/2024-25/A8

ಕುಲಸಚಿವರ ಕಛೇರಿ
ಮಂಗಳಗಂಗೋತ್ರಿ- 574 199
Office of the Registrar
Mangalagangothri – 574 199
ದಿನಾಂಕ/Date: 09/07/2026

NOTIFICATION

Sub: Syllabi of UG Programmes/Courses under the faculty of Arts as per
the SEP guidelines reg.

Ref: Decision of the Academic Council meeting dated: 29.06.2026

Pursuant to the above the syllabi of following UG programmes/Courses, prepared in accordance with the guidelines of the SEP commission and approved by the Academic Council at its meeting held on 29.06.2026 are hereby notified for implementation with effect from the academic year 2026-27 .

Sl.No.	UG Programmes/Courses
1.	BVA(V-VI sem)
2.	BSW(V-VI sem)
3.	Economics (V -VI sem)
4.	i)Kannada(Language)/ (core course)-(I-II sem)-Revised ii)Kannada (Core course)-(V-VI sem)
5.	History (V-VI sem)
6.	Ancient History and Archaeology (V -VI sem)
7.	Journalism(V -VI sem)
8.	Sociology(V -VI sem)
9.	Home science-(V-VI sem)
10.	Sanskrit(Core Course)-(V-VI sem)

Copy of the syllabi shall be downloaded from the Mangalore University website
www.mangaloreuniversity.ac.in .


REGISTRAR.

To:

- 1) The Registrar(Evaluation),Mangalore University.
- 2) The Chairpersons, U.G BOS in concerned subjects, Mangalore University.
- 3) The Director, College Development Council, Mangalore University.
- 4) The Principal's of all affiliated/Constituent colleges of Mangalore University.
- 5) The Director, computer centre, Mangalore University.
- 6) The Assistant Registrar/The superintendent, Academic section, O/O the Registrar,
Mangalore university.
- 7) Guard file.

V SEMESTER BVA 3rd YEAR APPLIED ART

for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501A	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502A	DSC-VA17	Design-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503A	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504A	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505A	DSC- VA20	Graphic Design	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506A	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

V SEMESTER BVA 3rd YEAR PAINTING

for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501P	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502P	DSC-VA17	Painting-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503P	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504P	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505P	DSC- VA20	Digital painting	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506P	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

V SEMESTER BVA 3rd YEAR SCULPTURE

for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501S	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502S	DSC-VA17	Sculpture-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503S	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504S	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505S	DSC- VA20	Digital Sculpting	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506S	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

VI SEMESTER BVA 3rd YEAR APPLIED ART for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-601A	DSC-VA21	Drawing-6	P	08	06	Practical Exam	20		80	28	100	05
2	BVA-602A	DSC-VA22	Design-6	P	20	10	Practical Exam	20		80	28	100	05
3	BVA-603A	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-604A	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-605A	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam	20		80	28	100	05
6	BVA-606A	DSC- VA26	Compulsory Subject: Research methodology	P/T	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

VI SEMESTER BVA 3rd YEAR PAINTING for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Min	Max	Min	Max		
1	BVA-601P	DSC-VA21	Drawing-6	P	08	06	Practical Exam		20	28	80	100	05
2	BVA-602P	DSC-VA22	Painting-6	P	08	10	Practical Exam		20	28	80	100	05
3	BVA-603P	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)		20	28	80	100	04
4	BVA-604P	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)		20	28	80	100	03
5	BVA-605P	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam		20	28	80	100	05
6	BVA-606P	DSC- VA26	Compulsory Subject: Research methodology	P/T	02	02	Presentation /Exam		40		10	50	02
					32				140		410	550	24

VI SEMESTER BVA 3rd YEAR SCULPTURE for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Min	Max	Min	Max		
1	BVA-601S	DSC-VA21	Drawing-6	P	08	06	Practical Exam		20	28	80	100	05
2	BVA-602S	DSC-VA22	Painting-6	P	08	10	Practical Exam		20	28	80	100	05
3	BVA-603S	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)		20	28	80	100	04
4	BVA-604S	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)		20	28	80	100	03
5	BVA-605S	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam		20	28	80	100	05
6	BVA-606S	DSC- VA26	Compulsory Subject: Research methodology	P/T	02	02	Presentation /Exam		40		10	50	02
					32				140		410	550	24

V SEMESTER BVA 3rd YEAR APPLIED ART for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501A	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502A	DSC-VA17	Design-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503A	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504A	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505A	DSC- VA20	Graphic Design	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506A	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Drawing-5	Semester	Fifth Semester
Course code	BVA 501A	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- * After the successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Pastel, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

Explore charcoal, pencil, pen and ink, pastel and conte in object- figure based compositions.

- *More detailed observation of the human figures with body expressions.
- *Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- *To learn to compose more than one figure in composition.
- *To experiment with drawing applications and the mediums.
- ***Basic Shapes & Volumes:** Translating 3D forms (cubes, spheres, cylinders) using light, shade, and value.

***Still Life:** Drawing man-made and natural objects to understand proportion, texture, and cast shadows.

***Perspective:** Learning 1-point, 2-point, and 3-point perspective to create spatial depth.

***Anatomy & Figure Drawing:** Structural figure drawing using live models and anatomical studies to master posture, gesture, and movement.

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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.
5. Portraits by Vasudeo Kamath (with Demo DVD)
6. Masterful Portrait Drawing, 2017.by Mau-Kum-Yim & Irish Him
7. Keys to painting better portraits by Poster Caddell.
8. Figure study made easy by Aditya Chari.
9. 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 Applied Art		
Title of the Subject	Design-5	Semester	Fifth Semester
Course code	BVA 502A	Total Marks	100
Contact Hours	128 Hours	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. Typography design –letter form for visual message type specification for design.

CONTENT:

Visual identity of a company, including its logo, typography, color scheme, and overall visual language. The syllabus aims to teach students how to develop a consistent and recognizable brand appearance that aligns with the company's philosophy and target audience, along with practical applications.

SCOPE:

Corporate design scope encompasses all visual elements that represent a company, including its brand identity, visual communications, and workplace design. It aims to create a consistent and recognizable brand image across all touch points, differentiating the company from competitors and enhancing brand awareness.

GUIDELINES:

Corporate design guidelines, also known as brand guidelines or style guides, are a set of rules and standards that dictate how a company's brand should be represented visually. They ensure consistency across all communication channels, building brand recognition and trust.

REFERENCES:

1. "Branding: In Five and a Half Steps" by Michael Johnson
2. "The Visual History of Type" by Paul McNeil

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	History of Art-5	Semester	Fifth Semester
Course code	BVA 503A	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ 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 Isms from the Western history, Indian Impacts of isms forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the painting Styles of the subcontinent.

CONTENTS:

Unit: 1 – ISMS

- ❖ Impressionism
- ❖ Expressionism
- ❖ Cubism
- ❖ Serialism
- ❖ Pop art

Unit: 2. – WESTERN ARTISTS

- ❖ Pablo-Picasso

- ❖ Paul Gauguin
- ❖ Henri Matisse
- ❖ Michelangelo
- ❖ Rembrandt

Unit: 3 – INSTALLATION

- ❖ Visual art Installation
- ❖ Performing art installation

Unit: 4. CONCEPTUAL ART

- ❖ Conceptual art – Media and Museum

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of Western.
- ❖ Introduction to Various art movements paintings.
- ❖ Insights into making and materials.
- ❖ Understanding art, artist and artwork relation.

