



**CURRICULUM
FOR
“BACHELOR OF
VISUAL ARTS
(BVA)”
w.e.f. Academic Year 2024-25**

॥ तमसो मा ज्योतिर्गमय ॥

VISION

To provide equal opportunities for value based global education for creating an Enlightened Society

MISSION

To establish and facilitate educational institutions in the region for providing affordable value based global education to all who aspire to study and to create opportunities to educators, social workers and philanthropists to serve society



**SARVAJANIK
UNIVERSITY**

INCLUSIVE | INTEGRATED | INNOVATIVE

creating an enlightened society...

UNIVERSITY OFFICE

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Constituent Institute:

**INSTITUTE OF DESIGN, PLANNING &
TECHNOLOGY
(IDPT – SCET)**



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Course Curriculum
Bachelor of Visual Arts

The Course Curriculum proposed and drafted by **Academic and Curriculum Committee of Visual Arts under the Faculty of Architecture, Design, Planning and Technology** in the meeting held on 28-02-2024 and recommended to '**BOARD OF STUDIES**' for approval.

Prof. Dr. Jasmine Kaur
Chairman, Academic
and Curriculum
Committee – Fine Arts

Place of the meeting
IDPT-SCET

Sign

The proposed Course Curriculum was approved by **Board of Studies (Architecture, Design & Planning) under the Faculty of Architecture, Design, Planning and Technology** in the meeting held on 29-02-2024 and was recommended to the '**FACULTY**' for approval.

Prof. Bhavna Vimawala
Chairman, BOS - Faculty of
Architecture, Design, Planning
& Technology & Dean - IDPT

Place of the meeting
IDPT-SCET

Sign

The Course Curriculum approved by the **Faculty of Architecture, Design, Planning and Technology** in the meeting held on 29-02-2024 and was recommended to '**ACADEMIC COUNCIL**' for approval.

Prof. Bhavna Vimawala
Chairman, BOS - Faculty of
Architecture, Design, Planning
& Technology & Dean - IDPT

Place of the meeting
IDPT-SCET

Sign

The Course Curriculum approved by the '**Academic Council of Sarvajani University**' in the meeting held on 25/02/24.

Prof. Persi Engineer
Chairman, Academic Council
& Hon'ble Provost,
Sarvajani University

Place of the meeting
Sarvajani University Office

Sign

- *The approved curriculum is with effect from the Academic year 2024-25*

BACHELOR OF VISUAL ARTS (BVA)
SARVAJANIK SCHOOL OF FINE ARTS
INSTITUTE OF DESIGN PLANNING & TECHNOLOGY
(IDPT)

Sarvajanik College of Engineering & Technology- SCET

FACULTY OF ARCHITECTURE, DESIGN, PLANNING &
TECHNOLOGY (FADP&T)
SARVAJANIK UNIVERSITY
SURAT-GUJARAT INDIA

VERSION 3.0

W.E.F. ACADEMIC YEAR 2024-25

Applicable to Batch admitted in June 2024

Proposed and discussed in ACC meeting held on 28/02/2024

Approved in BOS meeting dated 29/02/2024

Approved in Faculty of Architecture, Design, Planning & Technology (FADP&T) meeting dated 29/02/2024

Revised as per KCG document



SARVAJANIK SCHOOL OF FINE ARTS

PRELUDE:

The Sarvajanik Education Society has had a presence for more than 112 years in the South Gujarat region. With the formation of Sarvajanik University under the aegis of Sarvajanik Education Society (SES), a greater impact on the education scenario is expected.

Sarvajanik College of Engineering and Technology along with Faculty of Architecture was instituted in 1995 and was the first self-financed educational institute in the state of Gujarat. In 2013, Sarvajanik School of Interior Design (SSID) under the aegis of Faculty of Architecture, SCET was instituted, offering Autonomous Diploma in Interior Design and Advanced Autonomous diploma course in Interior Design. Both FOA SCET and SSID have earned a place at National and International level, as premier institutions imparting holistic education for aspiring Architects and Interior Designers. The alumni have made remarkable contributions at global level both, in practice as well as in academics.

Faculty of Architecture, SCET, now with the new name, Institute of Design, Planning & Technology (IDPT), of Sarvajanik University is all set to start its voyage for the new era by becoming a constituent of the Sarvajanik University. With more than 25 years in the Educational field and imparting quality education over the years, IDPT aims at expanding by introducing new courses. Art is one of the essential elements of humanity, since the beginning of civilization. Visual arts have always been instrumental in creating ambience that nurtures civilizations. IDPT- SCET. Expanding its horizons is now introducing Bachelor of Visual Arts, with a view to provide opportunity for aspiring students with a flair for innovation and arts, to become visual art professionals. The existing Architecture and Interior design courses, as well as Visual Arts course will reap exceptional results due to integration of the three streams under the banner of IDPT- SCET.

The making of art is a multifaceted process; the education of the artist should go considerably beyond instruction of technique and media. Therefore a student centric choice based approach is the foundation of the formulation of the course along with liberal studies education which will become the distinctive attribute that BVA- IDPT, SCET will offer its students. The artistic process, at its best, is creative, intuitive, analytical and highly sophisticated. It requires all the knowledge, discipline, sensitivity and awareness of a liberally educated mind, which is ensured by rendering an explorative practical-aesthetic approach through the length of the course.

The aim of the Bachelor of Visual Arts course at IDPT-SCET will be to provide challenging visual arts degree programs with the goal of developing visually sophisticated artists who are intellectually driven, ethically conscious and critically aware. Our philosophy for this new course will centre on students becoming professional artists, designers and art historians by expressing their unique ideas with skill and conviction, while remaining responsive to the historical, cultural and social context within their own work and live.



VISION:

To promote visual arts by fostering critical and creative thinking, artistic expression, effective communication, cultural awareness, and community engagement.

MISSION:

To excel with passion in Teaching-Learning, Research and Consultancy for shaping innovative and ethical design professionals competent to negotiate and mitigate social complexities, environmental challenges and global concerns.

GRADUATE ATTRIBUTES:

1. Acquire necessary skills required to make one's performance and practice credible and nurture the temperament for exploring and experimenting with different mediums.
2. Ability to analyse textual and performing traditions and practices as well as to interpret and enhance appreciation of beauty and functionality.
3. Attitude of self-reflection and lifelong-learning.
4. Awareness of diversity, complexity and contestations of the socio-culture milieu of the country during the process of art making.
5. Awareness of social and civic responsibilities relating to the environment and society.
6. Inculcate transferable skills including team building and leadership skills, creative, critical and problem solving skills suitable for a variety of fields of employment / self-employment.
7. Ability to introspect and assess oneself in the never-ending artistic journey.

CORE VALUES:

1. Enhanced knowledge of the discipline
2. Professionalism
3. Competency for market acceptance
4. Effective in culturally diverse & international environments
5. Integrity
6. Collaborative spirit
7. Adaptability
8. Empathy
9. Entrepreneurship

PROGRAMME OUTCOME:

1. Develop a comprehensive understanding of the history and specificity of diverse disciplinary methods and media practices
2. Comprehend how individual modes of artistic practice are used for creative thought and sociocultural expression
3. Display familiarity with the diversity of traditions, languages, and societies in the contemporary global context, and be able to interpret and engage with existing visual culture and media as a form of creative intelligence.
4. Develop a discerning voice and confidence in one's own artistic authorship, based on material, conceptual, and critical sensibility



5. Create and sustain a body of work through self-directed research, experimentation, risk-taking, and reflective analysis
6. Advance practices that can thrive either as an individual practice or within collaborative environments.
7. Effectively communicate the intention of one's work through its full formal realization.
8. Critically evaluate the work of peers as well as more established artists.
9. Successfully represent oneself to arts organizations, curators, publications, and post graduate programs for the purpose of advancing professional and artistic goals.
10. Develop skills to become an art entrepreneur.



SYLLABUS REVISION: VERSION 3.0

The syllabus proposed in August 2021, for the FOUR years Programme of Bachelor of Visual Arts @ IDPT-SCET was designed with a major thrust on learner centric choice-based education. Majority of the concerns expressed in NEP 2020 were also taken into account in this newly proposed (version 1) syllabus for all programmes at IDPT-SCET-SU. Introduction of Transdisciplinary Open Electives, Liberal studies and Life Skills courses and module-based learning are major revolutionary decisions incorporated in the syllabus. In April 2023, UGC further proposed NEP-CCFURP- (Credit Curriculum Framework for Undergraduate program) and Draft (NHEQF) - National Higher Education Qualifications Framework prepared on the basis of the report submitted by the high-level committee comprising members of various higher level educational authorities. In line with this, KCG (Knowledge Consortium of Gujarat), also issued guidelines highlighting that inclusion of IKS (Indian Knowledge System) and OJT (On Job training) in the curriculum. The Version 2.0 of Syllabus for Four Years Programme of Bachelor of Visual Arts @ IDPT-SCET-SU was prepared after intense deliberations in the context of all the above mentioned guidelines ensuring the mapping of credit framework and curriculum with that. The Syllabus also incorporates multiple exit options and provision for re-joining the course in a stipulated time frame and is applicable from the admission year 2023-2024. The proposed Version-3 of the syllabus is a progressive step towards implementing NEP's guideline towards lateral admissions at 2nd year level between various programmes. Version 3 of the syllabus ensures that 16 credits in Sem I & Sem II are common between BID and BVA programme and remaining credits are programme specific. In case of change of programme, programme specific credits (if required) can be secured by the student through bridge course. The decision of equivalence committee constituted by the institute/ university will be final in such case. The Proposed Version-3 of the Syllabus will be applicable from the admission year 2024-25.

