



**ತುಮಕೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ತುಮಕೂರು**

**TUMKUR UNIVERSITY, TUMKURU**

**LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK  
(LOCF)**

**UNDER GRADUATE PROGRAM**

**STRUCTURE AND SYLLABUS FOR**

**BVA**

**(BACHELOR OF VISUAL ARTS)**

**ACCORDING TO UGC**

**NATIONAL EDUCATION POLICY 2020**

**Model Curriculum Content**

**For**

# **Visual Art Programs**

**Painting, Animation, Graphic Design, Sculpture,  
Advertising Design, Art History, Textile Design,  
Traditional Sculpture, Temple Architecture,  
Photography, Cinematography**

**Under**

**National Education Policy-2020**

**Prepared by**

**SRI C C BARAKER MVA**

**Chairperson and members**

**BVA/BFA BOS Committee,**

**Tumkur University, Tumakuru**

A Report on the curriculum Framework for  
**Four-Year Multidisciplinary  
Under Graduate Programme  
National Education Policy-2020**

In

**Visual Art Programs  
5<sup>th</sup> and 6<sup>th</sup> semester**

**Painting, Sculpture, Advertising Design, Art History, Textile Design,  
Traditional Sculpture, Temple Architecture, Photography, Animation,  
Cinematography, Graphic Design**

Submitted to

**Registrar,  
Tumkur University, Tumakuru.**

## **PREAMBLE:**

- **The learning outcomes are formulated to help students understand the objectives of the visual and performing arts courses at the undergraduate level and to get them acquainted with contemporary artistic and social needs. Students will be enabled to understand the philosophy behind their art and master the grammar and techniques of their chosen art form, develop artistic skills that would enhance their expression and communication abilities.**
- **Students will also be encouraged to explore and express their ideas and concepts, as well as to learn to use their art form creatively and critically; to learn to develop their understanding of the gained knowledge and to search for ways to express their thoughts and feelings through their medium of art.**
- **While selecting and designing materials for the syllabus, the faculty in Departments/Universities/Institutions may decide to vary their course content, with justifications. Objectives and organizing principles should be finalized keeping in view the local, regional, national, and global contexts of creation, appreciation, and evaluation.**
- **This LOCF document is not prescriptive, but indicative. It does not prevent further rethinking or inclusion of specific elements in their courses, to suit the local context.**
- **The organization of the course may be structured to suit the institution's academic framework (annual, trimester, semester, etc.).**
- **Suitable modules could incorporate residencies, internships, interaction with gurus, etc, and appropriate credits awarded for the same.**
- **Further, teaching-learning processes may be suitably adapted, incorporating the similarities and diversities of culture and art practices.**
- **The Department/University/Institute may encourage its faculty to make suitable pedagogical innovations, in addition to teaching and learning processes suggested in the LOCF recommendations.**
- **The committee noted a diversity of nomenclatures in the Visual Arts fields in different Department/University/Institution and suggests the need for uniform nomenclature to avoid confusion in admissions/appointments. For example, an undergraduate program in Fine Arts could be called: Bachelor of Fine Arts (with specialization in Painting, sculpture, Applied Arts, etc)**
- **The courses designed could go beyond the primary field of study and expose students to domains such as literature, cinema, and the digital arts.**
- **Students may be encouraged to work on various art forms that are on the verge of extinction, besides the living traditions, as part of their learning process. The students may be encouraged to study such art forms from experts/ gurus who may not necessarily be from a formal institutional setup.**

- Visual and Performing Arts programs should be formulated with more stress on practice.
- Visits to museums, places of historical importance, outdoor work, art studios/ galleries, theatre spaces, and other appropriate locations must be made part of the curriculum. Such an arrangement will help students discover and familiarize themselves with both classical and contemporary art forms.
- The role of digital arts and evolving multi-media methods must be emphasized and applied where appropriate.
- The Visual Arts curriculum, in particular, may be framed in such a way that it provides adequate exposure to the visual arts (painting & printmaking, sculpture) as well as the applied arts (advertising, animation, textile & fashion design, interior design, art management, etc.) with appropriate specialization where required.

The LOCF for Visual and Performing Arts is prepared on the contours and curricular Framework provided by the UGC and may be modified without sacrificing the spirit of CBCS and LOCF. The courses can be prepared by the respective institutions keeping in mind the above points.

## **GRADUATE ATTRIBUTES:**

- EMPLOYABLE GRADUATES
- EXPERTISE IN DISCIPLINE
- POSSESS KNOWLEDGE, SKILLS AND VALUES
- CONTRIBUTE POSITIVITY TO THE HETEROGENEITY IN LOCAL, REGIONAL AND GLOBAL COMMUNITIES
- CRITICAL THINKING CAPACITY
- PERSONAL ATTRIBUTES
- PERSONAL VALUES

## **IMAGINATIVE AND FLEXIBLE CURRICULAR STRUCTURE**

- No restrictions on entry and exit options.
- Integrate Arts with STEM
- Combination of 64 arts!
- Internship with RI as well as local business / industries, artists, etc.