REFERENCES:

- 1 Pashchatya drishyakalegalu – Dr|| D A Upadhyaya
- 2 Kala Kosha – P R Tippeswami
- 3 History of Indian and Indonesia Art- A.K Coomaraswamy
- 4 The story of Indian Art - S.K Bhattacharya
- 5 5000 years of Indian Art – SivaramaMurthi
- 6 Temples of south Indian - K.R.Srinivasan
- 7 An introduction to Indian and Western Art - Tomory
- 8 A Concise History of Indian Art - Roy C Craven
- 9 The spirit of Indian Painting
- 10 Indian Art-Dr. Alka Pandey
11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 11 Art and Visual Culture in India, 1857-2007 Gayatri Sinha
- 12 Indian Art and Overview- Gayatri Sinha
- 13 Contemporary Indian Art and other Realities-Yashdharma 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-5	Semester	Fifth Semester
Course code	BVA 504A	Total Marks	100
Contact Hours	48 Hours	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:

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

CONTENTS:

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

Unit:2. 1. Imitation Theory-Plato

Unit: 3. 1. Catharsis Theory-Aristotle

Unit: 4. 1. Expression Theory-Beneditto croche

Unit: 5. 1. Psychological distance Theory-Sigmond fried

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Western 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 western 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 western aesthetic Theories.

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 finer 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	Graphic Design	Semester	Fifth Semester
Course code	BVA 505A	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

COURSE OUTCOMES:

A successful Graphic Design course should equip students with the knowledge and skills to create effective visual communications, including understanding design principles, software proficiency, and the ability to solve problems creatively. Graduates should be able to apply design principles to present ideas, information, and services visually, demonstrating technical skills and adherence to industry standards.

COURSE DESCRIPTION:

A graphic design course aims to teach students how to create visually appealing and effective designs that communicate specific messages. This involves combining images and text creatively to achieve desired outcomes, such as establishing a brand identity or enhancing user experience. Key areas of focus include design principles, typography, layout, color theory, and the use of software tools like Photoshop and Illustrator.

Elaboration:

- **Visual Communication:**

Graphic design courses emphasize the importance of visual communication, teaching students how to translate ideas into compelling visuals that effectively convey information.

- **Design Principles:**

Students learn fundamental design principles like balance, alignment, hierarchy, contrast, and rhythm, which are crucial for creating visually harmonious and engaging designs.

- **Software Proficiency:**

Courses often include instruction on popular design software like Adobe Photoshop, CorelDraw/Illustrator/InDesign, equipping students with the technical skills to bring their designs to life.

- **Typography:**

Typography, the art of arranging type, is a key focus, teaching students how to choose and utilize fonts effectively to enhance readability and visual impact.

- **Layout and Composition:**

Students learn about layout principles, including how to arrange elements on a page or screen to create visually appealing and functional designs.

- **Color Theory:**

Understanding color theory is crucial for selecting and using colors effectively to create desired moods and evoke emotions.

- **Branding and Identity:**

Graphic design courses often cover branding and logo design, teaching students how to create visual representations that reflect a brand's personality and values.

- **Career Applications:**

The skills learned in a graphic design course are applicable to a wide range of careers, including advertising, web design, marketing, and publication design.

CONTENTS:

Typically includes foundational elements like typography, color theory, and design fundamentals, along with hands-on experience in software like Adobe Photoshop and Illustrator/CorelDraw/Indesign.

I. Foundational Elements:

- **Sketching and Drawing:** Developing visual literacy and understanding of basic shapes and composition.
- **Typography:** Understanding font families, hierarchy, and using type effectively for communication.
- **Color Theory:** Learning about color relationships, palettes, and their impact on design.
- **Design Fundamentals:** Principles of composition, balance, contrast, and hierarchy.
- **Image Concepts:** Understanding file formats, resolution, and color modes for digital and print.

II. Software and Tools:

- **Adobe Photoshop:** Image editing, manipulation, and digital design.
- **Adobe Illustrator/CorelDRAW:** Vector graphics, logo design, and illustration.
- **Other Software:** Depending on the course, other tools like CorelDRAW, InDesign, and various web design tools might be included.

III. Practical Applications and Projects:

- **Visual Communication:** Designing posters, brochures, and other print materials.
- **Web Design:** Creating website layouts and user interfaces.
- **Branding and Identity:** Developing brand guidelines, logos, and visual identities.
- **Motion Graphics:** Exploring animation and video design.
- **Packaging Design:** Designing packaging for products.

IV. Design Thinking and Process:

- **Design Thinking Process:** Understanding the stages of design, from ideation to implementation.
- **Research and Analysis:** Gathering information and understanding target audiences.
- **Portfolio Development:** Creating a portfolio showcasing design skills and projects.

V. Historical and Contextual Understanding:

- **History of Graphic Design:** Studying the evolution of design trends and styles.
- **Cultural and Social Influences:** Understanding how design reflects and shapes culture.
Example of a potential project:
- Developing a brand identity for a fictional company, including logo design, color palette, typography, and visual style guide

SCOPE:

Graphic design has a wide scope, extending beyond traditional print media into digital platforms and various creative fields. This includes areas like branding, social media, website design, user experience (UX), motion graphics, and even augmented and virtual reality. The demand for graphic designers is high across various industries, including advertising, publishing, entertainment, and technology.

Here's a more detailed look at the scope:

1. Traditional Graphic Design:

- **Print Media:** Book covers, magazine layouts, posters, brochures, etc.
- **Advertising:** Print ads, billboards, social media ads, etc.
- **Packaging:** Designing product packaging for various industries

2. Digital Graphic Design:

- **Web Design:** Designing websites and web pages
- **User Interface (UI) and User Experience (UX) Design:** Creating user-friendly interfaces and experiences for websites, apps, and other digital products
- **Social Media Design:** Creating engaging graphics for social media platforms
- **Motion Graphics and Animation:** Creating animated visuals for various media
- **Digital Marketing:** Designing graphics for digital marketing campaigns

3. Emerging Areas:

- **Branding:** Creating visual identities for companies and brands
- **Interactive Design:** Designing interactive experiences for websites, apps, and other platforms
- **Augmented and Virtual Reality (AR/VR):** Designing visual experiences for AR/VR applications
- **Design Thinking:** Applying design principles to solve problems and improve user experiences

4. Industries:

- **Advertising Agencies:** Designing campaigns for various clients
- **Publishing Houses:** Designing for magazines, newspapers, books, etc.
- **Marketing Agencies:** Creating visual content for digital marketing campaigns
- **Technology Companies:** Designing user interfaces and experiences for software and hardware
- **Entertainment Industry:** Designing for movies, TV shows, and video games
- **Freelancing:** Many graphic designers work as freelancers, offering their services to a variety of clients

5. Career Paths:

- **Graphic Designer:** Creating visual content for various applications
- **Web Designer:** Designing websites and web pages
- **UX Designer:** Creating user-friendly experiences for digital products
- **Art Director:** Overseeing the creative direction of design projects
- **Creative Director:** Leading the creative team and setting the overall creative vision
- **Design Manager:** Managing design projects and teams
- **Freelance Designer:** Working independently on design projects
- **Design Entrepreneur:** Starting and running their own design business

Model Curriculum

Program Name		BVA in Applied Art	
Title of the Subject	Indian traditional paintings-1	Semester	Fifth Semester
Course code	BVA 506A	Total Marks	50
Contact Hours	32 Hours	Number of Credits	02
Internal Marks	40	External Marks	10

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 artsprogramme 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 Leather puppetry, Gnome, Mysore traditional art, pottery, Hase Chitra, Rongoli, paperwork, weaving, and designing items such as jewellery and toys. These are not just aesthetic objects, but they have a significant meaning in the specific culture, traditions, and regions of India.

Indian artform themes are as varied as Indian culture itself. An individual may still be familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs, among other images often created by tribal, folk and traditional artists.

Contents	64Hrs
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Karnataka Folk and Traditional Art forms.