GROUP OF SUBJECTS:

Distribution of courses is done as per the framework provided by NEP and UGC. Bachelor of Visual Arts is a 4 year course where the First year is a foundation year, followed by 3 years of Specialization. The foundation course is compulsory for all. After the completion of the Foundation year the students will be allowed to select the module (Specialization) (Painting/Sculpture/Applied Arts) of their choice (which is subjective to the availability of seats and according to Departmental guidelines). The entire Visual Arts course is distributed into 6 groups across all the 4 years which ensures holistic learning. The four years are given a theme and based on the same, learning is conducted.

First Year	Socially Responsive
Second Year	Critically Evolved
Third Year	Intellectually Competent
Fourth Year	Professionally Skilled

The five major groups of subjects proposed in Syllabus I are restructured in six groups, and summer internship as well as research option have been added. Credits are also redistributed as per this revision, while reducing the overall credits of Four years Degree programme to 180.

Group of subjects proposed in accordance with the UGC framework:

- Major (Core) (Disciplinary/Interdisciplinary Major)
- Minor Stream (Disciplinary/Interdisciplinary Minor)
- Multidisciplinary/Interdisciplinary



- Ability Enhancement Courses (AEC)
- Skill Enhancement (Elective) Course (SEC)
- Common Value Added (Elective) Courses (VAC)
- Summer Internship
- Research Project/Dissertation



A) Major (Core) (Disciplinary/ Interdisciplinary Major):**ART STUDIO MAJOR & ART THEORY:**

The Major Core courses consist of Art Studio Major and Art Theory. Art Studio Major which will include Drawing and Composition skills which will be instrumental in formulation of individual Art Vocabulary and Development of individual style which will be showcased in Art Portfolios and Final Year Exhibition. While Art theory is the most basic and most critical teaching content in art education. To primary art students, art theory is especially important. It can provide valuable technical guidance to students. Topics such as early civilization, ancient and medieval art, Indian Art, Western art, Global Art, Fundamentals of Art and basics of research methodology will be dealt with, under Art theory.

B) Minor Stream (Disciplinary/ Interdisciplinary Minor):**ART STUDIO MINOR & HUMANITIES:**

The Major Stream courses consist of Art Studio Minor and Philosophy of Visual Arts. Art Studio Minor will include Print Making, Pottery & Ceramics, Carving in various materials and Typography. Students can opt amongst the various courses offered in Minor Studio according to their interest. Knowledge of humanities is very crucial in understanding the development of art. It is important to understand specifically topics related to society and culture through the ages, the history, theory and culture, while learning the process of art. Humanities group will include Society and Culture, Philosophy of Visual Arts which will include Psychology, Indian/ Western Aesthetics and Contemporary critical theory for the students of Painting and Sculpture Majors while Applied Art students will be offered Theory of Graphic and Advertising Design.

C) Multidisciplinary / Interdisciplinary:**LIBERAL STUDIES AND LIFE SKILLS**

The liberal studies make a student aware of various multidisciplinary topics that are important for holistic development and education. In Liberal Studies, 03 modules of 05 weeks each are identified per semester and the same will be delivered by subject experts. Core values such as integrity, empathy and professional ethics are also included in formal learning to ensure character building of the individual.

D) ABILITY ENHANCEMENT COURSES:

The subjects required by students to achieve competency in Modern Indian language with special emphasis on language and communications skill are offered under this group. Basic Technological subjects like photography will be included in this course.

E) SKILL ENHANCEMENT (ELECTIVE) COURSES:**PROFESSIONAL ELECTIVES:**

Elective subjects are offered in a manner so that the student can have a custom roadmap to pursue the area of interest. The Professional elective component will have electives related to enhancement of knowledge that is required for Visual Art discipline. These courses are aimed at imparting practical skills which enhance the employability of the students. These courses are designed as per students' needs and available institutional resources.



F) COMMON VALUE ADDED (ELECTIVE) COURSES:**TRANSDISCIPLINARY OPEN ELECTIVES:**

While the Common Value Added courses offer a wide range of electives offered from various institutions so as to give students the exposure to other disciplines. The idea of trans-disciplinary open electives takes choice based learning a notch higher. Elective subjects are offered in a manner so that the student can have a custom roadmap to pursue their area of interest. The transdisciplinary open electives offer a wide range of electives in various sister institutions so as to give students an exposure to other disciplines. The idea of transdisciplinary open electives takes choice based learning a notch higher.

G) SUMMER INTERNSHIP:

Under this category the student will get exposure to actual work situations. They will undergo internship / apprenticeships which can be field based learning/ minor project/ community engagement and service.

H) RESEARCH PROJECT/ DISSERTATION:

Students choosing a 4 year Bachelor's degree (Honours with Research) are required to take up research projects under the guidance of faculty members. The research outcomes of their projects may be published in peer-reviewed journals or may be presented in conferences/ seminars.

Credit Distribution:

Group of Subjects	% (Hons/Res)
A) Major (Core) (Disciplinary/ Interdisciplinary Major)	50.53
B) Minor Stream (Disciplinary/ Interdisciplinary Minor)	20.00
C) Multidisciplinary / Interdisciplinary	6.32
D) Ability Enhancement Courses	5.26
E) Skill Enhancement (Elective) Courses	5.26
F) Common Value Added (Elective) Courses	4.21
G) Summer Internship	2.11
H) Research Project / Dissertation/ OJT	6.32



Sr. No.	Broad Category of Courses	Minimum Credit Requirement		
		3 – Year UG Program (Bachelor's Degree)	4 – Year UG Program (Bachelor's Degree-Honours)	4 – Year UG Program (Bachelor's Degree-Honours with Research)
1	Major (Core) + Summer Internship	72+4	96+4	96+4
2	Minor Stream	30	38	38
3	Multidisciplinary	12	12	12
4	Ability Enhancement Courses (AEC)	10	10	10
5	Skill Enhancement Courses (SEC)	10	10	10
6	Value Added Courses Common for all UG	08	08	08
7	Research Project / Dissertation/ OJT	-	12	12
	Total	146	190	190



CURRICULLUM FRAMEWORK

NCrF Credit Level	Semester	Major (Core)	Minor (Electives)	Multi/ Inter-disciplinary	AEC	SEC/ Internship	VAC/ IKS	RP/ OJT	Total Credit per sem	Qualification/ Certificate
4.5	I	10	4	2	2	2 (SEC)	2 (VAC)	-	22	UG Certificate
First Year	II	10	4	2	2	2 (SEC)	2 (IKS)	-	22	
1st Year Total Credits		20	8	4	4	4	4	-	44	
Exit 1: Award of UG certificate in Major course (Under Graduate Certificate in Elementary Visual Studies) with 44 credits with additional 4 credits of Summer Internship in core specific NSQF defined course OR continue with Major and Minor course for next NCrF credit level										
5	III	12	6	2	2	2 (SEC)	2 (IKS)	-	26	UG Diploma
Second Year	IV	12	6	2	2	2 (SEC)	2 (VAC)	-	26	
2nd Year Total Credits		44	20	8	8	8	8	-	96	
Exit 2: Award of UG Diploma in Major course (Under Graduate Diploma in Fundamental of Painting/ Sculpture/ Applied Arts) with 96 credits with additional 4 credits of Summer Internship in core specific NSQF defined course OR continue with Major and Minor course for next NCrF credit level										
5.5	V	14	6	2	2	2 (SEC)	-	-	26	UG Degree
Third Year	VI	14	4	2	-	4- Internship	-	-	24	
3rd Year Total Credits		72	30	12	10	14	8	-	146	
Exit :3: Award of UG Degree in Major course (Bachelor of Arts in Painting/ Sculpture/ Applied Arts) with 146 credits and Internship in core discipline OR continue with Major and Minor course for next NCrF credit level										
6	VII	12	4	-	-	-	-	6(OJT)	22	UG Honours Degree
Fourth Year	VIII	12	4	-	-	-	-	6(OJT)	22	
4th Year Total Credits		96	38	12	10	14	8	12	190	
Exit:4: Award of UG Honours Degree in Major course (Bachelor of Visual Arts (Painting/Sculpture/ Applied Arts)(Honors) with total 176 credits										
6	VII	12	4	-	-	-	-	6 (RP)	22	UG Honours with Research Degree
Fourth Year	VIII	12	4	-	-	-	-	6 (RP)	22	
4th Year Total Credits		96	38	12	10	14	8	12	190	
Exit:4: Award of UG Honours with Research Degree in Major course (Bachelor of Visual Arts (Painting/Sculpture/ Applied Arts)(Honors with Research) with total 190 credits										



EXAMINATION AND TEACHING SCHEME (PROPOSED)

W.E.F. ACADEMIC YEAR 2024-25

Applicable to Batch admitted in June 2024



BVA -I (SEM I)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31101	Foundation Studio I	6	-	6	-	38/75	38/75	150
2	BVVA31102	Early Civilization I & Fundamentals of Visual Arts ***	4	4	-	-	25/50	25/50	100
3	BVVA32103	Printmaking	2	-	2	-	13/25	13/25	50
4	BVVA32104	Society & Culture I	2	2	-	-	13/25	13/25	50
5	BVVA33105	Liberal studies & Life Skills I	2	2	-	-	13/25	13/25	50
6	BVVA34106	Communication Skills	2	2	-	-	13/25	13/25	50
7	BVVA35107	Professional Elective 1A	2	-	2	-	13/25	13/25	50
8	BVVA36108	Transdisciplinary Open Elective 1B ***	2	-	2	-	13/25	13/25	50
		Total	22	10	12	-			550