## **4 YEARS BACHELOR'S DEGREE:**

- 1<sup>st</sup> year – awarded with certificate in the field of study
- 2<sup>nd</sup> year – diploma in the field of study
- 3<sup>rd</sup> year – awarded with degree
- 4<sup>th</sup> year – degree with research

## **FUNDAMENTAL PRINCIPLES**

- Flexibility
- Multidisciplinary
- No hard separation between arts and science.
- Emphasis on conceptual understanding
- Creativity and critical thinking

## **TERMS TO UNDERSTAND**

- Core subject / Major
- Languages
- Generic elective course
- Ability enhancement course
- Skill development course
- Vocational course
- Extracurricular activities

## **PROGRAMME LEARNING OUTCOMES FOR VISUAL ARTS:**

After completing the undergraduate program, a learner of Visual Arts (any stream) should be able to:

- Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically
- Understand the nature of time, space, color, form, tone and texture
- Critically evaluate masters as well as contemporary artists
- Create their own works of art using a range of methods and materials and creativity skills.
- Execute art projects independently
- Participate in solo/group shows
- Teach visual arts to school students
- Become an applied arts entrepreneur

## CONTENT OF DISCIPLINES OFFERED UNDER VISUAL ART

Sl No	Course's
01	Bachelor of Visual Art – Foundation / I-Year (For All Programme's)
02	Bachelor of Visual Art – Painting
03	Bachelor of Visual Art – Animation
04	Bachelor of Visual Art – Graphic Design
05	Bachelor of Visual Art – Sculpture
06	Bachelor of Visual Art – Advertising Design
07	Bachelor of Visual Art – Art History
08	Bachelor of Visual Art – Textile Design
09	Bachelor of Visual Art – Fashion Designing
10	Bachelor of Visual Art – Architecture
11	Bachelor of Visual Art – Photography
12	Bachelor of Visual Art – Cinematography



**ELIGIBILITY:** For B.V.A. Visual Art (Painting / Animation/ Graphic Design /Sculpture/Art History/Textile Design/Advertising Design/ Traditional Sculpture/Photography/ Cinematography/ Temple Architecture)

- A candidate who has passed two-year Pre-University Course (PUC) Examination Board, Government of Karnataka, OR
- 10+2 Examination conducted by CBSE or equivalent examinations by any Other State or any other recognized Board. OR
- Diploma in Visual Art / 3-year Diploma Course with any subject or 2-year JOC / ITI of any subject (with Languages)/any 2 years art Foundation courses (by re-colonized University Certificates) / its Equivalent which are approved by Higher Secondary Education Board (10+2) in India shall be eligible. OR
- PUC pass with Visual Art as one of the subjects.
- Pass in aptitude test conducted by the admission committee.

**Duration of the course:**

The course shall be of 8 semesters (4 academic years). It is called BVA degree which has two semesters of foundation/certificate course and six semesters of specialization (in Painting, Animation, Graphic Design etc...) /degree 8 semester of specialization degree with honors in any discipline which are provided by the college.

(To know the list of discipline, refer to content given. Two semester of foundation/certificate course is common for all discipline under Visual Arts Branch (Courses).)

Name of the degree program: **Bachelor of Visual Art (BVA)**

Discipline Core: **Visual Art**

Total credits for the program: **50 credits per year**

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

**Program outcome:**

By the end of the program students will be able to: (refer to OBE for further details on program outcome)

- Students are exposed to visual arts by learning the basics of various arts and focused deeper learning in chosen field.
- The practical practice daily sketches from Life journal history of art and culture along with the other compulsory papers equip them to turn tune their skills and be able to apply need fully.
- The practical's in 8 semesters-built ability to recognize their potential value heritage and at the same time reciprocate to the contemporary Times.
- History of Art will help in understanding the changes each of the fields has undergone over the centuries it will empower the students to pursue Research and documentation apart it will make them able to critically evaluate their own performance as well as that of others
- The technical theories will bring in in technical understanding with Deeper awareness
- The versatility of the field provide job opportunity in various sectors in which creative visualizing and creative thinking is required it will also equip them to be independent artist and also to generate jobs

**Assessment: Weightage for assessment (in percentage)**

<b>Type of Course</b>	<b>Formative Assessment/IA</b>	<b>Summative Assessment/SA</b>
Practical	50%	50%
Theory	50%	50%
Project/Assignments	50%	50%
Experimental Learning (Internship, gallery visits, workshops, outdoor study, studio, working area visits etc )	50%	50%

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

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

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

<b>Formative Assessment for Theory</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Practical Assignments	25%
Drawing from Life Projects	15%
Drawing from Life related activities like, Quiz, seminar, Team activities.	10%
Total	50%
<i>Formative Assessments are compulsory</i>	

<b>Formative Assessment for Practical</b>	
<b>Assessment Occasion/ type</b>	<b>Weightage in Marks</b>
Practical Assignments	25%
Project Work on Drawing	15%
Drawing related activities like, Quiz, seminar, Team activities	10%
Total	50%
<i>Formative Assessments are compulsory</i>	

**COURSE DETAILS OF IC MODEL 4 YEARS  
INTEGRETED HONORS DEGREE IN VISUAL ARTS**

**I SEMESTER– PAINTING DEPARTMENT**

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE	Total	T	P	Total
						C1	C2	C3				
BVA.1-01	DSC	Observation Drawing 1	P	6	1	25	25	50	100	0	4	4
BVA.1-02	DSC	Basic Design 1	P	6	1	25	25	50	100	0	4	4
BVA.1-03	DSC	Basic Theory 1	T	4	2	20	20	60	100	4	0	4
	OE	•B.Sc FAD	T	3	3	20	20	60	100	3	0	3
	AECC	Kannada	T	4	3	20	20	60	100	3	0	3
	AECC	English	T	4	3	20	20	60	100	3	0	3
BVA.1-04	SEC	Digital Graphics 1	P	5	5	10	10	30	50	1	1	2
	SEC	Yoga	P	1		12	13		25	1	0	1
	SEC	Health and wellness	P	1		12	13		25	1	0	1
				34					750			25