Folk art forms:

To create artwork by taking inspiration from Karnataka's folk art forms like; **Hase Chitra, Shigipainting, moonlight painting, Hachhe Chitra, Rangoli, Embroidery, Koudikale, and** other unknown visual forms like **Leather puppetry, String puppetry, Ganjeefa art, Glass paintings. etc**

Traditional Art Forms:

Surapura Paintings, Mysore Traditional Paintings. 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 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery/educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	80%
Project Work on Indian Traditional Painting	10%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	10%
Total	100%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

Reference Books

1. Encyclopedia of the folk culture of Karnataka. Volume one: By- Institute of Asian Studies, Thiruvannamiyar, 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.

V SEMESTER BVA 3rd YEAR PAINTING for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501P	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502P	DSC-VA17	Painting-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503P	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504P	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505P	DSC- VA20	Digital painting	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506P	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Drawing-5	Semester	Fifth Semester
Course code	BVA 501P	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- *Upon successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.

- *More detailed observation of the human figures with body expressions.
- *Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- *Drawing on famous Indian sculptures
- *Anthropomorphism, solids and practicing the parts of the human body.
- *Using art journals to create small sketches and outline of practice.
- *Natural forms study from multiple angles.
- *Creative drawing composition.

*Study of drawings done by old masters and recreating them through personal interpretations.

*To learn to compose more than one figure in composition.

*To experiment with drawing applications and the mediums.

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art Works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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-5	Semester	Fifth Semester
Course code	BVA 502P	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

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

- ❖ In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.
- ❖ It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.
- ❖ Enhance to visualize artistic skill inputs for creative painting.

COURSE DESCRIPTION:

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

CONTENT:

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

*Pictorial space and horizontal line, arrangements in 2D and 3D , sub division of grouping compositions based on visual elements, landscape copy with suitable change in miniature and folk art, Using own style in their creative composition.

*Can Reproduce-Realistic/Contemporary paintings of Indian & Western old

masters and recreating them through personal interpretations. Should make one or two paintings on Canvas

LEARNING OBJECTIVES:

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

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

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

Media: Water colour, Acrylic Colour, Oil Colour, Mix media.Etc.

Pedagogy:Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/visits.etc.

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-5	Semester	Fifth Semester
Course code	BVA 503P	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ 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 Isms from the Western history, Indian Impacts of isms forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the painting Styles of the subcontinent.

CONTENTS:

Unit: 1 – ISMS

- ❖ Impressionism
- ❖ Expressionism
- ❖ Cubism
- ❖ Serialism
- ❖ Pop art

Unit: 2. – WESTERN ARTISTS

- ❖ Pablo-Picasso
- ❖ Paul Gauguin

- ❖ Henri Mathis
- ❖ Michel Angelo
- ❖ Rembrandt

Unit: 3 – INSTALLATION

- ❖ Visual art Installation
- ❖ Performing art installation

Unit: 4. CONCEPTUAL ART

- ❖ Conceptual art – Media and Museum

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of Western.
- ❖ Introduction to Various isms paintings.
- ❖ Insights into making and materials.
- ❖ Understanding art, artist and artwork relation.

REFERENCES:

- 1 Pashchatya drishyakalegalu – Dr|| D A Upadhya
- 2 kala kosha – P R Tippeswami
- 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-5	Semester	Fifth Semester
Course code	BVA 504P	Total Marks	100
Contact Hours	48 Hours	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:

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

CONTENTS:

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

Unit:2. 1. Imitation Theory-Plato

Unit: 3. 1. Catharsis Theory-Aristotle

Unit: 4. 1. Expression Theory-Beneditto croche

Unit: 5. 1. Psychical distance Theory-Sigmond fried

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Western 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 western 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 western aesthetic Theories.

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 finer 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	Digital painting	Semester	Fifth Semester
Course code	BVA 505P	Total Marks	100
Contact Hours	128 Hours	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 Computer, Software's and other equipment in subject-based compositions. Enhancing the skill of using Verities of Software and multi-Media and compositional values.
- ❖ Creative Digital composition. Sketches in direct B/w or Mono colour with digital brushes.
- ❖ Display and Discussion with mentors.
- ❖ Emphasis is given on the process of drawing, study and experimentation of the Multi-medias.

COURSE DESCRIPTION:

This course is focused on Digital painting, partial study of anatomy, nature, buildings, street, market etc. Perspective study using software. Emphasis is given on the process of drawing, study and experimentation of the medium.

CONTENTS:

Study of the digital painting 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:

Digital painting has a broad scope, encompassing various creative and professional fields. It's used in industries like film, video games, animation, graphic design, and digital illustration, offering opportunities for concept art, 2D game art, and more. The market for digital art is also growing, with increasing demand for digital painting in various application sectors.

1. Creative Industries:

- **Film & Animation:** Digital painters create backgrounds, characters, and special effects for movies and animated shows.
- **Video Games:** They design 2D game art, concept art, and visual elements for video games.
- **Illustration & Graphic Design:** Digital painting skills are valuable for illustrators creating artwork for books, magazines, and online media, as well as for graphic designers working on branding and marketing materials.

2. Professional Fields:

- **Digital Artists:**
They create a wide range of digital artworks, including video animation, website user interfaces, and artwork for video games.
- **Concept Artists:**
They develop the visual style and look of a project, such as a film or video game.
- **UI/UX Designers:**
They create user interfaces for websites and applications, focusing on visual appeal and user experience.
- **Game Designers:**
They design the visual and interactive aspects of video games.

3. Market Trends and Growth:

- **Growing Market:**
The digital painting market is experiencing significant growth, with projections indicating a substantial increase in market value over the next few years.
- **Increasing Demand:**
The demand for digital painting skills is rising due to the increasing use of digital media in various industries.
- **Technological Advancements:**
The development of new software and hardware tools continues to expand the possibilities and scope of digital painting.

4. Other Applications:

- **Digital Photography:**
Digital artists can also work with digital photography, editing and enhancing images for various purposes.
- **Multimedia Art:**
Digital artists can combine various media like text, audio, animation, and video to create multimedia art.
- **Internet and Networked Art:**
Digital artists can explore the intersection of art and technology by creating works that are distributed online or use the internet as a source of inspiration.

Model Curriculum

Program Name		BVA in Applied Art	
Title of the Subject	Indian traditional paintings-1	Semester	Fifth Semester
Course code	BVA 506A	Total Marks	50
Contact Hours	32 Hours	Number of Credits	02
Internal Marks	40	External Marks	10

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 artsprogramme 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 Leather puppetry, Gnome, Mysore traditional art, pottery, Hase Chitra, Rongoli, paperwork, weaving, and designing items such as jewellery and toys. These are not just aesthetic objects, but they have a significant meaning in the specific culture, traditions, and regions of India.

Indian artform themes are as varied as Indian culture itself. An individual may still be familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs, among other images often created by tribal, folk and traditional artists.

Contents

Karnataka Folk and Traditional Art forms.

Folk art forms:

To create artwork by taking inspiration from Karnataka's folk art forms like; **Hase Chitra, Shigipainting, moonlight painting, Hachhe Chitra, Rangoli, Embroidery, Koudikale, and** other unknown visual forms like **Leather puppetry, String puppetry, Ganjeefa art, Glass paintings. etc**

Traditional Art Forms:

Surapura Paintings, Mysore Traditional Paintings. 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 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery/educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	80%
Project Work on Indian Traditional Painting	10%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	10%
Total	100%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

	Reference Books
	12. Encyclopedia of the folk culture of Karnataka. Volume one:By- Institute of Asian Studies, Thiruvannamiyar, Madras. 13. Glimpse of Karnataka folklore by. Dr. Hebbale. K. Nagesh 14. Karnataka Desi Hassechittara by Raviraj Sagar. 15. Encyclopedia of Art and Culture in India by Gopal Bhargava. 16. Leather Puppetry in Karnataka by M. S. Nanjunda Rao. 17. Chaturmasa Rangoli in Karnataka by Srinidhi publication, Bangalore. 18. Rangoli design book by Sneha Amin. 19. Puppets on a String by Laura E Simms. 20. Art of Mehendi by Srinidhi publications. (Kannada) 21. Mysore Chitramala, Traditional painting by Prof. S. K. Ramachandra Rao. 22. Surapura Sansthaan- Historical and Archeological study of Poligar state in South India by S. K. Aruni. 19. Living Traditions in Indian Art by Madhu Rani. 20. Indian Painting: The Lesson known Traditions by Anna Dallapiccola. 21. Rajasthani Miniatures – The Magic of Strokes of Colours by Dalijeet. 22. Pahari miniature paintings by Karl Khandavala. 23. Kerala Murals by Dr. M. Nambirajan and Dr. S. Suresh 24. Madhubani Art Set of 4 Book by M. G. Books. 25. Karnataka Lalithkala Academy publication, Bangalore.