• CCE- Continuous & Comprehensive Evaluation (Formative)

• SEE- Semester End Evaluation (Summative)

*** The Content of the course includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG



BVA -I (SEM II)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31201	Foundation Studio II	6	-	6	-	38/75	38/75	150
2	BVVA31202	Early Civilization II ***	4	4	-	-	25/50	25/50	100
3	BVVA32203	Pottery	2	-	2	-	13/25	13/25	50
4	BVVA32204	Society & Culture II	2	2	-	-	13/25	13/25	50
5	BVVA33205	Liberal studies & Life Skills II	2	2	-	-	13/25	13/25	50
6	BVVA34206	Communication Skills & Personality Development	2	2	-	-	13/25	13/25	50
7	BVVA35207	Professional Elective 2A	2	-	2	-	13/25	13/25	50
8	BVVA36208	Transdisciplinary Open Elective 2B ***	2	-	2	-	13/25	13/25	50
		Total	22	10	12	-			550
<ul style="list-style-type: none"> • CCE- Continuous & Comprehensive Evaluation (Formative) • SEE- Semester End Evaluation (Summative) <p>*** The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG</p>									



BVA -II (SEM III)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31301	Art Studio Major III	8	-	8	-	50/100	50/100	200
2	BVVA31302	Medieval Indian & Western Art ***	4	4	-	-	25/50	25/50	100
3	BVVA32303	Art Studio Minor III	4	-	4	-	25/50	25/50	100
4	BVVA32304	Philosophy of Arts I Indian Aesthetics I* / Theory of Graphic Design I**	2	2	-	-	13/25	13/25	50
5	BVVA33305	Liberal studies & Life Skills III ***	2	2	-	-	13/25	13/25	50
6	BVVA34306	Photography	2	-	2	-	13/25	13/25	50
7	BVVA35307	Professional elective 3A	2	-	2	-	13/25	13/25	50
8	BVVA36308	Transdisciplinary Open elective 3B ***	2	-	2	-	13/25	13/25	50
		Total	26	8	18	-			650

• CCE- Continuous & Comprehensive Evaluation (Formative)

• SEE- Semester End Evaluation (Summative)

*** The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG

(*For Painting and Sculpture students and **Only for Applied Art Students)

Art Studio Major course will have specific subjects for all the specialized disciplines as mentioned in the Syllabus.



BVA -II (SEM IV)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31401	Art Studio Major IV	8	-	8	-	50/100	50/100	200
2	BVVA31402	Art of Renaissance to Surrealism	4	4	-	-	25/50	25/50	100
3	BVVA32403	Art Studio Minor IV	4	-	4	-	25/50	25/50	100
4	BVVA32404	Philosophy of Arts II Indian Aesthetics II*/ Theory of Graphic Design-II**	2	2	-	-	13/25	13/25	50
5	BVVA33405	Liberal studies & Life Skills IV ***	2	2	-	-	*13/25	13/25	50
6	BVVA34406	Advanced Photography	2	-	2	-	13/25	13/25	50
7	BVVA35407	Professional Elective 4A	2	-	2	-	13/25	13/25	50
8	BVVA36408	Transdisciplinary Open Elective 4B ***	2	-	2	-	13/25	13/25	50
		Total	26	8	18	-			650

• CCE- Continuous & Comprehensive Evaluation (Formative)

• SEE- Semester End Evaluation (Summative)

*** The Content of the course includes relevant topics from Indian Knowledge System (IKS) and / or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG

(*For Painting and Sculpture students and **Only for Applied Art Students)

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



BVA -III (SEM V)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31501	Art Studio Major V	10	-	10	-	63/125	63/125	250
2	BVVA31502	Early Indian Miniatures to Post Independence Art ***	4	4	-	-	25/50	25/50	100
3	BVVA32503	Art Studio Minor V	4	-	4	-	25/50	25/50	100
4	BVVA32504	Philosophy of Arts III Western Aesthetics */ Theory of Advertising Design**	2	2	-	-	13/25	13/25	50
5	BVVA33505	Liberal studies & Life Skills V	2	2	-	-	13/25	13/25	50
6	BVVA34506	Photoshop & Illustrator	2	-	2	-	13/25	13/25	50
7	BVVA35507	Professional elective 5A	2	-	2	-	13/25	13/25	50
		Total	26	8	18	-			650

• CCE- Continuous & Comprehensive Evaluation (Formative)

• SEE- Semester End Evaluation (Summative)

*** The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG

(*For Painting and Sculpture students and **Only for Applied Art Students)

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



BVA -III (SEM VI)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31601	Art Studio Major VI	10	-	10	-	63/125	63/125	250
2	BVVA31602	Futurism to Earth Art & Research Methodology	4	4	-	-	25/50	25/50	100
3	BVVA32603	Art Studio Minor VI	4	-	4	-	25/50	25/50	100
4	BVVA33604	Liberal studies & Life Skills VI	2	2	-	-	13/25	13/25	50
5	BVVA37605	Summer Internship	4	-	4	-	-	50/100	100
		Total	24	6	18	-			600
<ul style="list-style-type: none"> • CCE- Continuous & Comprehensive Evaluation (Formative) • SEE- Semester End Evaluation (Summative) <p>(*For Painting and Sculpture students and **Only for Applied Art Students)</p> <p>Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.</p>									



BVA -IV (SEM VII)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31701	Art Studio Major VII	10	-	10	-	63/125	63/125	250
2	BVVA31702	Contemporary Art Practices India & West I	2	2	-	-	13/25	13/25	50
3	BVVA32703	Art Studio Minor VII	4	-	4	-	25/50	25/50	100
4	BVVA38704	*OJT I (On Job Training)	6	-	6	-	-	75/150	150
OR									
5	BVVA38705	**RP I (Research Project)	6	-	6	-	-	75/150	150
		Total	22	2	20	-			550

- CCE- Continuous & Comprehensive Evaluation (Formative)

- SEE- Semester End Evaluation (Summative)

*For Students opting for Four Year Programme of "Bachelor of Visual Arts with Honors"

**For Students opting for Four Year Programme of "Bachelor of Visual Arts with (Honors with Research)"

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



BVA -IV (SEM VIII)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
1	BVVA31801	Art Studio Major VIII	10	-	10	-	63/125	63/125	250
2	BVVA31802	Contemporary Art Practices India & West II	2	2	-	-	13/25	13/25	50
3	BVVA32803	Art Studio Minor VIII	4	-	4	-	25/50	25/50	100
4	BVVA38804	*OJT II (On Job Training)	6	-	6	-	-	75/150	150
OR									
5	BVVA38805	**RP II (Research Project)	6	-	6	-	-	75/150	150
		Total	22	2	20	-			550

• CCE- Continuous & Comprehensive Evaluation (Formative)

• SEE- Semester End Evaluation (Summative)

*For Students opting for Four Year Programme of "Bachelor of Visual Arts with Honors"

**For Students opting for Four Year Programme of "Bachelor of Visual Arts with (Honors with Research)"

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



GENERAL NOTES:

1. Minimum passing marks are 50% for Column no. 7 & 8
2. It is compulsory to appear in the Semester End Evaluation (SEE) Examination to earn the respective credit for the course.
3. The transition to (N+1) th year, all backlogs of (N-1) th year must be cleared by the students (where, N = 2nd year or 3rd year or applicable to program to program).

Promoting To Year	Promotion Eligibility to next year	
	First-Year Direct Admit	Second-Year Lateral Entry
Second Year (SY)	<ul style="list-style-type: none"> • Minimum of 50% credits out of the total assigned FY credits 	
Third Year (TY)	<ul style="list-style-type: none"> • All courses of first year cleared • At least 60% credits cleared of the total assigned Second year credits. 	<ul style="list-style-type: none"> • At least 60% credits out of the total assigned SY credits
Fourth Year	<ul style="list-style-type: none"> • All courses of second year cleared. • All Design Studio courses till Third year cleared. • At least 60% credits cleared of the total assigned third year credits. 	<ul style="list-style-type: none"> • All Design Studio courses till Third year cleared. • At least 60% credits cleared of the total assigned third year credits.

For more details, refer Semester Progression Guidelines in Programme Regulations.

4. If a student is not able to earn the credits of the course in regular examination, the same will have to be earned through remedial examination or through backlog examination offered in the same/next semester.
5. Institute shall offer group of Electives (Professional-AEC & Transdisciplinary Open-SEC), based on the availability of experts and other relevant parameters, and may change the courses offered time to time. Students are supposed to select any one course from each group from the list of Electives offered.
6. Students shall have to mandatorily comply with the norm of Summer Internship (180 hours) if (he/she is opting for EXIT model after FIRST, SECOND or THIRD year, in order to get the relevant qualification of corresponding level. (This shall be over and above the mandatory credits required to be eligible for exit option).
7. The student continuing for FOUR years shall have to mandatorily earn 4 credits for Summer Internship as part of the third-year total credits as a prerequisite to enrol in Fourth year (i.e. before starting the Professional Training)
8. Four credits of summer internship can be earned through Related Study Programme (RSP)/ Independent Study Programme/Travel programmes/Field Projects/Apprenticeship/Online Courses/ Workshops/Design Competition/Community Engagement & Services/NCC-NSS services etc. Necessary prior approval will have to be taken from the designated committee for the same.
9. Study Tours are mandatory for Visual Art Programme and minimum 02 Nos. of study tours will have to be completed by a student during the entire study duration (of Four Years Programmes) to become eligible for graduation certificate. RSP completion certificate issued by the institute will have to be secured by the student on successful completion of RSP work. The evaluation criteria for RSP work will be formulated by concerned teacher and the mandatory nos. of RSP completion certificate will have to be produced for securing the final degree.
10. Students taking exit option after first year/second year shall have to complete minimum 01 study tour to get the relevant qualification of that level.
11. All the courses are auditable courses for calculation of SPI/CPI.