## Contents of Courses for Bachelor of Visual Arts (BVA)

### II SEMESTER– PAINTING DEPARTMENT

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE	Total	T	P	Total
						C1	C2	C3				
BVA.2-01	DSC	Observation Drawing 2	P	6	1	25	25	50	100	0	4	4
BVA.2-02	DSC	Basic Design 2	P	6	1	25	25	50	100	0	4	4
BVA.2-03	DSC	Basic Theory 2	T	4	3	20	20	60	100	4	0	4
	OE	•Clothing Care & Maintenance	T	3	3	20	20	60	100	3	0	3
	AECC	Kannada	T	4	3	20	20	60	100	3	0	3
	AECC	English	T	4	3	20	20	60	100	3	0	3
BVA.2-04	SEC	Digital Graphics 2	P	5	5	10	10	30	100	1	1	2
	SEC	Yoga	P	1		12	13		25	1	0	1
	SEC	Health and wellness	P	1		12	13		25	1	0	1
				34					750			25

## Contents of Courses for Bachelor of Visual Arts (BVA)

### III SEMESTER– PAINTING DEPARTMENT

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE	Total	T	P	Total
						C1	C2	C3				
BVA.3-01	DSC	Pictorial Composition - 1	P	6	1	30	45	75	150	0	5	5
BVA.3-02	DSC	Drawing from Life - 1	P	6	1	25	25	50	100	0	4	4
BVA.3-03	DSC	History of India	T	4	3	20	20	60	100	3	0	3
FD OE-3	OE	Fashion Makeover	T	3	3	20	20	60	100	3	0	3
KANSW01	AECC	Kannada	T	4	3	20	20	60	100	3	0	3
ENGA01	AECC	English	T	4	3	20	20	60	100	3	0	3
FESEC01	SEC	Financial Education and Investment Awareness	T	3	3	10	10	30	50	1	1	2
VSEC301	SEC	Internet Literacy	P	1		12	13		25	1	0	1
				34					725			25

## Contents of Courses for Bachelor of Visual Arts (BVA)

### IV SEMESTER– PAINTING DEPARTMENT

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE	Total	T	P	Total
						C1	C2	C3				
BVA.4-01	DSC	Pictorial Composition – 2	P	6	1	30	45	75	150	0	4	5
BVA.4-02	DSC	Drawing From Life -2	P	6	1	25	25	50	100	0	4	4
BVA.4-03	DSC	Survey of Indian Sculpture	T	4	3	20	20	60	100	4	0	3
INC401	INC401	India and Indian Constitution		3	3	25	25	50	100	3	0	3
ENGA401	AECC	KANNADA	T	4	3	25	25	50	100	3	0	3
KANSW402	AECC	ENGLISH	T	4	3	25	25	50	100	3	0	3
AISEC401	SEC	Artificial Intelligence	T	5	5	25	25	50	100	1	1	2
VSEC401	SEC	Internet Literacy	P	1		12	13		25	1	0	2
				34					750			25



## Contents of Courses for Bachelor of Visual Arts (BVA)

### V SEMESTER– PAINTING DEPARTMENT

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE*	Total	T	P	Total
						C1	C2	C3				
<b>DISCIPLINE SPECIFIC CORE - DSC</b>												
BVA5-01	DSC	Composition 1	P	8		30	45	75 *	150	0	4	5
BVA5-02	DSC	Drawing-3	P	6		25	25	50 *	100	0	4	4
BVA5-03	DSC	Drawing from Life	P	6		25	25	50 *	100	0	4	4
BVA5-04	DSC	Survey of Indian Paintings- 5	T	4		20	20	60	100	3	0	3
<b>DISCIPLINE SPECIFIC ELECTIVE - DSE</b>												
BVA5-05	DSE	Sculpture	P	4		25	25	50	100	0	3	3
<b>VOCATIONAL -1</b>												
BVA5-06	VOC	Digital Art-1	P	4		25	25	50	100	0	3	3
<b>SEC - 1</b>												
BVA5-07	SEC	Art Education 1	P	2		10	10	30	50	1	1	2
<b>VALUE BASED- 1</b>												
BVA5-08	VB	Sports /NCC/NSS/ R&R(S&G)/ Cultural	P	1		12	13	--	25	1	0	1
				34					725			25