V SEMESTER BVA 3rd YEAR SCULPTURE for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-501S	DSC-VA16	Drawing-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
2	BVA-502S	DSC-VA17	Sculpture-5	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
3	BVA-503S	DSC- VA18	History of Art-5	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-504S	DSC- VA19	Aesthetics-5	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-505S	DSC- VA20	Digital Sculpting	P	08	Display Viva (Practical)	Display Viva (Practical)	20		80	28	100	05
6	BVA-506S	DSC- VA21	Compulsory Subject: Indian Traditional Painting-1	P	02	02	Presentation /Exam	40		10		50	02
					32			120		410		550	24

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Drawing-5	Semester	Fifth Semester
Course code	BVA 501S	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- *Upon successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.

- *More detailed observation of the human figures with body expressions.
- *Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- *Drawing on famous Indian sculptures
- *Anthropomorphism, solids and practicing the parts of the human body.
- *Using art journals to create small sketches and outline of practice.
- *Natural forms study from multiple angles.
- *Creative drawing composition.

*Study of drawings done by old masters and recreating them through personal interpretations.

*To learn to compose more than one figure in composition.

*To experiment with drawing applications and the mediums.

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art Works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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-5	Semester	Fifth Semester
Course code	BVA 502S	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes(COs):This subject which must be carried through the 6 semesters. It must cover all the practical subjects. It is to be a part of every practical submission. The Sculpture must comprehensively carryout a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings. Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.

COURSE DESCRIPTION:

All that is creatively perceived and expressed on two-dimensional 2D and 3D surface or a Sculpture or Composition executed in Clay or stone various medias. There are many other ways of describing or defining Sculpting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

CONTENT:

Students are expected to experiment with variety of materials and techniques, extend their experience and understanding to their chosen sculptural composition.

LEARNING OBJECTIVES:

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

*Understanding the 2-D and 3D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.

*Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian Traditional. Compositional analysis of Sculpture: exercises in the use of clay, stone and textural values.

Media: Clay, stone, Plaster of Paris, Wood, Cement, Fiber and Mix media.Etc.

Pedagogy:Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/visits.etc.

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 Sculpture		
Title of the Subject	History of Art-5	Semester	Fifth Semester
Course code	BVA 503S	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ 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 Isms from the Western history, Indian Impacts of isms forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the painting Styles of the subcontinent.

CONTENTS:

Unit: 1 – ISMS

- ❖ Impressionism
- ❖ Expressionism
- ❖ Cubism
- ❖ Serialism
- ❖ Pop art

Unit: 2. – WESTERN ARTISTS

- ❖ Pablo-Picasso
- ❖ Paul Gauguin

- ❖ Henri Mathis
- ❖ Michel Angelo
- ❖ Rembrandt

Unit: 3 – INSTALLATION

- ❖ Visual art Installation
- ❖ Performing art installation

Unit: 4. CONCEPTUAL ART

- ❖ Conceptual art – Media and Museum

LEARNING OBJECTIVES:

- ❖ Learning to recognize painting styles of Western.
- ❖ Introduction to Various isms paintings.
- ❖ Insights into making and materials.
- ❖ Understanding art, artist and artwork relation.

REFERENCES:

- 1 Pashchatya drishyakalegalu – Dr|| D A Upadhya
- 2 kala kosha – P R Tippeswami
- 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-5	Semester	Fifth Semester
Course code	BVA 504S	Total Marks	100
Contact Hours	48 Hours	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:

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

CONTENTS:

- Unit :1. Western Aesthetics - Meaning, Concept, Nature and Scope.
- Unit:2. 1. Imitation Theory-Plato
- Unit: 3. 1. Catharsis Theory-Aristotle
- Unit: 4. 1. Expression Theory-Beneditto croche
- Unit: 5. 1. Psychical distance Theory-Sigmond fried

LEARNING OBJECTIVES:

- ❖ Know the historical aspects of Western 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 wester 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 western aesthetic Theories.

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3. Soundarya Sameeksha 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 finer 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	Digital Sculpting	Semester	Fifth Semester
Course code	BVA 505S	Total Marks	100
Contact Hours	128 Hours	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 Computer, Software's and other equipment in subject-based compositions. Enhancing the skill of using Verities of Software and multi-Media and compositional values.
- ❖ Creative Digital sculpting. Sculpting in direct digital clay using digital brushes.
- ❖ Display and Discussion with mentors.
- ❖ Emphasis is given on the process of sculpting, study and experimentation of the Multi-medias.

COURSE DESCRIPTION:

This course is focused on Digital sculpting, partial study of anatomy, nature, buildings, street, market etc. Perspective study using software. Emphasis is given on the process of sculpture study and experimentation of the software medium.

CONTENTS:

Study of the digital sculpting should including-Spot Sketching, Deferent types of texture 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:

Digital sculpting offers a scope that extends to various applications across different industries, encompassing character design, animation, video games, and even medical imaging. It allows for the creation of highly detailed 3D models, especially for organic shapes, by simulating the manipulation of materials like clay using digital tools.

1. Character Design and Animation:

- Digital sculpting is widely used in the animation industry for creating detailed characters, including those for TV shows, movies, and video games.
- It's particularly useful for modeling organic shapes like faces, skin, and hair.
- Software like ZBrush, Mudbox, and 3D Coat are popular tools for digital sculpting in this field.
- The flexibility of digital sculpting allows for easy creation of character variations and adjustments during the animation process.

2. Video Game Development:

- 3D sculpting plays a crucial role in creating detailed characters, environments, and props for video games.
- It enables the creation of high-quality assets that can be rendered on various platforms, from mobile games to console titles.
- The ability to sculpt and modify models easily makes it a valuable asset in the iterative development process of video games.

3. Film and Visual Effects:

- Digital sculpting is used in the creation of computer-generated imagery (CGI) for films, particularly for characters, creatures, and environments.
- The ability to achieve high levels of detail and realism makes it a popular technique for visual effects.

4. Medical Imaging and Applications:

- Digital sculpting is utilized in the creation of 3D models of medical devices and anatomical structures.
- It helps with surgical planning, training, and the design of prosthetics.

5. 3D Printing and Prototyping:

- Sculpted 3D models can be used as the basis for 3D printing, enabling the creation of physical prototypes and products.
- The ability to create intricate and detailed models makes it useful for industrial design and product development.

6. Art and Sculpture:

- Digital sculpting is also used as a form of artistic expression, allowing artists to create virtual sculptures that can be viewed, manipulated, and even printed as physical artworks.
- This expands the scope of traditional sculpting into the digital realm.
- for movies and animated shows.
- Video Games: They design 2D game art, concept art, and visual elements for video games.
- Illustration & Graphic Design: Digital painting skills are valuable for illustrators creating artwork for books, magazines, and online media, as well as for graphic designers working on branding and marketing materials.

2. Professional Fields:

- Digital Artists:
They create a wide range of digital artworks, including video animation, website user interfaces, and artwork for video games.