12. Before enrolling for the 2nd year, three specializations will be offered to students in Painting/ Sculpture/ Applied Arts. Students will be allotted the specialization based on choice filling and merit list will be prepared based on the result of 1 st year.

Definitions:

OJT: On Job Training:

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts with Honors", shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester.

For Sem VII OJT will have to be done parallel to the Studio, which includes field work undertaken as a part of any project including working with any Design firms/ Art gallery/ Museum/ Artisans/ Documentation of art-practices/ workshop related to various art practices under the supervision of an artist, as approved from time to time by the Institution.

For semester VIII the OJT will have to be done parallel to the Studio of Major Course, a minimum of 240 hours of OJT will have to be done which shall include working with, travel studios, hands on workshops, working with any Design firms/ Art gallery/Museum/artisans/ documentation of art-practices, art-historical study trip, working under artist etc. as per prior approval from the institute. Student can continue this in line with the OJT undertaken in semester VII or opt for another exposure to earn the 6 credits of OJT in semester VIII, with prior approval of Institution.

RP: Research Project

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts (Honors with Research)", shall have to earn 6 credits of Research Project, both in semester VII and VIII. Research Project includes an independent Research undertaken by a student under the guidance of the Mentor/Guide Designated by the Institute.

In semester VII, Student can select his area of interest and do in depth research on the selected topic under the area of interest. To earn the credits of the course, student must submit a research report in a prescribed format and have to appear for the jury/viva in Semester End Evaluation.

In Semester VIII, Student in consultation with Mentor/Guide, and with prior approval of the Institute can decide to Extend/Continue with the Research Project undertaken in semester VII or can opt for another independent research project. In either case, student must submit a research report in a Prescribed format and have to appear for the jury/viva in Semester End Evaluation.



SYLLABUS



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	I		Version	3.0		
Semester	I		Effective From	June 2024		
Course Code	BVVA31101	Course Name	Foundation Studio I			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
6	-	6	-	38/75	38/75	150
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis :						
The foundation studio is an important process to initiate art & design process, which aims to shape the art & design sensitivities of students and to develop their communicative abilities as well as their problem-solving skills. In the Foundation Studio, first-year Architecture, Interior and Visual Arts students are introduced to elements and fundamental of art & design principles, methods, visual judgment, and the creative process. Studio exercises are intended to provide hands-on practice in ordering an art & design inquiry and structuring conceptual and visual arguments.						
Course Outcome:						
After the completion of the studio the student will be able to develop a set of fundamental skills:						
<ul style="list-style-type: none"> • Visual (seeing, looking, observing, and application); • Manual (making); and (understanding broad range of media and methods) • Intellectual (comparing, contrasting, abstracting, and assessing elements and principles of art and design) • Students are introduced to a broad range of media and methods to help build confidence in their cognitive, conceptual, technical and creative skills. 						
Content:						
Students will explore the visual language and nature of design. Emphasis is given to the elements and principles of design and visual relationships between them. Students will develop skills in the application of diverse approaches to creative problem solving based on methodologies and conceptual frameworks in contemporary design processes or visual art practices through series of exercises.						
Module	Description					Hours
I Developing Visual Literacy	Learning visual language					36
	Outdoor sketching					
	Perspective drawing/ Freehand scaled drawings/ Natural Objects etc.					
	Exploring various art materials like pencil, charcoal, water colour, poster colour, ink, pastels, etc.					
	Understand the systematics of color theory with its applications.					
	Warm-up exercises focused on create and learn with disciplined observation of natural & manmade objects with critical graphics and verbal interrogation of ideas.					



II Analysis and understanding of elements and Principles of Art and Design	Understanding and fluency about elements and principles of Art and Design. The fundamental principles of art and design -Emphasis, Balance, Alignment, Contrast, Repetition, Rhythm, Proportion, Movement etc.	24
III Conceptualize & Create	Exploring the basic elements of art & design which develops various expression of visual communication and creation of art and design. Understanding how these elements of art and design interact and utilizing them effectively in creating 2D/3D compositions. To explore and understand the principles of art and design, such as balance, contrast, emphasis, movement, pattern, rhythm, unity etc. Exploring composition with various considerations like as: how light interacts with forms, how motion can be implied through composition, how to create dynamism and aesthetics in it. Application of color theory, color psychology, and color symbolism to be used for various permutation and combination. Inspiration from nature can provide endless possibilities for creating drawing, color palettes and motifs. Incorporating this prototypes into the creative process allows students to test their ideas and evaluate how they evolve over time and within different contexts. By considering factors such as space, socio-cultural behaviour etc. which can refine their concepts and adapt them to develop aesthetical sense.	24
IV Composition Writing & Compilation Craft	Adding narratives to composition Compilation of work done during the entire semester.	12

References:

1.	Complete Book of Drawing Technique - Peter Stanyer
2.	Fun with the Pencil-Loomis
3.	Dynamic Figure Drawing - Burne Hogart
4.	Perard, Victor, Anatomy and Drawing, 2004
5.	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083
6.	McDaniel, Richard, The Drawing Book: Materials and Techniques for Today's Artists, 1995
7.	Albala, Mitchell, Landscape Painting: Essential Concepts and Techniques for Plein Air, 2009
8.	Broadbent, G., 1973. Design in Architecture - Architecture and Human Science. John Wiley and Sons., New York.
9.	Chauhan, P., 2005. Learning Basic Design. Rizvi College of Architecture, Mumbai.
10.	Ching, F. D. K., 1997. Design Drawing. John Wiley & Sons., Hoboken
11.	Ching, F. D. K., 2012. Architecture: Form, Space and Order. 3rd Ed. Hoboken: John Wiley & Sons
12.	Roger, K. L., 1998. Architect? A Candid Guide to the Profession. The MIT Press, Cambridge.
13.	Rasmussen, S., 1962. Experiencing Architecture. 2nd Rev. Ed. MIT Press, Cambridge.



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA31102	Course Name		Early Civilization I & Fundamentals of Visual Arts		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Emphasis:						
This course will provide a brief introduction to the Prehistoric activities in different parts of the world. Students will get exposure to the evolving cultures, ritualistic practices, and artistic activities. The course briefs about the background, tools and other materials, which were parts of the evolution of life. A special focus will be on the evolution of art in early civilization. Students will also be introduced to ways of seeing in the visual world and analysing the visual experiences and the visual elements and principles. The course introduces analytical methods to understand the meaning and interpretations of visual images. The course also provides an opportunity to learn from the interdisciplinary art practices.						
Course Outcome:						
After completion of this course, the student will be able to :						
<ul style="list-style-type: none"> • Develop a deep sense of understanding of the evolution of creative activities over the ages. • Understand the strengths and limitations of man and the culture as a whole over the ages. • Interpret the cultures of Prehistoric and Early civilizations in the present day context. • Observe, analyse and understand the visual information received from the world around. • Identify the problems of visual representation and providing solutions through visual elements and principles, symbols and narrative representations. • Understand basic principles of visual communication and their application. • Overcome the limitations laid by the textual reality and develop the visual reality for art and design context. 						
Content						
Early Civilization I						
<ul style="list-style-type: none"> • General Introduction to the Meaning of Civilization, Culture and Art. • Changing needs of art forms with respect to the time period. • Pre- Historic: Palaeolithic-Mesolithic-Neolithic periods rock shelters and evolution of art. • River Valley Civilizations: Mesopotamia & Egypt- Architecture, Sculpture, Painting, Pottery, Seals etc. • Indus valley Civilization-Sculptures, Architecture, pottery and seals- from Harappa, Mohenjodaro, Lothal, Dholavira etc. 						
Fundamentals of Visual Arts						
<ul style="list-style-type: none"> • Visual elements and the elements of design: their characteristics, behaviour and aesthetic. 						

- Representation of space and volume in visual art, two dimensional perspective and three dimensions perspective.
- Visual arts and visual perception.
- Visual and tactile contact with and experience of objects, human figure, environment, perception, manipulation and interpretation of these in Visual art.
- Basic principles of visual communication and their application in various media (Comparative analysis of composition in visual art).