#### Special Note

❖ SEE Practical's --- Sem Class works Submission and Display only

## Contents of Courses for Bachelor of Visual Arts (BVA)

### VI SEMESTER– PAINTING DEPARTMENT

Course Code	Course Type	Title of the Course	Mode	Working Hours per week	Exam Duration	Marks				Credits		
						IA		SEE*	Total	T	P	Total
						C1	C2	C3				
<b>DISCIPLINE SPECIFIC CORE - DSC</b>												
BVA6-01	DSC	Composition-2	P	8	❖	30	45	75*	150	0	4	5
BVA6-02	DSC	Drawing -4	P	6		25	25	50*	100	0	4	4
BVA6-03	DSC	Painting from Life-5	P	6		25	25	50*	100	0	4	4
BVA6-04	DSC	Indian Aesthetics.	T	4	3	20	20	60	100	3	0	3
<b>DISCIPLINE SPECIFIC ELECTIVE - DSE</b>												
BVA6-05	DSE	Sculpture 2	P	4		25	25	50*	100	3	0	3
<b>VOCATIONAL -1</b>												
BVA6-06	VOC	Digital Art 2	P	4		25	25	50*	100	3	0	3
<b>SEC - 1</b>												
BVA6-07	SEC	Art Education 2	P	2		10	10	30*	50	1	1	2
<b>VALUE BASED- 1</b>												
BVA6-08	VB	Sports /NCC/NSS/ R&R(S&G)/ Cultural	P	1	-----	12	13	--	25	1	0	1
				34					725			25

#### Special Note

❖ SEE Practical's --- Sem Class works Submission and Display only

## **DSC Details**

### **First-Semester Foundation/certificate Year**

#### **BVA.1-01<sub>DSC</sub> -OBSERVATIONAL DRAWINGS**

OBSERVATION DRAWING 1 (Practical subject)

- Anatomy (Sketch drawing)- for hand skills
- Memory Drawing- for brain drilling
- Nature Drawing- for understanding Background, middle ground and front ground concept

#### **BVA.1-02<sub>DSC</sub> -BASIC DESIGN**

BASIC DESIGN 1 (Practical subject)

- Geometrical designs- for basic geometry skills
- Letter writing- for handwriting and calligraphy skills
- Sculpture 2D- for practical experience of clay designs and texture

#### **BVA.1-03<sub>DSC</sub> -THEORY**

BASIC THEORY 1 (Theory subject)

- Introduction to the art forms (Drawing)
- Story of prehistoric humans (In the field of visual art)
- Fundamentals of design
- Color theory 1

**BVA.1-06****SEC1 - DIGITAL GRAPHICS**

<b>UNIT NO</b>	<b>Unit Name</b>	<b>Knowledge to be shared</b>	<b>Aim</b>	<b>Activity for students to do</b>
1	<b>Fundamentals of computer</b>	Types of computers, Hardware of personal computer.	The aim is to provide knowledge of computer usage.	Record submission. (Record must contain Hardware parts drawn in left side and described in right side.) (Credit-1)
2	<b>Introduction to MS</b>	knowledge of MS tools	The aim is to provide knowledge about how to use MS word, exile, Pdf, Paint, Power point.	Record submission. (Record must contain the printed copy of work done in MS in left side and procedure in right side) (Credit-1)

# Second-Semester Foundation/certificate Year

## **BVA.2-01DSC -OBSERVATIONAL DRAWINGS**

OBSERVATION DRAWING 2 (Practical subject)

- Anatomy (Face study)- for expression skills
- Object still life- for visual skill enhancement
- Landscape Drawing- for understanding Background, middle ground and front ground concept with visual skill enhancement

## **BVA.2-02 DSC -BASIC DESIGN**

BASIC DESIGN 2 (Practical subject)

- Free hand design drawing- for development of pattern skills and future textile industry skills
- Origami and kirigami- for hand skills and future model skills
- Object design- for practical experience of drawing designs and patterns on the objects

## **BVA.2-03 DSC -THEORY**

BASIC THEORY 2 (Theory subject)

- Art and aesthetics (Drawing)
- Art of India (In the field of visual art)
- Methods and media (Used in Drawing)
- Color theory 2

# Third-Semester Foundation/certificate Year

## **BVA.3-01DSC – MEMORY DRAWING AND NATURE DRAWING**

MEMORY DRAWING AND NATURE DRAWING 1 (Practical subject)

- Anatomy (with detailed contour)- for advanced skills
- Birds and animals- for brain drilling
- Indoor and outdoor - for understanding Background, middle ground and front ground concept

## **BVA.3-02 DSC – SOLID GEOMETRY AND SCULPTURE**

SOLID GEOMETRY AND SCULPTURE 1 (Practical subject)

- Types and rules of Perspective- for knowledge to apply in future
- Simple construction- for expanding thinking capability
- Solid models- for practical experience of 3D shapes

## **BVA.3-03 DSC --THEORY**

ADVANCED THEORY 1 (Theory subject)

- Study of birds and animals (Characters and features in Drawing)
- Art of selection (In the field of visual art)
- Solid geometry 1
- Theory of contour

# Fourth-Semester Foundation/certificate Year

## **BVA.4-01DSC - MEMORY DRAWING AND NATURE DRAWING**

MEMORY DRAWING AND NATURE DRAWING 2 (Practical subject)

- Anatomy (with tonal values)- for advanced skills
- Pictorial composition- for brain drilling
- Genre and historical composition- for understanding Background, middle ground and front ground concept

## **BVA.4-02 DSC – SOLID GEOMETRY AND SCULPTURE**

SOLID GEOMETRY AND SCULPTURE 2 (Practical subject)

- Solid object drawings (with complex tonal values)- for advanced study
- Composition- for the practical study of perspective
- Model of Capital- for practical exercise of capitals and columns

## **BVA.4-03 DSC -THEORY**

ADVANCED THEORY 2 (Theory subject)