- **Concept Artists:**
They develop the visual style and look of a project, such as a film or video game.
 - **UI/UX Designers:**
They create user interfaces for websites and applications, focusing on visual appeal and user experience.
 - **Game Designers:**
They design the visual and interactive aspects of video games.
3. **Market Trends and Growth:**
- **Growing Market:**
The digital painting market is experiencing significant growth, with projections indicating a substantial increase in market value over the next few years.
 - **Increasing Demand:**
The demand for digital painting skills is rising due to the increasing use of digital media in various industries.
 - **Technological Advancements:**
The development of new software and hardware tools continues to expand the possibilities and scope of digital painting.
4. **Other Applications:**
- **Digital Photography:**
Digital artists can also work with digital photography, editing and enhancing images for various purposes.
 - **Multimedia Art:**
Digital artists can combine various media like text, audio, animation, and video to create multimedia art.
 - **Internet and Networked Art:**
Digital artists can explore the intersection of art and technology by creating works that are distributed online or use the internet as a source of inspiration.

Model Curriculum

Program Name		BVA in Applied Art	
Title of the Subject	Indian traditional paintings-1	Semester	Fifth Semester
Course code	BVA 506S	Total Marks	50
Contact Hours	32 Hours	Number of Credits	02
Internal Marks	40	External Marks	10

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 artsprogramme 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 Leather puppetry, Gnjeeva, Mysore traditional art, pottery, Hase Chitra, Rongoli, 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 art form themes are as varied as Indian culture itself. An individual may still be familiar with the reemerging symbols of deities, fauna, and flora, courteous life and customs, among other images often created by tribal, folk and traditional artists.

Contents

Karnataka Folk and Traditional Art forms.

Folk art forms:

To create artwork by taking inspiration from Karnataka's folk art forms like; **Hase Chitra, Shigipainting, moonlight painting, Hachhe Chitra, Rangoli, Embroidery, Koudikale, and** other unknown visual forms like **Leather puppetry, String puppetry, Ganjeefa art, Glass paintings. etc**

Traditional Art Forms:

Surapura Paintings, Mysore Traditional Paintings. 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 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery/educational study tour/ visits. etc.

Formative Assessment for Practical	
Assessment Occasion/ type	Weightage in Marks
Practical Assignments	80%
Project Work on Indian Traditional Painting	10%
Indian Traditional Painting related activities like, Quiz, seminar, Team activities	10%
Total	100%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

	Reference Books
	23. Encyclopedia of the folk culture of Karnataka. Volume one:By- Institute of Asian Studies, Thiruvannamiyar, Madras. 24. Glimpse of Karnataka folklore by. Dr. Hebbale. K. Nagesh 25. Karnataka Desi Hassechittara by Raviraj Sagar. 26. Encyclopedia of Art and Culture in India by Gopal Bhargava. 27. Leather Puppetry in Karnataka by M. S. Nanjunda Rao. 28. Chaturmasa Rangoli in Karnataka by Srinidhi publication, Bangalore. 29. Rangoli design book by Sneha Amin. 30. Puppets on a String by Laura E Simms. 31. Art of Mehendi by Srinidhi publications. (Kannada) 32. Mysore Chitramala, Traditional painting by Prof. S. K. Ramachandra Rao. 33. Surapura Sansthaan- Historical and Archeological study of Poligar state in South India by S. K. Aruni. 26. Living Traditions in Indian Art by Madhu Rani. 27. Indian Painting: The Lesson known Traditions by Anna Dallapiccola. 28. Rajasthani Miniatures – The Magic of Strokes of Colours by Dalijeet. 29. Pahari miniature paintings by Karl Khandavala. 30. Kerala Murals by Dr. M. Nambirajan and Dr. S. Suresh 31. Madhubani Art Set of 4 Book by M. G. Books. 32. Karnataka Lalithkala Academy publication, Bangalore.

VI SEMESTER BVA 3rd YEAR APPLIED ART

for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Max		Max	Min		
1	BVA-601A	DSC-VA21	Drawing-6	P	08	06	Practical Exam	20		80	28	100	05
2	BVA-602A	DSC-VA22	Design-6	P	20	10	Practical Exam	20		80	28	100	05
3	BVA-603A	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)	20		80	28	100	04
4	BVA-604A	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)	20		80	28	100	03
5	BVA-605A	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam	20		80	28	100	05
6	BVA-606A	DSC- VA26	Compulsory Subject: Research methodology	T/P	02	02	Presentation /Exam	40		10		50	02
					32			140		410		550	24

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Drawing-6	Semester	Sixth Semester
Course code	BVA 601A	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- *After the successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

Study from life, full figure, product, **Drawing** from Nature, Memory **Drawing**. Understanding of **basic** Illustration techniques

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and

depth in different mediums and lighting conditions.

- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art Works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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 Applied Art		
Title of the Subject	Design-6	Semester	Sixth Semester
Course code	BVA 602A	Total Marks	100
Contact Hours	128Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes(COs):

A Campaign Design course aims to equip students with the skills and knowledge to develop and execute successful marketing campaigns. Key outcomes include understanding campaign planning, strategy, and execution, as well as learning to analyze campaign performance. Students should be able to apply creativity, design principles, and research methodologies to achieve campaign goals.

COURSE DESCRIPTION:

A Campaign Design course aims to equip individuals with the knowledge and skills to create effective marketing and advertising campaigns. It covers topics like campaign planning, strategy development, audience targeting, creative messaging, and measuring campaign success. The course also often delves into the role of psychology in influencing consumer behavior and building brand stories

CONTENT:

A campaign design practical syllabus typically covers the fundamentals of designing and implementing marketing campaigns, emphasizing hands-on experience with various tools and platforms. This includes topics like campaign planning, target audience identification, content creation, social media marketing, email marketing, and analytics. The curriculum may also delve into areas like branding, creativity in advertising, and digital marketing project management.

LEARNING OBJECTIVES:

Focus on enabling learners to effectively plan, implement, and measure marketing campaigns. These objectives often include understanding target audiences, defining campaign goals, choosing appropriate channels, crafting compelling messages, and analyzing campaign performance.

REFERENCES:

1. **Ogilvy on Advertising by David Ogilvy**
2. **Advertising Campaign Design** by Robyn Blakeman

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Visual Language	Semester	Sixth Semester
Course code	BVA 603A	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ Learning to understand Basic fundamentals of visual language.
- ❖ Students will also be introduced to study of Egypt pyramid, sphinx shape concept.
- ❖ Understanding to concepts of traditional rituals.
- ❖ Various language concepts.
- ❖ A study of this human society and understanding of Visual impact on citizens . 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 definitions of visual language.

Studying verbal and visual language in the context of prehistoric life.

Imitation, expression, traditional practices and events of everyday life

CONTENTS:

Unit: 1 – VISUAL LANGUAGE MEANING, CONCEPT AND SCOPE

- ❖ Definitions of visual language

Unit: 2. – PREMITIVE CONCEPT

- ❖ The origin of oral and visual language in prehistoric time.

Unit: 3 – LANGUAGE SYSTEM

Unit: 4. FUNDAMENTALS OF VISUAL LANGUAGE

- ❖ Line, color, Shape, Space, Texture, Composition, Reptation, order, Movement ect.

LEARNING OBJECTIVES:

- ❖ Learning to recognize deference between various visuals.
- ❖ Introduction to concept of visual language.
- ❖ Language definitions of various philosophers.
- ❖ Understanding symbols, visuals and traditional concepts.

REFERENCES:

- 1 Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
- 2 kala kosha – P R Tippeswami
- 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.Sarwati

MODEL CURRICULUM

Program Name	BVA in Applied Art		
Title of the Subject	Philosophy of Art	Semester	Sixth Semester
Course code	BVA 604A	Total Marks	100
Contact Hours	48 Hours	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 Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Philosophers.