Module	Description	Hours
I	Introduction to visual art and evolution of arts	4
II	Introduction to Elements of fundamental of Visual art: Line, shape, form, space, volume, colour, value & texture.	20
III	Principles of Visual Arts: Scale and proportion, Rhythm and force, Light, Time and motion, Balance and Gravity	20
IV	Early civilization: Mesopotamian art. Sumerians use of clay, stone & metal in art. Stylistic approach of art, use of material and techniques.	8
V	Early civilization: Egypt art with understanding of various dynasties, Old kingdom, Middle kingdom and new kingdom. Mythology and its representation in art. Narrative styles and its transformation.	8
VI	Early civilization: Indus valley and its city structure with various forms of art. Sculpture, pottery and seals.	4
References		
1	Prehistoric Painting Of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan 1984	
2	Art of Mesopotamia by Zainab Bahrani	
3	A Companion to Ancient Egyptian Art by Melinda K. Hartwig	
4	Story of Art by Ernst Gombrich	
5	History of Fine Arts, India & West by Edith Tomry	
6	Art and Visual Perception by Rudolf Arnheim	
7	Visual Thinking by Rudolf Arnheim	
8	Proportion and Style in Ancient Egyptian Art by Gay Robins	
9	Contemporary Art In India: A Perspective By Pran Nath Mago	
10	Metaphors of The Indian Arts and Other Essays by Kapila Vatsyayan	



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Faculty	FADP&T		Programme	BVA		
Year	I		Version	3.0		
Semester	I		Effective From	June 2024		
Course Code	BVVA32103	Course Name	Printmaking			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Emphasis:						
Printmaking is as ancient as human civilization. Print is about taking multiple impressions of similar objects or patterns. Print is a medium of expression used for communicating to masses. Students in this course will learn various types of printing techniques and also learn how prints are created for the purpose of art and aesthetics.						
Course Outcome:						
After completion of this course, the student will be able to develop a set of fundamental skills:						
<ul style="list-style-type: none"> • Ability to express and visualize their ideas and thoughts through the various mediums of Printmaking. • Ability of application of basic elements of art in printmaking. • Better understanding about representation of concept and composition. 						
Content:						
In this course students will learn various types of printing techniques like marble printing, collagraph, and woodcut/linocut. They will be able to create wood/Linoleum blocks and print them on paper or fabric accordingly.						
Module	Description					Hours
I	Introduction to marble printing. In essence, composition and color in marble printing are tools that allow you to control the visual experience of your artwork. Marble prints that are not only visually captivating but also convey the intended message and emotions.					6
II	Collagraphy is a dynamic and tactile printmaking technique that encourages students to explore textures, experiment with materials, and embrace the unexpected. Attention to detail, mastery of technique, and a willingness to adapt contribute to successful collagraph prints that captivate viewers and convey students' creativity. The arrangement of textures on the plate contributes to the composition of the print. Thoughtful design ensures a balanced and visually engaging result.					8
III	Introduction to B & W woodcut/linocut: Understanding how to use carving tools effectively is crucial. Different types of gouges and knives are used to create different line thicknesses and textures. Skill in controlling these tools directly impacts the quality of the carved image. Exploring the intricacies of carving, inking, and printing enables artists to create distinctive and visually captivating prints					18
References:						
1	Making Collagraph Print , Suzie MacKenzie					
2	Collagraphs and Mixed-Media Printmaking by Richard Clarke, Brenda Hartill					



3 Block Printing: Techniques for Linoleum and Wood -Book by Sandy Alliso

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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA32104	Course Name		Society & Culture I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis:						
This course provides an overview of civilizations, Societies and Cultures from Pre-Historic period to 1st century CE in Europe and concurrent civilizations and settlements across the World.						
Course Outcome:						
At the end of the course students will be able to:						
<ul style="list-style-type: none"> Analyse historical processes that shape individuals, societies and communities from early societies to 1st century CE. To describe influence of political ideology, social structures, cultural articulations, and dominant thought and natural environment on events and narratives from which styles, movements and innovations have emerged. To place events, built forms, important persons and historical developments in space-time continuum. To gain insight into diverse needs, values, behaviours of communities and individuals creating spaces that are responsive, inclusive and supportive of human experiences and activities. To analyse visual arts as a product of culture To understand social structures, dynamics and role of spaces in facilitating social cohesion. To understand the articulation of religion in built forms-their ornamentation, planning principles, aesthetics. 						
Content:						
<ul style="list-style-type: none"> Introduction to the role of culture and society in Human progress, influence of culture on built forms, elements of culture, settlement patterns. Introduction to evolution of Man and concomitant structures and decorative patterns in early settlements in terms of scale and complexity through a study of Catal Huyuk, Mehrgarh, Banpo and Skara Brae River valley civilizations and Cultures – Indus valley, Nile valley, Mesopotamia, Yellow River Age of Empires- Han China, Persian, Greek City-states, Alexander and conquests- the cultural achievements and progress, architectural and intellectual contributions Rise of Buddhism and concomitant cultural transformation, The Mauryas in India, The Roman Republic and Empire-its intellectual and cultural achievements, Downfall of Rome. Rise of Christianity and concomitant religious and cultural consequences 						



- Emphasis of the course is on developing understanding of socio-cultural interactions, not solely memorizing names and dates.

Module	Description	Hours
I	Introduction to the role of culture and society; Introduction to evolution of Man and concomitant architecture in early settlements	6
II	River valley civilizations and Cultures – Indus valley, Nile valley, Mesopotamia, Yellow River	6
III	Age of Empires- Han China, Persian, Greek City-states, Alexander's empire	8
IV	Rise of Buddhism and concomitant cultural transformation, The Maurya's in India The Roman Republic and Empire-its intellectual and cultural achievements, Downfall of Rome.	8
V	Rise of Christianity and concomitant religious and cultural consequences	4
References:		
1	Head, Tom, 2017. World History 101: From Ancient Mesopotamia and the Viking Conquests to NATO and WikiLeaks, an Essential Primer on World History. Adams Media, Avon, Massachusetts	
2	Kubba, Shamil, 1987. Mesopotamian Architecture and Town Planning. B.A.R., Oxford	
3	Kuijt, Ian, 2002. Life in Neolithic Farming Communities. Kluwer Academic Publishers, New York	
4	Parker, Philip, 2017. World History: From the Ancient World to the Information Age. Eyewitness Companions, Dorling-Kindersley, London	
5	Thapar, Romila, 2002. Early India: From the Origins to AD1300. University of California Press, Berkeley	
6	Kitto, H.D.F. 1950. The Greeks. Penguin Books Ltd.	
7	Jerome Carcopino, Jerome, Rowell, Henry T., 1991. Daily Life in Ancient Rome: The People and the City at the Height of the Empire. Penguin Books Ltd.	
8	Heckel, Waldemar. 2002. The Wars of Alexander the Great: 336–323 BC: 26 (Essential Histories) Osprey Publishing	



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA33105	Course Name		Liberal Studies & Life Skills I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous & Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
<ol style="list-style-type: none"> 1. Self-Exploration & Personality Building 2. Maintenance & Repairing 3. Team Building 						
<p>1. Self-Exploration & Personality Building</p> <p>The more you understand yourself and your motivations, the more informed and productive your life and career search process will be. Self-exploration is the first step. Start by reflecting on your interests, values, skills, and personality traits, as well as key experiences you've enjoyed. Research shows that people most satisfied in their careers are those who are working in jobs that closely align with these areas. Personality is a combination of qualities that form your distinctive character. These influence how you see, experience, and interact with the world. Personality development helps you develop an impressive personality and makes you stand apart from the rest. Personality development also plays an essential role in improving one's communication skills. Individuals ought to master the art of expressing their thoughts and feelings in the most desired way.</p>						
<p>2. Maintenance & Repairing:</p> <p>Basic maintenance and repairing skills are necessary for safeguarding your general wellbeing. By inspecting your home and automobiles regularly, cleaning, and repairing it, you will have the assurance that you and your family are safe.</p> <p>Repair of all electrical issues such as malfunctioning electric appliances and exposed wiring. Performing regular maintenance and handling minor repairs as required will minimize the possibility of expensive repairs. Most appliances, objects of use need to be inspected regularly, cleaned, and changed. Emergency plumbing services are essential for effectively dealing with leaks to prevent flooding and structural damage. Repairs undertaken helps in emergency situations as well as in daily life when professional technical help is not available right away.</p>						
<p>3. Team Building:</p> <p>Team building activities are essential for establishing a good work culture where students enjoy coming to work, collaborate easily and trust each other. Team building is the process of turning a group of students from diverse backgrounds into a cohesive team—a group of people organized to work together to accomplish their purpose and goals.</p>						
<p>Note: Three modules of 04/ 05 weeks each will be offered for Liberal Studies and Life Skills course.</p>						



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA34106	Course Name		Communication Skills		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis:						
<p>The Course emphasis is on developing effective communication skills through improved reading, speaking and listening skills based on interactive exercises and experience based curriculum. The focus is on understanding and applying various techniques and strategies in oral and written contexts for improved skills. The course aims to build confidence in speaking situations, write lucidly using appropriate vocabulary and grammar and listen for comprehension. It aims to hone both verbal and non-verbal communication.</p>						
Course Outcome:						
After completion of this course, the student will be able to:						
<ul style="list-style-type: none"> • Demonstrate a better understanding of the communication process by identifying, explaining and applying strategies as they relate to a variety of contexts (interpersonal, group, public and professional) • Display competence in oral, written and visual communication. • Identify ways to constructively manage speaking anxiety and apply methods while presenting in public • Describe strategies for non- verbal interpretation and expression skills. • Identify and apply strategies for listening with attention • Demonstrate the ability to write fluently while making an optimum use of correct vocabulary and grammar • Demonstrate improved interpersonal skills by identifying and developing a repertoire of strategies in oral and written contexts. 						
Content:						
The course focuses on effective communication skills in both verbal & non-verbal forms.						
Modules	Description					Hours
I Speaking Module	<ul style="list-style-type: none"> • Significance of Communication skills • Communication Process - significant features involved • Personal Introduction • Retention and reproduction of texts • Debates, Public speaking & Questioning skills • 7 steps to effective messages & other activities 					6
II	<ul style="list-style-type: none"> • Reading process - four basic steps 					6