- Story board
- Art of composition
- Solid geometry 2
- Classical orders





# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>	Semester	<b>Fifth Semester</b>
Course Title	<b>Composition -1 (practical)</b>		
Course Code:	<b>BVA5-01</b>	Total Marks	<b>150</b>
Contact hours	<b>150 Hours</b>	Practical No. of Credits	<b>05</b>
Formative Assessment Marks	<b>75</b>	Summative Assessment Marks	<b>75</b>
<p><b>Course Outcomes (COs): After the successful completion of the course, the student will be able to:</b></p> <ul style="list-style-type: none"> <li>❖ 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.</li> <li>❖ 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.</li> <li>❖ Enhance to visualize artistic skill inputs for creative painting.</li> </ul>			
<p><b>Course Description:</b>            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.</p>			
<b>Contents</b>			<b>150 Hrs</b>
<p><b>Content:</b> 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.</p> <p>*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.</p>			

*\*Note: Can Reproduce-Realistic/Contemporary/Traditional paintings of Indian & Western old masters and recreating them through personal interpretations. Should make one or two paintings on Canvas*

**To know the colour theory and visual language in advanced level**

**Guidelines:** Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colours with its neighbouring colour. Gallery visits must be encouraged. An introduction to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

**Learning Objectivities:**

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

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

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

**Media: Water colour, Poster Colour, Acrylic Colour, Oil Colour, Pastel Colour, Cryon, Mix media. Etc.**

**Submission Work: 08 Composition. 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	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.
9	Notes of the techniques of paintings by Hilaire Hilder <a href="http://www.smashingmagazine.com/tag/usability/">http://www.smashingmagazine.com/tag/usability/</a> <a href="http://painting.answers.com/abstract">http://painting.answers.com/abstract.</a>

# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>	Semester	<b>Fifth Semester</b>
Course Title	<b>Drawing -3 (practical)</b>		
Course Code:	<b>BVA5-02</b>	Total Marks	<b>100</b>
Contact hours	<b>120 Hours</b>	Practical No. of Credits	<b>04</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

### 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 allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.

withdrawing 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

**120 Hrs**

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, Crayon, 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**

1. Figure Drawing for Dummies by Kensuke Okabayashi
2. Complete Life Drawing Course by Diana Constance
3. Drawing figures Ray Smith
4. Figures and Faces by Hugh Laidman
5. Art of Drawing People by Debra Kauffman Yaun, Will
6. Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro

# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>	Semester	<b>Fifth Semester</b>
Course Title	<b>Drawing from life -3 (Practical)</b>		
Course Code:	<b>BVA5-03</b>	Total Marks	<b>100</b>
Contact hours	<b>120 Hours</b>	Practical No. of Credits	<b>04</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

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

- ❖ Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a “work of art” in its own right psychology with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.
- ❖ Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.
- ❖ This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.

**Course Description:**

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

<b>Contents</b>	<b>120 Hrs</b>
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A study of the ‘Life study’ (**Black and white, tone tints with different media**) from all angles which must be to grasp the total structure of the seated model. Studies of human body is to be undertaken to understand expression, and modelling keeping in view the light and shade, tonal values, likeness, and its contemporary needs. Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in:

- Study of Human Body in detail – Male and Female with different age.
- Practice of structural drawings, different angles of Head, Hands, Torso and Legs.
- Exploration of various possibilities of expression.

- Critical study of works of Great masters.
- Exercise in organization and rendering techniques in Life study.

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

**Learning Objectives:**

- Students can use colour mediums like water colours, Acrylics and oil colours.etc.
- Students can use different techniques practiced and perfected after Completing this course.
- Students can capture the mood of the seated model and transfer it in their life study.
- Students will perfect in life study in unusual angles and perspectives

Media: Pencil, Charcoals, Pastels, Pen and Ink, Mix-media. And Monochrome & Gray scheme.

Submission Work:08Drawings from life. 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.

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>		
Course Title	<b>Survey of Indian Paintings-5 (Theory)</b>	<b>Semester</b>	<b>Fifth Semester</b>
Course Code:	<b>BVA5-04</b>	Total Marks	<b>100</b>
Contact hours	<b>45 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

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

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

### Course Description:

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

### Contents

45 Hrs

#### Unit: 1 - MURAL PAINTINGS / PAINTINGS

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

#### Unit: 2. MINIATURE PAINTINGS

- Rajasthani Paintings – Mewar and Kota Paintings
- Pahadi Paintings – Basoli and Kangra Paintings

#### Unit: 4. FOLK PAINTINGS

- Kavi, Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings

**Learning Objectives:**

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

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

References	
1	Indian Architecture – Brownj Parcy (Hindu and Islamic period)
2	The Art and Architecture - Rowland & Benajan
3	History of Indian and Indonesia Art- A.K Coomaraswamy
4	The story of Indian Art - S.K Bhattacharya
5	5000 years of Indian Art – SivaramaMurthi
6	Temples of south Indian - K.R.Srinivasan
7	An introduction to Indian and Western Art - Tomory
8	A Concise History of Indian Art - Roy C Craven
9	The spirit of Indian Painting
10	Indian Art-Dr. Alka Pandey 11. Art and Visual Culture in India, 1857-2007 Gayatri Sinha
11	Art and Visual Culture in India, 1857-2007 Gayatri Sinha
12	Indian Art and Overview- 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



# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (DSE)

Program Name	<b>BVA in Painting</b>		
Course Title	<b>Sculpture (Practical)</b>	Semester	<b>Fifth Semester</b>
Course Code:	<b>BVA.5-5</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

### Course Description:

Sculptural composition deals with the basic three-dimensional elements such as volume, positive-negative space, depth, relief, movement in different dimension. Students are expected to use figurative or non-figurative forms, including organic and inorganic forms. Materials are used should basically make meaning to emphasize the importance of proportion, shape, line, and balance of sculpture

### Contents

**90 Hrs**

Compositions are to be created based on sketches, drawing from the life and the nature around. Understanding of fundamental of three-dimensional language is focused here, to realise these students are allowed to exercise in paper, wood, stone, metal, cement, moulding and casting techniques. Designing the basic structure and armature are also introduced in this semester.