CONTENTS:

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

Unit:2. 1. Definitions of art in mythology
3. Vishnudharmottara purana
4. Vatsayanana Kamasutra
5. Someshwara manasollasa
6. Manasara
7. Samarangana sutradhara

Unit: 3. 1. Bouddha Soundarya-Darshana

Unit: 4. Normalization and empathy

1. Bhattanayaka
2. Abhinava gupta
3. Acharya vishvanatha

Unit: 5. Indian modern aesthetic thinkers

1. Ravindranath Tagore
2. Ananda Kumaraswamy
3. E, B Havell

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 aesthetic Theories.

REFERENCES:

1. Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalitakala Academy, Bangalore. (kannada)
2. Sounarya mattu Kale by B.K. Ramakrishnarao. (kannada)
3. Soundarya Sameeksha 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 finer art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K. B. Vaid, J. Swaminathan and Asik Vajpeyi, Bharat Bhawan, Bhopal.
7. Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in Anupa Pande, Historical and Cultural study of the Natyashastra.
8. R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English.
9. Panchapagesha Sastri. 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	Photography and Video editing	Semester	Sixth Semester
Course code	BVA 605A	Total Marks	100
Contact Hours	128 Hours	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 Photography and Video editing. Enhancing the skill of using Camera and multi-Media and Photographic,VFX values.
- ❖ Creative Photography.
- ❖ Display and Discussion with mentors.
- ❖ Emphasis is given on the process of Photography and Video editing, study and experimentation of the Multi-medias.

COURSE DESCRIPTION:

This course is focused on Photography and Video editing, partial study of creative photography, video editing and VFX etc. Emphasis is given on the process of Photography and video editing study and experimentation of the Multi- medias.

CONTENTS:

Study of the Photography and video editing should including-Spot photography techniques, Deferent types of perspective and Angles keeping in view the light and shadow, Tonal values, and its contemporary needs. Video clip editing process using various software. understanding the interface, sound editing, continuity, titling, color correction, lighting. Exercises in i) Studies of Nature, product photography, modelling photography. ii) Photography techniques.

SCOPE:

Photography and video editing offer a wide scope of opportunities across various industries, from media and entertainment to digital content creation and advertising. Freelance work and specialization within niches like social media or wedding videography are also common career paths.

Photography Scope:

1. Photo Editing:

Photo editors work for publications, marketing agencies, and e-commerce businesses, using software like Adobe Photoshop to enhance images.

2. Retouching:

Specializing in retouching for advertising or online brand presence is a valuable skill.

3. Color Correction:

Ensuring accurate color representation in photography, especially in product shoots, is essential.

4. Freelance Work:

Photographers can work as freelancers for various projects.

5. Video Editing Scope:

Media and Entertainment: Editing for film, television, and other media outlets.

Digital Content Creation: Creating videos for social media, YouTube, and other online platforms.

Advertising and Marketing: Producing promotional videos and ads.

Freelance Video Editing: Choosing projects, setting schedules, and working remotely.

Specializations: Wedding videography, social media content creation, or educational video

Model Curriculum

Program Name	BVA in Painting		
Course Code	BVA-606A	Semester	Sixth Semester
Course Category	Compulsory Subject:	Total Marks	50
Course Title	REASERCH MOTHODOLOGY		
Contact hours	32 Hours	Theory No. of Credits	02
Formative Assessment Marks	40	Summative Assessment Marks	10

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

"Arts-based research is a form of qualitative research in the human studies that employs the premises, procedures, and principles of the arts. It is defined by the presence of aesthetic qualities (or design elements) within both the inquiry process and the research.

Course Description:

A research methodology describes the techniques and procedures used to identify and analyze information regarding a specific research topic. It is a process by which researchers design their study so that they can achieve their objectives using the selected research instruments.

Contents	48 Hrs
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Unit:01

- *Introduction to Visual Arts.
- *What is visual arts research.
- *Two methods of visual arts research.

Unit:02

- *Visual Arts Research Objectives.
- *Visual Arts Research Topics.
- *Determination of scope of research

Unit:03.

- *Field work schedule of research.
- *Types of source materials.
- *Research Paper Designs.

Unit:04.

- *Technical Information for Project works (Dissertation)
- *Final review and summary.
- *An interdisciplinary study of the visual arts.

Learning Objectivities:

The objectives of the research methodology are multifold: To Provide a Clear Framework: One of the primary objectives is to provide a systematic framework that guides the entire research process from start to finish. This ensures that the study remains on track and is conducted systematically.

Pedagogy: Lectures, Presentations, Assignments

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Reg. Methodology Assignments	10%
Tests	5%
Reg. Methodology related activities like, Quiz, seminar, Team activities	5%
Total	20%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

VI SEMESTER BVA 3rd YEAR PAINTING for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Min	Max	Min	Max		
1	BVA-601P	DSC-VA21	Drawing-6	P	08	06	Practical Exam		20	28	80	100	05
2	BVA-602P	DSC-VA22	Painting-6	P	08	10	Practical Exam		20	28	80	100	05
3	BVA-603P	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)		20	28	80	100	04
4	BVA-604P	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)		20	28	80	100	03
5	BVA-605P	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam		20	28	80	100	05
6	BVA-606P	DSC- VA26	Compulsory Subject: Research Methodology	T/P	02	02	Presentation /Exam		40		10	50	02
					32				140		410	550	24

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Drawing-6	Semester	Sixth Semester
Course code	BVA 601P	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- *Upon successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

- Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.
- *More detailed observation of the human figures with body expressions.
 - *Perspective outdoor studies that can be transposed onto Indian miniature perspective.
 - *Drawing on famous Indian sculptures
 - *Anthropomorphism, solids and practicing the parts of the human body.
 - *Using art journals to create small sketches and outline of practice.

- *Natural forms study from multiple angles.
- *Creative drawing composition.
- *Study of drawings done by old masters and recreating them through personal interpretations.
- *To learn to compose more than one figure in composition.
- *To experiment with drawing applications and the mediums.

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art Works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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-6	Semester	Sixth Semester
Course code	BVA 602P	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

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

*Upon successful completion of this course, student will demonstrate an ability to draw through observation.

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

*Develop Drawing skills with different medium and handling the techniques.

*Enhances Compositional Skill with understanding the values of drawings.

*Application of drawing on different surfaces with artistic inputs.

*Inculcation of visual communication by using drawing.

COURSE DESCRIPTION:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENT:

Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.

*More detailed observation of the human figures with body expressions.

*Perspective outdoor studies that can be transposed onto Indian miniature perspective.

*Drawing on famous Indian sculptures

*Anthropomorphism, solids and practicing the parts of the human body.

*Using art journals to create small sketches and outline of practice.

- *Natural forms study from multiple angles.
- *Creative drawing composition.
- *Study of drawings done by old masters and recreating them through personal interpretations.
- *To learn to compose more than one figure in composition.
- *To experiment with drawing applications and the mediums.

LEARNING OBJECTIVES:

- * Creating a drawing based on the basic principles of design and drawing.
- * Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- * Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- * Insight into drawing, different ways and reasons to draw and its representational power.
- * Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- * Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

REFERENCES:

- 1 Idea Index-JimKrause
- 2 SelectedfromthegraphicsAnnualPoster
- 3 Theoneshow–advertisingbest print,Radio,TV
- 4 Graphicideanote nook -ATreasuryofsolutionstovisualproblems-White
- 5 CorporateshowcaseVolume-BPhotography,illustrationandgraphicdesign
- 6 GraphicsPoster88
- 7 GraphicsPoster-91
- 8 Miro’sPoster –ChartwellBook Inc
- 9 Visualprocess-WolfgangsehmiFFel
- 10 GraphicDesignAnnual 2009
- 11 ConciseHistoryofposterDesign –JohnBaricoate

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Visual Language	Semester	Sixth Semester
Course code	BVA 603P	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ Learning to understand Basic fundamentals of visual language.
- ❖ Students will also be introduced to study of Egypt pyramid, sphinx shape concept.
- ❖ Understanding to concepts of traditional rituals.
- ❖ Various language concepts.
- ❖ A study of this human society and understanding of Visual impact on citizens . 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 definitions of visual language.