Reading Module	<ul style="list-style-type: none"> • The art of effective reading -its types • Overcome common reading obstacles • Reading for better Comprehension Building vocabulary 	
III Listening	<ul style="list-style-type: none"> • Types of listening & good listening practices • Summary of spoken texts • Writing from oral instructions • Listening games / Activities 	6
IV Writing Module	<ul style="list-style-type: none"> • Paragraph Writing – Re-order paragraphs and sequential ordering • Creative writing – blogs/movie reviews, letters & paragraphs • Building arguments • Common grammatical mistakes, usage of grammar 	8
V Non-verbal	<ul style="list-style-type: none"> • Communicating through Pictorial representations, illustrations, spatial arrangements of words, interpreting gestures, body language, facial expressions • Interactive exercises 	6
References		
1	Kumar, Sanjay, Lata Pushp, 2015. Communication Skills. Oxford University Press, New Delhi	
2	Suresh Kumar, E, 2012: Communication Skills and Soft skills. Pearson, New Delhi	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA35107	Course Name		Professional Elective 1A		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note : Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
<p>1. Origami & Kirigami</p> <p>2. Typography</p> <p>3. Textile, Natural dye & Printing</p> <p>4. Paper making & Paper Mache</p>						
<p>1. Origami /Kirigami</p> <p>Origami, from ori meaning & folding and kami meaning paper (kami changes to gami due to rendaku)) is the art of paper folding, which is often associated with Japanese culture. Origami folders often use the Japanese word kirigami to refer to designs which use cuts. Main motive for proposing this elective is it engages students and enhances their skills -- including improved spatial perception and logical and sequential thinking. In a nutshell, Origami is good for design students as it develops –eye hand co-ordination, sequencing skills, maths reasoning, spatial skills, memory, but also patience and attention skills, mental concentration. All of this combined stimulates the brain – especially when BOTH hands are being used at the same time.</p>						
<p>2. Typography</p> <p>Typography is the art of manipulating the visual form of language to enrich and control its meaning. It's an essential area of skill and knowledge for graphic designers. Typography predates modern graphic design by around 500 years; it is rich in rules, conventions, and esoteric terminology—but it remains an exciting space for invention and expression.</p> <p>In this elective, students would learn exploration of basic principles of typography. Emphasis is on interrelationships of letter, word, line, page and the logical evolution of the grid as a structural device. The elective would emphasize techniques and ideas that influence meaning through the visual design of letterforms and words. The structure of type would be explored through a series of exercises in two- and three-dimensional media.</p>						
<p>3. Textiles, Natural Dye & Printing</p> <p>Nature is an unequalled colour palette, which runs through the entire visible spectrum, from the green of the trees to the blue of the sky. In this elective course, in the first part students will learn to dye fibres and fabrics with natural pigments. In this elective, student would start with dyeing</p>						



skeins and other natural fibres, using plant pigments first, then soil and clays, flowers and, finally, indigo. Student would be taught to prepare the fibres for dyeing, separate the samples and capture the information of each of these and other pigments. In the second part, students would learn various composition possibilities of coloured textiles done in the first part of this elective.

4. Paper Making & Paper Mache

The art of making handmade paper by one's own self offers immense creative possibilities in exploring a variety of easily accessible natural fibers from recyclable waste paper, plants, flowers, leaves etc. This elective has been developed for students interested and self-motivated in exploring the creative possibilities of understanding the art of handmade paper making in a simple 'do-it-yourself' approach encouraging learning by doing. Paper Mache on the other hand is a composite material consisting of paper pieces or pulp, sometimes reinforced with textiles, bound with an adhesive, such as glue, starch, or wallpaper paste. As a craft form, it is found in many places in India with the two distinct areas being Kashmir and Orissa. Many things have been created with it. In the second part, students would learn various possibilities of usage of paper mache, as an eco-friendly material to create different products.

Note: The above electives are suggestive and alternative or additional electives can be offered from time to time by the institute.



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	I			Effective From	June 2024	
Course Code	BVVA36108	Course Name	Transdisciplinary Open Elective 1B			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
<p>Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation</p> <p>Content of the course here is offered as Value Added Courses (VAC), as per the guidelines of NEP/UGC/KCG</p> <p>Suggestive List:</p> <ol style="list-style-type: none"> Wearable Technology (Healthy Lifestyle) NSS (Social Activism) Folk Dance Working with MS Office <p>1. Wearable Technology :</p> <p>The history of wearable technology in contemporary culture and art from the earliest forms to present-day will enhance understanding and ability to analyze the relationship of technology to the body, social interaction, and environment. Miniaturization in sensors, open dimension of the Wearable technology with explosive growth and exciting applications in the fields of medicine, sports, fitness, entertainment, as well as new ways for people to interact, communicate, and experience the environment around them. Internet of Things (IoT) works with sensors and software in wearable technologies to provide a communications network that allows data collection and information exchange for wearable devices. The applications of this exciting new field range from helping manage chronic diseases to experiencing entertainment, sports and games in a virtual- reality setting. Enterprise Architecture for systems is being expanded and augmented to use Internet of Things communication networks and aggregate data from wearable devices into Big Data collection and analytics frameworks. This subject aims to present the state of the art wearable technologies and their applications in the healthcare system, home automation, personal fitness, Fashion accessories like Smart glasses, GPS enabled shoes, Activity monitoring watches etc. which will be useful to Architecture, management, science, commerce, arts students. Students will develop concepts into functional wearables through learning to integrate electronics and fiber art techniques using sensors, microcontrollers, and basic programming. In this course it has been reviewing aspects of wearable technologies, including the software, architecture, UX design, communication networks, and data analytics.</p> <p>2. NSS (Social Activism)</p> <p>This course will enable student to connect the campus and community. The student will identify the needs and problems of the community and involve them in Problem solving process. The student will</p>						



also develop among themselves a sense of social and civic responsibility and apply their knowledge in finding practical solution to individual and Community problems.

3. Folk Dance

This course provides an exploration of folk dances from various cultures of our Indian states, focusing on their historical context, cultural significance, and performance techniques. Through a combination of practical instruction, theoretical discussions, and experiential learning, students will gain an understanding of the diverse traditions and styles of folk dance.

4. Working with MS Office

The course is designed to provide in-depth knowledge and hands on training in use of Office Automation Tools – Microsoft (MS)- Word, Microsoft-Excel, MS-Powerpoint, MS-Access. Additionally, the course covers the fundamental concepts of computer systems hardware, software and operating systems.

Note:

Refer Annexure for a comprehensive list of Transdisciplinary Open Electives to be offered by IDPT or other institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT.



BVA I Semester II

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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA31201	Course Name		Foundation Studio II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
6	-	6	-	38/75	38/75	150
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
<p>Emphasis:</p> <p>Emphasis is on transformation from two-dimensional representation to three-dimensional forms with development of basic skills in Interior design and visual arts. Through experiential hands-on design exercises, this studio will focus on the development of space/composition in 2D and 3D forms, graphical representation (logo/graphics etc). Observation and understanding of natural objects/ physical models, transforming into three dimensional forms (creative/functional) and its relationship to space, narrative, aesthetics, and application of various materials with focus on two basic methods : additive and subtractive. Emphasis will be on various processes that will make students understand analysis, abstraction, refinement, case studies/references and program formulation/techniques through peer learning, self-critique, group discussions and guidance.</p>						
<p>Course Outcome:</p> <p>At the end of the course the student will be able to develop a set of fundamental skills :</p> <ul style="list-style-type: none"> • Learn to implement, assess, and revise formal organizational strategies within 2D and 3D compositions/designs. • Learn to assess the impact that various 2D and 3D investigative methods have on intuitive and systems of art and design thinking. • Learn to develop an appreciation for a craftsmanship encompasses masterful techniques. • Attention to details, timeless skills, exquisite finishes, and artistic precision in 2D and 3D methods of art and design exploration. 						
<p>Content:</p> <p>This studio will introduce the five fundamentals of art and design: space, order, tectonics, site and use, layered and reinforced through a series of art and design process through various exercises. Fundamental spatial explorations, surroundings and visual aspects will be explored in conjunction with basic topics of scale, proportion, composition, ergonomics/relative proportion, context, approach, threshold, sequence, flexibility, and circulation through project-based exercises in the foundation studio.</p>						
Modules		Description				Hrs
I Advanced Art & Design Principles		Theoretical inputs in third dimensional art and design Principles. Small hands-on exercises based on it.				12



II Visual Analysis of Form	When given a complex form to analyse, students will be able to construct 3D objects and drawings. Hands-on exercises will be used for developing understanding on intersection, layering, overlapping of geometric and organic forms. Students will be able to construct 3D models (Clay/other appropriate material) and 2D graphic representation in a defined scale.	18
III Introduction to Anthropometry / Anatomy	Study and documentation of body dimensions in various postures, their relation to spaces. Critical analysis of ergonomic aspects /relative proportions.	18
IV Aesthetics and Graphics	Study various natural forms and transform them into graphical designs. Students will understand various elements and principles imitating nature. Students will create logo-designs and graphics on elements of space, taking nature as an inspiration. Minimalistic approach will make students understand art & design principles in it.	24
V Approach to Visual Expressions	<p>Students are interrogated to develop in depth sense to create art & design process that involves exploration, self-critique, and refinement. This iterative approach allows them to create a continuous development of their ideas. The ideas are transformed into drawings, plans, sections, elevations, and models/ sculptures, as well as the integration of logos and graphics wherever applicable. This encourages them to consider alternative perspectives and approaches to art & design.</p> <p>Providing relevant context helps students to develop a deeper understanding of the lay outing or composition, allowing them to execute their creative vision effectively. Students are expected to engage with concepts, including composition, color theory, form, and texture. By interrogating these elements, they can create more dynamic and visually compelling works. Students are encouraged to integrate logos and graphics design or design related technical drawings. This expands their skill set and allows them to explore new avenues of visual expression. This fosters creativity, critical thinking, and artistic sense.</p>	24

References:

1	Perspective Drawing Handbook By Joseph D'Amelio
2	Principles of Form and Design by Wucius Wong John Wiley & Sons, New York.
3	Principles of Two-Dimensional Design, Wucius Wong, and Publisher: Wiley.
4	Materials and Methods of Sculpture (Dover Art Instruction)
5	Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture
6	Sculpture of To-day; by Kineton 1865-1938, Parkes
7	Ching, F. D. K. 2012. Architecture: Form, Space and Order, 3rd Ed. Hoboken: John Wiley & Sons.
8	Pandya, Y., 2007. Elements of Space making. Mapin, Ahmedabad



9	Paul, A. J., 1994. The Theory of Architecture–Concepts & themes. Van Nostrand Reinhold. New York.
10	Peter, V. M. 1998. Elements of architecture - from form to place. 1st Ed. Routledge, New York.
11	Prak, N. L., 1968. The Language of Architecture: A contribution to architectural theory. Mouton & Co., Hague
12	Roth, L. M.,2013. Understanding Architecture: Its Experience History and Meaning, 3rd Ed. West-view press, Philadelphia.
13	Rudolf, A., 1977. The dynamics of architectural form. University of California Press, Berkeley and Los Angeles.
14	Unwin, S. 2003. Analysing Architecture. Routledge, London



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA31202	Course Name		Early Civilization II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
<p>Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation</p> <p>* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG</p>						
<p>Emphasis:</p> <p>This course introduces the importance of civilizations in history. In this course, Literature, Philosophy and religion of early civilizations and Ancient India are elaborately discussed. The course discusses about the characteristic features of visual art and culture practiced during the specified period. The course also explains in detail, about materials used, Architecture, sculptures, Art panels etc. The course will help develop understanding of visual art and Aesthetics based on experience of various forms of art.</p>						
<p>Course Outcome:</p> <p>At the end of the course the student will be able to:</p> <ul style="list-style-type: none"> • Develop knowledge about the Life and cultures of the people during early civilizations. • Understand and interpret the literature, Art, Architecture, and other artistic practices of the periods taught. • Understand the Art and philosophy of the various periods. 						
<p>Content</p> <p>EARLY CIVILIZATIONS II</p> <ul style="list-style-type: none"> • Art of China: Origin of art in China: Shang, Chou and Han dynasty -from Neolithic to modern time porcelain, ceramic and bronze wares/vessels. Significance of bronze vessels in minor arts in China. Buddhist art in China and Tang to Yuan dynasty painting in palaces and monastery. Taoism and the development of landscape painting in China from Sung to Ming and Shang dynasties. Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. • Art of Japan: Chronological time line of Japan. Origin of painting in Japan based on early phases. Formal elements in Japanese makimono and Kekimono types of scroll painting. Sources of Japanese painting from Nara to Kamakura Fuziwara phase till modern times. Salient features of Japanese painting, sculpture and architecture based on the studies of major landmark. • Aegean Civilization - Mycenaean art and architecture, Minoan Art and architecture • Greek Period: Archaic/classical/Hellenistic phases in the context of art (Sculpture, vase painting, Fresco painting and architecture). 						



- Roman period: canonical way of representation of art and architecture. Concept of public spaces in relation to art (Mosaics murals, fresco paintings, public sculptures and architecture.)

Indian Art:

- Mauryan art: Pillar capital sculptures and Yaksha, Yakshi images (in relation to Mauryan styles).
- Sunga period: - Bharhut, Sanchi, Bodh Gaya, Amravati, Nagarjunakonda etc.
- Development of the Buddhist Sculpture. Image of Buddha. Mathura Sculpture - Kushan period. Gandhara and Mathura Sculptures.
- Iconography: Vaisnavism, Saivism, Matrices, Jainism, Buddhism.
- Rock-cut Sculpture & Architecture (Buddhist, Jain, Brahmanical) in Western and Eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- Gupta age- Mathura, Sarnath, Deogarh, Udaygiri and other centres in Western, Central and Eastern India.
- Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshwari, Elephanta, and Vidarbha region paintings and sculpture.

Module	Description	Hours
I	Timeline chronology of dynastic rule in China. Mapping of landmarks in art, architecture and sculpture. Origin and development of figurative painting under Confucianism based on well-known masters. The development of scroll painting in China with different narrative style and aesthetic of landscape painting.	14
II	Formal elements in Japanese scroll painting and pottery & ceramics. Influence of Buddhism in art and relation of zen Buddhism in Kano school of art.	12
III	Classical Period of Europe: Greek sculptures, iconography, use of techniques and classification in art. Roman public sculpture tradition and mosaic art. Creation of portrait paintings in fresco traditions in villa with canonical representation.	12
IV	Mauryan period introduction of lithic tradition in India sculpture from the various sites. Sunga period Symbolism of stupa- Narrative of Jatakas story Buddha's life - depiction and role of narrative in relief composition regional development.	10
V	Kushana period: Different style of schools. Gandhra art and Mathura art. Variation in stylistic approach, use of material and influences of Greek and Roman art.	4
VI	Rock cut Buddhist, Jain and Hindu sculptures and architecture. Theory of iconography, partial expressions of relief and high relief art. Fresco painting of Ajanta, Bagha caves, Narrative of jataka stories.	12
References:		
1	Elements of Indian Art Including Temple Architecture, Iconography and Iconometry by S.P. Gupta and Shashi Prabha Asthana	
2	A History of Far Eastern Art by Sherman E. Lee (Author), Naomi N. Richard (Editor)	
3	Story of Art by Ernst Gombrich	
4	History of Fine Arts, India & West by Edith Tomry	
5	The Art Of India Through the Ages - Stella Kramrisch	
6	The Art of India. Traditions of Indian Sculpture Painting and Architecture by Stella Kramrisch	



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA32203	Course Name		POTTERY		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis						
The course focuses on clay as a sculptural medium with emphasis on process and the development of pottery ideas. Various techniques are taught, including slab building, modelling, and mould making for clay. This course is designed for students focusing on clay as a medium for pottery and its various techniques.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> Understand the practical aspects of clay, its nature, different types of clay bodies and application techniques. Demonstrate considerable skills in clay mixing, wedging, modelling techniques and compositions. Develop a working in 3 Dimensional vocabulary. Demonstrate various Principles of art related to the pottery 						
Content						
<ul style="list-style-type: none"> Learn to make both functional and decorative items and containers of many shapes and sizes. Wheel or hand-building techniques would be taught. Techniques of making pottery, coil, pinch, throwing, slab etc. Introduction to surface decoration techniques. 						
Module	Description					Hours
I	Introduction to various techniques of pottery and some hands on exercises for the understanding varieties of clay.					8
II	Pinch method and coil method will be introduced through various exercises to understand pottery.					8
III	Slab method will be introduced with hands on practice					8
IV	Display of works (As ceramic is a fragile material, displaying is important for understanding of pottery, its scale and proportion and intangible aspects of pottery.)					8
References:						
1	Wheel-Thrown Ceramics, Altering, Trimming, Adding, Finishing, Don Davis, 1999					



2	Clay Sculpture Techniques and Tips Ceramic Arts Network: Sculpture Pieces, Onita Kamake
3	Creative Pottery Innovative Techniques and Experimental Designs in Thrown and Handbuilt Ceramics Deb Schwartzkopf

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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA32204	Course Name	Society & Culture II			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis:						
This course provides an overview of civilizations, Societies and Cultures from 1st century CE to 20th century developments in Europe and the World.						
Course Outcome :						
At the end of the course students will be able to:						
<ul style="list-style-type: none"> Analyse historical processes that shape individuals, societies and communities from 1st to 20th century CE To describe influence of political ideology, social structures, cultural articulations, and dominant thought and natural environment on events and narratives from which styles, movements and innovations have emerged. To place events, built forms, important persons and historical developments in space-time continuum. To analyse the built environment as the product of culture and in relation to the special problems of design with an urbanist perspective that stresses the cultural and political context from which built forms arise. It considers both western and eastern traditions. 						
Content:						
<ul style="list-style-type: none"> Early Christian art, Rise and Fall of Byzantine empire, Schisms and denominations in Christianity and consequences thereof Coming of Islam and its political consequences, Contribution of Islamic caliphates to knowledge systems, The Gupta period, the Sultanate and Mughal period in India Age of Conflicts – Medieval period in Europe, Crusades, Intellectual traditions Renaissance in Europe – Contribution and advances in Philosophical thought, Art, Commerce, Sciences, Knowledge systems The Period of Enlightenment and progress of Scientific Thought Age of Revolutions – French, American War of Independence Age of Industry, Social Reforms and Social Thinkers, Colonialism and Imperialism, resultant upheavals in society. 						



- The 20th century Wars, Movements- Feminism, Environmental, Modern and Post- modern Thought Emphasis of the course is on developing understanding of socio-cultural interactions and synthesis of knowledge for betterment of the human race, not solely memorizing names and dates.