**Scope:** It is help to student to understand the quality of three dimensions. It also begins the narration of building story and expression through three dimensional sculptural formats.

**Guidelines:** Introduction of various media and different kinds of composition created by Indian, western and far Eastern masters. Folk, Tribal, Traditional, Contemporary sculptors may be taken as an example to understand the change of 3D language in history.

**Submission Work: 5-6 Sculptures. 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.

# Contents of Courses for Bachelor of Visual Arts (BVA)

## V SEMESTER– PAINTING DEPARTMENT (VOC)

Program Name	<b>BVA in Painting</b>		
Course Title	<b>Digital Art-1 (Practical)</b>	<b>Semester</b>	<b>Fifth Semester</b>
Course Code:	<b>BVA.5-06</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

**Course outcomes:** On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self-employ ability.
- ❖ It Develops skill and its use to express thoughts,

### Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art’s sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course

### Contents

**90 Hrs**

**Contents:** Introduction to Corporate Identity and its purpose study of its application to the various subjects or manufacturing products or consumer products or service – motif. To prepare **logo type, monogram and emblem** etc. **Preparation of designs related to the stationary products like, label, visiting card, letterhead, envelop and cartoon box designs, wrapper, all types of packaging designs etc.**

**Scope:** To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

**Guidelines:** The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer’s role in visual communication context. Understanding of the application of art and design, Logo set. And form of their study a basic skill in Anatomy of Type & its elements, Type face and construction. Development of ideas and practices.

**Submission Works: 05-06 Digital Art works. 02 Sketch books of each 200 pages.**

**Learning Objectivities:**

- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art
- ❖ It is the initial step of expressing one self with a deeper insight,
- ❖ And also to answer the urge so If expressing yourself in Digitalart.
- ❖ It begins with the focus on the understanding of basic elements of Digital art Composition. Andlikebuildingupofgrammartobeabletouseitintheindividualcapacityintheprocess Of Digital art

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

**References**

1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total.Com
4	Digital Art by Christiane Paul

## Contents of Courses for Bachelor of Visual Arts (BVA)

### V SEMESTER– PAINTING DEPARTMENT (SEC)

Program Name	<b>BVA in Painting</b>		
Course Title	<b>Art Education -1 (Practical)</b>	Semester	<b>Fifth Semester</b>
Course Code:	<b>BVA.5-07</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

#### **Course Outcomes (Cos):**

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

- \*After successful completion of this course, student will Teaching skill and ability.
- \*Students become aware of art education
- \*Students become qualified to become art teacher in Primary and Secondary schools.
- \*Students become qualified to take on the duties of a teacher.
- \*Students become trained to create awareness about handicrafts.

#### **Course Description:**

Here the course allow the students qualified to become art teacher in Primary and Secondary schools  
Students become trained to create awareness about handicrafts. .

#### **Contents**

90 Hrs

#### **UNIT: 01**

**Chapter 01.** Art of Children: Painting of young children, Education through art in the child's mind .

**Chapter 02.** Menaning of art Education: Objectives of Education, principles of art education, Determining units of education goals.

**Chapter 03.** Educational Psychology: Introduction of Educational Psychology, Definitions of Psychology, Branches of Psychology, Educational Psychology, Nature of Educational Psychology, Scope of Educational Psychology, Neccessity of Educational Psychology,of the Teacher.

#### **UNIT: 02**

**Chapter 01.** Prominent Children's Art Educators: John Jacques Rousseau, John Hinrich, John Frederick Hebart, Elle Augusta Probel, Dr. Studying the art theories of Maria Montessori, John Dewey, Rabindranath Tagore.

**Chapter 02.** Child psychology: Child psychology studies in Education and psychology.

#### **UNIT: 03**

**Chapter 01.** Hand crafted: Various from decorative materials like colored paper, cardboard, glue etc

**Chapter 02.** Hand crafted art: Paper, Cardboard, plywood and fiber, and foam sheets etc. many useless product like studying about creating attractive, creative different types of modals.

**Reference Books**

1	JagatikChittrakale- B.P.Bayari
2	Kala Charitre- AhokT.Akki
3	ShikshakanAshtangPatabodhane- V.A.Benakanal
4	AdhyayanNirdistaVisayadalliSudharitBodhanashastragalu – Dr. Basavaraj M.H. ShriR.M.Bantanoor
5	Educational Psychology- Dr. V.K.Hampiholi
6	Educational Psychology- Dr. N.B.Kongavad

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (DSC)

Course Title	<b>Composition -2 (Practical)</b>		
Course Code:	<b>BVA6-01</b>	Total Marks	<b>150</b>
Contact hours	<b>150 Hours</b>	Practical No. of Credits	<b>05</b>
Formative Assessment Marks	<b>75</b>	Summative Assessment Marks	<b>75</b>

**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.

### Contents

**150 Hrs**

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

*To know the colour theory and visual language in advanced level*

**Guidelines:** Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colours with its neighbouring colour. Gallery visits must be encouraged. An introduction to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

**Learning Objectives:**

- ❖ Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.
- ❖ Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.
- ❖ Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of colour and textural values.