Studying verbal and visual language in the context of prehistoric life.

Imitation, expression, traditional practices and events of everyday life

CONTENTS:

Unit: 1 – VISUAL LANGUAGE MEANING, CONCEPT AND SCOPE

- ❖ Definitions of visual language

Unit: 2. – PREMITIVE CONCEPT

- ❖ The origin of oral and visual language in prehistoric time.

Unit: 3 – LANGUAGE SYSTEM

Unit: 4. FUNDAMENTALS OF VISUAL LANGUAGE

- ❖ Line, color, Shape, Space, Texture, Composition, Reptation, order, Movement ect.

LEARNING OBJECTIVES:

- ❖ Learning to recognize deference between various visuals.
- ❖ Introduction to concept of visual language.
- ❖ Language definitions of various philosophers.
- ❖ Understanding symbols, visuals and traditional concepts.

REFERENCES:

- 1 Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
- 2 kala kosha – P R Tippeswami
- 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.Sarwati

MODEL CURRICULUM

Program Name	BVA in Painting		
Title of the Subject	Philosophy of Art	Semester	Sixth Semester
Course code	BVA 604P	Total Marks	100
Contact Hours	48 Hours	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 Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Philosophers.

CONTENTS:

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

Unit:2. 1. Definitions of art in mythology
8. Vishnudharmottara purana
9. Vatsayanana Kamasutra
10. Someshwara manasollasa
11. Manasara
12. Samarangana sutradhara

Unit: 3. 1. Bouddha Soundarya-Darshana

- Unit: 4. 1. Normalization and empathy
1.Bhattanayaka
2. Abhinava gupta
3. Acharya vishvanatha
- Unit: 5. 1. Indian modern aesthetic thinkers
1.Ravindranath Tagore
2. Ananda Kumaraswamy
3. E,B Havell

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 aesthetic Theories.

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 Bahuvaachana: 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	Photography and Video editing	Semester	Sixth Semester
Course code	BVA 605P	Total Marks	100
Contact Hours	128 Hours	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 Photography and Video editing. Enhancing the skill of using Camera and multi-Media and Photographic,VFX values.
- ❖ Creative Photography.
- ❖ Display and Discussion with mentors.
- ❖ Emphasis is given on the process of Photography and Video editing, study and experimentation of the Multi-medias.

COURSE DESCRIPTION:

This course is focused on Photography and Video editing, partial study of creative photography, video editing and VFX etc. Emphasis is given on the process of Photography and video editing study and experimentation of the Multi- medias.

CONTENTS:

Study of the Photography and video editing should including-Spot photography techniques, Deferent types of perspective and Angles keeping in view the light and shadow, Tonal values, and its contemporary needs. Video clip editing process using various software. understanding the interface, sound editing, continuity, titling, color correction, lighting. Exercises in i) Studies of Nature, product photography, modelling photography. ii) Photography techniques.

SCOPE:

Photography and video editing offer a wide scope of opportunities across various industries, from media and entertainment to digital content creation and advertising. Freelance work and specialization within niches like social media or wedding videography are also common career paths.

Photography Scope:

6. Photo Editing:

Photo editors work for publications, marketing agencies, and e-commerce businesses, using software like Adobe Photoshop to enhance images.

7. Retouching:

Specializing in retouching for advertising or online brand presence is a valuable skill.

8. Color Correction:

Ensuring accurate color representation in photography, especially in product shoots, is essential.

9. Freelance Work:

Photographers can work as freelancers for various projects.

10. Video Editing Scope:

Media and Entertainment: Editing for film, television, and other media outlets.

Digital Content Creation: Creating videos for social media, YouTube, and other online platforms.

Advertising and Marketing: Producing promotional videos and ads.

Freelance Video Editing: Choosing projects, setting schedules, and working remotely.

Specializations: Wedding videography, social media content creation, or educational video

Model Curriculum

Program Name	BVA in Painting		
Course Code	BVA-606P	Semester	Sixth Semester
Course Category	Compulsory Subject:	Total Marks	50
Course Title	REASERCH MOTHODOLOGY		
Contact hours	32 Hours	Theory No. of Credits	02
Formative Assessment Marks	40	Summative Assessment Marks	10

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

"Arts-based research is a form of qualitative research in the human studies that employs the premises, procedures, and principles of the arts. It is defined by the presence of aesthetic qualities (or design elements) within both the inquiry process and the research.

Course Description:

A research methodology describes the techniques and procedures used to identify and analyze information regarding a specific research topic. It is a process by which researchers design their study so that they can achieve their objectives using the selected research instruments.

Contents	48 Hrs
Unit:01 *Introduction to Visual Arts. *What is visual arts research. *Two methods of visual arts research. Unit:02 *Visual Arts Research Objectives. *Visual Arts Research Topics. *Determination of scope of research Unit:03. *Field work schedule of research. *Types of source materials. *Research Paper Designs. Unit:04. *Technical Information for Project works (Dissertation) *Final review and summary. *An interdisciplinary study of the visual arts.	

Learning Objectivities:

The objectives of the research methodology are multifold: To Provide a Clear Framework: One of the primary objectives is to provide a systematic framework that guides the entire research process from start to finish. This ensures that the study remains on track and is conducted systematically.

Pedagogy: Lectures, Presentations, Assignments

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Reg. Methodology Assignments	10%
Tests	5%
Reg. Methodology related activities like, Quiz, seminar, Team activities	5%
Total	20%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

VI SEMESTER BVA 3rd YEAR SCULPTURE for 2026-27 onwards Batch

Sl. No	Course Code	Course Category	Title of the Course	Mode	Instruction Hours per week	Exam Duration Hours	Evaluation Pattern	Internal Marks		External Marks		Total	Credits
								Min	Max	Min	Max		
1	BVA-601S	DSC-VA21	Drawing-6	P	08	06	Practical Exam		20	28	80	100	05
2	BVA-602S	DSC-VA22	Sculpture-6	P	08	10	Practical Exam		20	28	80	100	05
3	BVA-603S	DSC- VA23	Visual Language	T	03	03	Written Exam (Theory)		20	28	80	100	04
4	BVA-604S	DSC- VA24	Philosophy of Art	T	03	03	Written Exam (Theory)		20	28	80	100	03
5	BVA-605S	DSC- VA25	Photography & Video Editing	P	08	05	Practical Exam		20	28	80	100	05
6	BVA-606S	DSC- VA26	Compulsory Subject: Research Methodology	T/P	02	02	Presentation /Exam		40		10	50	02
					32				140		410	550	24

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Drawing-6	Semester	Sixth Semester
Course code	BVA 601S	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes:

- *Upon successful completion of this course, student will demonstrate an ability to draw through observation.
- *Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- *Develop Drawing skills with different medium and handling the techniques.
- *Enhances Compositional Skill with understanding the values of drawings.
- *Application of drawing on different surfaces with artistic inputs.
- *Inculcation of visual communication by using drawing.

Course Description:

Here the course allow the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting with drawing mediums such as, Pencil, Pen and Ink, Postal, Charcoal, Water colours, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

CONTENTS:

- Explore charcoal, pencil ,pen and ink , pestal and conte in object- figure based compositions.
- *More detailed observation of the human figures with body expressions.
 - *Perspective outdoor studies that can be transposed onto Indian miniature perspective.
 - *Drawing on famous Indian sculptures
 - *Anthropomorphism, solids and practicing the parts of the human body.
 - *Using art journals to create small sketches and outline of practice.