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

Submission Work: 08 Composition. 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	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore
10	Notes of the techniques of paintings by Hilaire Hilder <a href="http://www.smashingmagazine.com/tag/usability/">http://www.smashingmagazine.com/tag/usability/</a> <a href="http://painting.answers.com/abstract">http://painting.answers.com/abstract</a> .

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>	Semester	<b>Sixth Semester</b>
Course Title	<b>Drawing -4 (Practical)</b>		
Course Code:	<b>BVA6-02</b>	Total Marks	<b>100</b>
Contact hours	<b>120 Hours</b>	Practical No. of Credits	<b>04</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

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

- ❖ 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 allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.

withdrawing 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**

**120 Hrs**

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	
1	Figure Drawing for Dummies by Kensuke Okabayashi
2	Complete Life Drawing Course by Diana Constance
3	Drawing figures Ray Smith
4	Figures and Faces by Hugh Laidman
5	Art of Drawing People by Debra Kauffman Yaun, Will
6	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro.

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>	Semester	<b>Sixth Semester</b>
Course Title	<b>Painting from life-3 (Practical)</b>		
Course Code:	<b>BVA6-03</b>	Total Marks	<b>100</b>
Contact hours	<b>120 Hours</b>	Practical No. of Credits	<b>04</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

**Course Outcomes (COs):** This study aims at building an understanding of the human body with proportion, tones, to develop artistic skills. Inculcation to develop new ways to paint using variety of strategies for expressing visual study through painting medium. Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. It serves as a potential subjective element in painting, as a genuine exercise in composing.

### **Course Description:**

This is a continuation of the Practical Course from the previous Semester. Here the course allows the students to practice human figure life studies with colour schemes. Course allows students to draw and paint life study/ full 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 life study.

The additional focus is on the play and changes of light and body language when the model is indoor/outdoor or in casual gestures. This insists in a brisk, quicker grasp of the overall form at the cost of the details.

### **Contents**

**120 Hrs**

### **Life study with colour**

As a continuation of the previous semester, the life study from a model should be in a different environment, inside/outside the studio or in a domestic group setting.

Study from full figure with emphasis on delineation of character. And structural drawings, different angles of model, heads, hands, torso, and legs.

Real and dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

Full figure in drawings and later colour studies to be executed. Such as Water colour, Poster colour, Oil colour, Acrylic colour, Mix media on paper or canvas.

**Learning Objectives:**

- ❖ This course will enable students to study from live model with a exploring various application method and rendering techniques towards Life study with colour.
- ❖ The indoor/outdoor study of the model could be a new attempt but should be arranged wherever full day light is available.
- ❖ The dramatically changing sunlight /directional light can avail more life to the model.
- ❖ This need not lay stress on the fine, absolute completion of the study.
- ❖ It can be quick and suggestive but be precise and clear in the grasp of the subject.
- ❖ Discuss the figures in Indian sculpture and painting (ex: Ajantha).
- ❖ Introduce to old masters/contemporary Indian & Western life study/portraits, as a supportive element to the above said practical exercise.
- ❖ Medium: Water colour, Poster colour, Oil colour, Acrylic colour, Oil pastel, Colour pencil, Mix media on paper or canvas.
- ❖ Submission Work:08Painting from Life. 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	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

4	Painting from life exploration in water colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (DSC)

Program Name	<b>BVA in Painting</b>		
Course Title	<b>Indian Aesthetics (Theory)</b>	<b>Semester</b>	<b>Sixth Semester</b>
Course Code:	<b>BVA6-04</b>	Total Marks	<b>100</b>
Contact hours	<b>45 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

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

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

**Course Description:**

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

**Contents**

**45 Hrs**

**Unit: 1**

1. Indian Aesthetics - Meaning, Concept, Nature and Scope.
2. Theories of Beauty - Bharatha's Rasa Siddhanth,
3. Theories of Beauty – Anandavardhana’s Dhvani Siddhantha

**Unit: 2**

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

**Unit: 3**

1. Theories of Beauty -Abhinavagupta’s Abhivyakthi Siddantha
2. Theories of Beauty-Shadanga Siddhantha.
- 3.3.Indian Aesthetics Vision – Opinions of Major Thinkers.

**Learning Objectives:**

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

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

References	
1	Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalita kala 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	9PanchapageshaSastri. 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.

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (DSE)

Program Name	<b>BVA in Painting /Applied Art /Sculpture /Animation /Graphic Art (Print Making) / Ceramics /Art History</b>		
Course Title	<b>Sculpture 2 (Practical)</b>	Semester	<b>Sixth Semester</b>
Course Code:	<b>DSE-VA E2.4</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

### Course Description:

Continuing previous semester studies in sculptural composition even in this semester. In this semester more focuses given on creative skill for both figurative and non-figurative compositions. The use of basic organic or inorganic structure, forms and materials to build three-dimensional visual language.

### Contents

**90 Hrs**

Project and individual work are to be undertaken to exercising the basic elements of sculpture, three dimensional forms. Individual visual expression is given more importance in such exercises. Students are expected constantly experiment with variety of materials and techniques.