- *Natural forms study from multiple angles.
- *Creative drawing composition.
- *Study of drawings done by old masters and recreating them through personal interpretations.
- *To learn to compose more than one figure in composition.
- *To experiment with drawing applications and the mediums.

LEARNING OBJECTIVES:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work:08Drawings. 02 Sketch books of each 200 pages. 02 Digital Art Works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

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-6	Semester	Sixth Semester
Course code	BVA 602S	Total Marks	100
Contact Hours	128 Hours	Number of Credits	05
Internal Marks	20	External Marks	80

Course Outcomes(COs): After the successful completion of the course, the student will be able to cover all the practical subjects. Metal welding composition, clay, fiber, cement, stone. It is to be a part of every practical Composition. The Sculpture must comprehensively carry out a record of the visual growth in the sense it must exhibit the development, reference, exposure, experience in the course of learning. It can contain visuals and writings. Daily practice of sketching is compulsory as it is a continuous process of visually and conceptually perceiving the world around.

COURSE DESCRIPTION:

All that is creatively perceived and expressed on two-dimensional 2D and 3D surface or a Sculpture or Composition executed in Clay or stone various medias. There are many other ways of describing or defining Sculpting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

CONTENT:

Students are expected to Metal welding composition in round and relief in various materials such as plaster, metal, sheet metal, wood, stone, fiber glass with variety of techniques, extend their experience and understanding to their chosen sculptural composition.

LEARNING OBJECTIVES:

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

*Understanding the 2-D and 3D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.

*Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian Traditional. Compositional analysis of Sculpture: exercises in the use of clay, stone and textural values.

Media: Clay, stone, Plaster of Paris, Wood, Cement, Fiber and Mix media.Etc.

Pedagogy:Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/visits.etc.

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 Sculpture		
Title of the Subject	Visual Language	Semester	Sixth Semester
Course code	BVA 603S	Total Marks	100
Contact Hours	48 Hours	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:

- ❖ Learning to understand Basic fundamentals of visual language.
- ❖ Students will also be introduced to study of Egypt pyramid, sphinx shape concept.
- ❖ Understanding to concepts of traditional rituals.
- ❖ Various language concepts.
- ❖ A study of this human society and understanding of Visual impact on citizens . 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 definitions of visual language.

Studying verbal and visual language in the context of prehistoric life.

Imitation, expression, traditional practices and events of everyday life

CONTENTS:

Unit: 1 – VISUAL LANGUAGE MEANING, CONCEPT AND SCOPE

- ❖ Definitions of visual language

Unit: 2. – PREMITIVE CONCEPT

- ❖ The origin of oral and visual language in prehistoric time.

Unit: 3 – LANGUAGE SYSTEM

Unit: 4. FUNDAMENTALS OF VISUAL LANGUAGE

- ❖ Line, color, Shape, Space, Texture, Composition, Reptation, order, Movement ect.

LEARNING OBJECTIVES:

- ❖ Learning to recognize deference between various visuals.
- ❖ Introduction to concept of visual language.
- ❖ Language definitions of various philosophers.
- ❖ Understanding symbols, visuals and traditional concepts.

REFERENCES:

- 1 Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey, The Chowkhamba Sanskrit series, Studies Volume II.1950
- 2 kala kosha – P R Tippleswami
- 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.Sarwati

MODEL CURRICULUM

Program Name	BVA in Sculpture		
Title of the Subject	Philosophy of Art	Semester	Sixth Semester
Course code	BVA 604S	Total Marks	100
Contact Hours	48 Hours	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 Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Philosophers.

CONTENTS:

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

Unit:2. 1. Definitions of art in mythology
13. Vishnudharmottara purana
14. Vatsayanana Kamasutra
15. Someshwara manasollasa
16. Manasara
17. Samarangana sutradhara

Unit: 3. 1. Bouddha Soundarya-Darshana

- Unit: 4. 1. Normalization and empathy
1.Bhattanayaka
2. Abhinava gupta
3. Acharya vishvanatha
- Unit: 5. 1. Indian modern aesthetic thinkers
1.Ravindranath Tagore
2. Ananda Kumaraswamy
3. E,B Havell

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 aesthetic Theories.

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 Bahuvaachana: 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	Photography and Video editing	Semester	Sixth Semester
Course code	BVA 605S	Total Marks	100
Contact Hours	128 Hours	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 Photography and Video editing. Enhancing the skill of using Camera and multi-Media and Photographic,VFX values.
- ❖ Creative Photography.
- ❖ Display and Discussion with mentors.
- ❖ Emphasis is given on the process of Photography and Video editing, study and experimentation of the Multi-medias.

COURSE DESCRIPTION:

This course is focused on Photography and Video editing, partial study of creative photography, video editing and VFX etc. Emphasis is given on the process of Photography and video editing study and experimentation of the Multi- medias.

CONTENTS:

Study of the Photography and video editing should including-Spot photography techniques, Deferent types of perspective and Angles keeping in view the light and shadow, Tonal values, and its contemporary needs. Video clip editing process using various software. understanding the interface, sound editing, continuity, titling, color correction, lighting. Exercises in i) Studies of Nature, product photography, modelling photography. ii) Photography techniques.

SCOPE:

Photography and video editing offer a wide scope of opportunities across various industries, from media and entertainment to digital content creation and advertising. Freelance work and specialization within niches like social media or wedding videography are also common career paths.

Photography Scope:

11. Photo Editing:

Photo editors work for publications, marketing agencies, and e-commerce businesses, using software like Adobe Photoshop to enhance images.

12. Retouching:

Specializing in retouching for advertising or online brand presence is a valuable skill.

13. Color Correction:

Ensuring accurate color representation in photography, especially in product shoots, is essential.

14. Freelance Work:

Photographers can work as freelancers for various projects.

15. Video Editing Scope:

Media and Entertainment: Editing for film, television, and other media outlets.

Digital Content Creation: Creating videos for social media, YouTube, and other online platforms.

Advertising and Marketing: Producing promotional videos and ads.

Freelance Video Editing: Choosing projects, setting schedules, and working remotely.

Specializations: Wedding videography, social media content creation, or educational video

Model Curriculum

Program Name	BVA in Painting		
Course Code	BVA-606S	Semester	Sixth Semester
Course Category	Commissary Subject	Total Marks	50
Course Title	REASERCH MOTHODOLOGY		
Contact hours	32 Hours	Theory No. of Credits	02
Formative Assessment Marks	40	Summative Assessment Marks	10

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

"Arts-based research is a form of qualitative research in the human studies that employs the premises, procedures, and principles of the arts. It is defined by the presence of aesthetic qualities (or design elements) within both the inquiry process and the research.

Course Description:

A research methodology describes the techniques and procedures used to identify and analyze information regarding a specific research topic. It is a process by which researchers design their study so that they can achieve their objectives using the selected research instruments.

Contents	48 Hrs
Unit:01 *Introduction to Visual Arts. *What is visual arts research. *Two methods of visual arts research. Unit:02 *Visual Arts Research Objectives. *Visual Arts Research Topics. *Determination of scope of research Unit:03. *Field work schedule of research. *Types of source materials. *Research Paper Designs. Unit:04. *Technical Information for Project works (Dissertation) *Final review and summary. *An interdisciplinary study of the visual arts.	

Learning Objectivities:

The objectives of the research methodology are multifold: To Provide a Clear Framework: One of the primary objectives is to provide a systematic framework that guides the entire research process from start to finish. This ensures that the study remains on track and is conducted systematically.

Pedagogy: Lectures, Presentations, Assignments

Formative Assessment for Theory	
Assessment Occasion/ type	Weightage in Marks
Reg. Methodology Assignments	10%
Tests	5%
Reg. Methodology related activities like, Quiz, seminar, Team activities	5%
Total	20%
<i>Formative Assessment as per NEP guidelines are compulsory</i>	