Scope: Aim of this subject is to encourage the students to explore their concepts as well as equip them for the commercial sculpture making.

Guidelines: Discuss and grasp the ingredients of visual language which is evolved as modern sculpture after 1960's. Students are asked to study of the works of contemporary Indian and Western and American sculptors.

Submission Work: 5-6 Sculptures. 02 Sketch books of each 200 pages. 02 Digital Art works

# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (VOC)

Program Name	<b>BVA in Painting /Applied Art /Sculpture /Animation /Graphic Art (Print Making) / Ceramics /Art History/ Traditional Sculpture</b>		
Course Title	<b>Digital Art 2 (Practical)</b>	Semester	<b>Sixth Semester</b>
Course Code:	<b>BVA6-06</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>50</b>	Summative Assessment Marks	<b>50</b>

**Course outcomes:** On successful completion of the course, the students will be able to

- ❖ It helps to understand modern life as a sensitive expression in itself.
- ❖ It helps the students to understand the quality of digital art skill & life.
- ❖ It aims to develop confidence to self-employ ability.
- ❖ It Develops skill and its use to express thoughts,

### Course Description:

The way art in different forms is being created nowadays has undergone a sea•change in the digital era. While retaining our love for aesthetics and art for the art’s sake, we need to respond to the demands of the capitalist world order. Hence, there is an urgent need for creating artistic expressions in digital forms. In this respect, to introduce a skill oriented vocational course.

### Contents

90 Hrs

Introduction to Corporate Identity and its purpose study of its application to the various subjects or manufacturing products or consumer products or service – motif. To prepare Outdoor Media design like **Posters**. The advent of the **Modern Poster the Character and Functions of Posters etc. Preparation of designs related to the Indoor Media Print media: Comic Books - Booklets - Leaflets Merchandising Media & all types of printing designs like Caricatures, Cartoons, book cover design, Magazine etc. Digital Art Media**-Prepare Composition Realistic, Traditional, Folk, Tribble and Modern paintings. Matt painting. Etc.

**Scope:** To demonstrate basic learning, understanding and its application in Type Design, Logo Design, Icon Design. Visual relevance encourages students to explore and innovative approaches in type and design emphasis to study skills for communication in a most effective form.

**Guidelines:** The curriculum is taught in a highly motivated and supportive environment such as introduction on history of type, Type designer’s role in visual communication context. Understanding of the application of art and design, Logos etc, and form of their study a basic skill in Anatomy of Type & its elements, Type face and construction. Development of ideas and practices.

**Submission Work: 5-6 Digital Art work. 02 Sketch books of each 200 pages.**

### **Learning Objectives.**

- ❖ Thinking thorough knowledge and Exploration to enhance ability of creative skill on Digital art
- ❖ It is the initial step of expressing one self with a deeper insight,
- ❖ And also, to answer the urges of expressing yourself in Digital art.
- ❖ It begins with the focus on the understanding of basic elements of Digital art Composition.  
And like building up of grammar to be able to use it in the individual capacity in the process of Digital art

### **References**

1	Designing with Accessibility in Mind (Design Thinking) by Regine M. Gilbert
2	Digital Art: A Complete Guide to Making Your Own Computer Art works by David Cousens
3	Digital Painting Techniques by 3d total. Com
4	Digital Art by Christiane Paul



# Contents of Courses for Bachelor of Visual Arts (BVA)

## VI SEMESTER– PAINTING DEPARTMENT (SEC)

Program Name	<b>BVA in Painting /Applied Art /Sculpture /Animation /Graphic Art (Print Making) / Ceramics /Art History/ Traditional Sculpture</b>		
Course Title	<b>Art Education -2 (Practical)</b>	Semester	<b>Sixth Semester</b>
Course Code:	<b>BVA.6-7</b>	Total Marks	<b>100</b>
Contact hours	<b>90 Hours</b>	Practical No. of Credits	<b>03</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

**Course Outcomes (Cos):** After successful completion of this course, student will Teaching skill.

- \*Students become knowledgeable about child psychology
- \*Students become to impart skill-based education to students.
- \* To Enable Students to do administration.
- \* To Enable Students to rate children.
- \*Students become trainee to teach lessons.

**Course Description:**

Here the course allow the students become knowledgeable about child psychology, and skill based education. Enable Students to do administration. superiors, work distribution to teachers and study of administrative, management. student will Teaching skill and trainee to teach lessons.

**Contents**

90 Hrs

**UNIT: 01**

**Chapter 01.** Teacher: qualities of a good teacher, pre-preparation of teachers in the classroom, Discipline in class, Evaluative lesson, Teacher success in the classroom.

**Chapter02.**Administrativemanagement: checking files, writing letters to superiors, work distribution to teachers and study of administrative, management.

**Chapter 03.** Giving coefficients to children: Giving credit to children to realize their talent.

**UNIT: 02**

**Chapter 01.** Methods of teaching: 3 types of teaching painting, mentoring system, unguided practice, the most popular method study about these methods

**Chapter 2.** 5E Modal lesson steps: Engage, Explore, Explain, Elaborate, Evaluate study about these 5 stages and studying on art lesson plan.

**UNIT: 03**

**Chapter 01.** Lesson plan: Normal lesson, activity lesson, method of teaching painting in primary/ high school, preparation of art lesson, art education curriculum, mental realness of children and study about many teaching methods.