Module	Description	Hours
I	Early Christian art, Rise and Fall of Byzantine empire, Coming of Islam and its political consequences, Contribution of Islamic caliphates to knowledge systems	5
II	The Gupta period, the Sultanate and Mughal period in India	5
III	Age of Conflicts – Medieval period in Europe, Renaissance In Europe	5
IV	The Period of Enlightenment and progress of Scientific Thought, Age of Revolutions	5
V	Age of Industry, Social Reforms and Social Thinkers, Colonialism and Imperialism, resultant upheavals in society.	6
VI	The 20th century World Wars, Movements- Feminism, Environmental, Modern and Post- modern Thought	6

References:

1	Overy, Richard, 2009. Complete History of the World . Harper Collins Publishers, London
2	Roberts, J. M, Westad Odd Arne, 2014. The Penguin History of the World, 6th edition, Penguin Books Ltd.
3	Frankopan, Peter, 2016. The Silk Roads: A New History of the World, Bloomsbury Paperbacks
4	Greenblatt, Stephen, 2012. The Swerve: How the World Became Modern, W. W. Norton & Company
5	Diamond, Jared, 1998. Guns, Germs, and Steel: The Fates of Human Societies. Vintage
6	Bartlett, Robert, The Making of the Modern World: From the Renaissance to the Present
7	Evans, Richard, 2016. The Pursuit of Power: Europe 1815-1914, Penguin Books Ltd
8	Hobsbawm, Eric, The Age of Extremes: A History of the World, 1914-1991. 1995. Abacus Publishing House





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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA33205	Course Name		Liberal Studies & Life Skills II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
<p>1. Sociology</p> <p>Various aspects of our behaviour, perceptions, and belief systems are impacted by our society. Studying sociology is beneficial both for the individual and for society. By studying sociology students will learn how to think critically about social issues and problems that confront our society. The module will introduce the social dimension of architecture as an aspirational response to cultural and economic realities of a community.</p>						
<p>2. Psychology</p> <p>The built environment has direct and indirect effects on human psychology. It has an impact on our senses, mood, emotions, motivations, judgments, decisions, health, and participation in physical activity and community life. Having a good built environment is important because it can give better performance, less distraction, and occupants comfort and satisfaction. With the majority of designed spaces being occupied by people, it can be assumed that a key indicator of the success of a design depends on how the space influences the human behaviour within that space. Studying Psychology enriches students by understanding human behaviour much better, with all its social interaction, language, communication, motivation, emotions, and decision making.</p>						
<p>3. Economics</p> <p>While economics may not be a mandatory subject for all students, it is often recommended in educational programs. Economics provides a framework for understanding how individuals, businesses, and societies make decisions about resource allocation. It helps to develop critical thinking skills and provide a foundation for analyzing and solving complex problems. Economics concepts and principles are applicable in various fields and industries. Economics can help to navigate the economic factors and make informed decisions. In today's interconnected world, economic issues are prevalent and can significantly impact individuals and societies. Studying economics equips understanding economic policies, global markets, financial systems, and socioeconomic trends. Economics helps to comprehend the concept of scarcity, which implies limited resources and unlimited wants. It teaches how to analyze trade-offs, make efficient choices, and evaluate the costs and benefits of different options. These skills are relevant not only in personal decision-making but also in business strategy, public policy, and social issues.</p>						
Note: Three modules of 04/05 weeks each will be offered for Liberal Studies and Life Skills course.						



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA34206	Course Name		Communication Skills & Personality Development		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis:						
The course focuses on sharpening Communication Skills as an essential soft skill in the professional world and acquiring traits of a positive Personality. This course introduces students to essentials of successful professional communication in varied situations and contexts. The personality domain recognises the importance of developing an integrated sense of personal identity, a positive sense of self and a personal code of ethics.						
Course Outcome:						
After completion of this course, the students will be able to:						
<ul style="list-style-type: none"> • Distinguish among various levels of organisational communication and communication • Barriers while developing an understanding of the communication process. • Stimulate critical thinking by developing lucid writing skills • Identify reasons for perceptual errors and overcome the same • Demonstrate improved interpersonal skills by identifying and developing a repertoire of strategies for improved communication effectiveness and demonstrate strategies in oral And written contexts. • Demonstrate positive group communication exchanges • Apply appropriate communication skills across settings, purposes, and audiences • Set personal growth targets and meet them using projection techniques • Build positive self-esteem • Inculcate qualities of a good team member as well as function as a team leader • Negotiate complexities of professional and familial environment through improved Interpersonal relationships. 						
Content						
The course focuses on both verbal and non-verbal communication skills and personality development through interactive exercises and experience based learning.						
Modules	Description					Hours
I Self-Exploration & Interpersonal Relationships	<ul style="list-style-type: none"> • Self-Exploration - Reflecting on interests, values, skills, and personality traits, as well as key experiences • Confidence Building & Credibility • Assertiveness and Self Confidence Training- Master techniques to overcome nervousness and speak with confidence 					8



	<ul style="list-style-type: none"> Emotional Intelligence (EQ) -Articulate emotions using the right language Recognition and dealing with difficult behaviour in others Setting achievable goals in-line with personal values Define and practice self-management, self-awareness, self-regulation, self-motivation and empathy Forms of Interpersonal Relationships -Building Trust and Credibility 	
II Group Dynamics & Team Building	<ul style="list-style-type: none"> Types of listening & good listening practices - Summarize Spoken Text / Dictation Conversations, Dialogues, and Debates Group Discussions - Leading & Motivating Relate emotional intelligence to the workplace. Use the concepts and techniques in the workplace 	12
III Communication Skills	<ul style="list-style-type: none"> Active Listening Training InterCultural Communication & Public Speaking - The art of persuasion, situational dialogues & role play. Non-Verbal Training Paraphrasing Effective use of tone & method for speaking on the spot. Creative Writing - Technical proposals, business writings, reports, resumes etc. 	12
References:		
1	Kumar, Sanjay, Lata Pushp, 2015. Communication Skills. Oxford University Press, New Delhi.	
2	Suresh Kumar, E, 2012. Communication Skills and Soft skills. Pearson, New Delhi.	



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Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA35207	Course Name	Professional Elective 2 A			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
1. Traditional & Contemporary Crafts 2. Wall Murals & Graffiti						
1. Traditional & Contemporary Crafts:						
<p>The objective is to impart an all-round and holistic education that will also preserve their own cultural assets, traditions. This elective has been introduced to expose students to learn, practice, and evaluate traditional and contemporary craft techniques.</p> <p>As part of this elective, students will learn about traditional and contemporary crafts, and produce products that are both functional and decorative. Students will explore the tools and techniques used by local Gujarat cultures, especially folk arts and tribal contemporary art practices. Students will gain a greater appreciation for craft objects and for the skill and craftsmanship required to produce a variety of crafts.</p>						
2. Wall Murals & Graffiti:						
<p>This elective is designed to gain a greater understanding of the relationship that exists between the arts and the community. Through presentations, readings, group discussions, site visits, and hands on exercises students will explore the many ways in which the arts impact the community as well as how the community impacts the arts. The main objective of this elective is for students to explore and develop their ideas visually and interrogate the impact of public art in communities, based on context and site specificity.</p> <p>In terms of skills it will enable students to control scale, colour, elements of form, specific techniques. It will help them develop proposals into actual projects.</p>						
<p>Note: The above electives are suggestive and alternative or additional electives can be offered from time to time by the institute.</p>						



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	3.0	
Semester	II			Effective From	June 2024	
Course Code	BVVA36208	Course Name	Transdisciplinary Open Elective 2B			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50

Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation

* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG

1. Indian Yoga Practices
2. Foundation Literature of Indian Civilization
3. Indian Astronomy
4. Indian Polity and Economy

1. Indian Yoga Practices :

Yoga is one of the ancient subjects of Wellness. It is a methodical effort towards self-perfection through developing one's latent potential in the physical, intellectual and spiritual levels. The origin of yoga has been speculated to date back to pre-Vedic Indian period according to Rig Veda. Meditation will deepen the personal insight and awareness; and will exist beyond vibratory creation. The module aims to introduce beginners to Tools and techniques of yoga, secrets of visualization and to understand the qualities of thought which govern higher energy transformation. This course is aimed to give exposure to young students about practices and benefits of Yoga Meditation and Health.

2. Foundation Literature of Indian Civilisation:

The Vedic Corpus. The Itihasas— Ramayana and Mahabharata, and their important regional versions. The Puranas. The role of Itihasas and Puranas in understanding the Vedas. Foundational Texts of Indian Philosophies, including the Jaina and Bauddha. Foundational Texts of Indian Religious Sampradayas, from the Vedic period to the Bhakti traditions of different regions.

i. The Vedangas and Other Streams of Indian Knowledge System:

The six Vedangas — Siksha, Vyakarana, Chandas, Nirukta, Jyotisha and Kalpa. Other streams of Indian Knowledge System such as Ayurveda, Sthapatya, Natyasastra, Dharmasastra, Arthasastra, etc. Continuity of the Corpus. The Indian way of continuing the evolution of knowledge through commentaries, interpretations and revisions of the foundational texts. The large corpus of literature on IKS in Sanskrit and other Indian languages. Others sources for the study of Indian Knowledge System.

ii. Indian Language Sciences:

Language Sciences and the preservation of the Vedic corpus. Varnamala of Indian languages based on classification of sounds on the basis of their origin and effort involved. The special feature of the scripts of most Indian languages, that each symbol is associated with a unique



sound. Word formation in Sanskrit and Indian languages. Basic purpose of the Science of Vyakarana as established by Panini. Important texts of Indian Language Sciences —Siksha or phonetics, Nirukta or etymology, Vyakarana or Grammar, Chandas or Prosody. How the Indian Language Sciences continued to flourish in the 18//19 the centuries. Navyanyaya and Navya-vyakarana in Navadvipa, Varanasi and West and South India.

3. Indian Astronomy:

Ancient records of the observation of the motion of celestial bodies in the Vedic corpus. Sun, Moon, Nakshatra & Graha. Astronomy as the science of determination of time, place and direction by observing the motion of the celestial bodies. The motion of the Sun and Moon. Motion of equinoxes and solstices. Elements of Indian calendar systems as followed in different regions of India. Important texts of Indian Astronomy. Basic ideas of the planetary model of Aryabhata and its revision by Nilakantha. Large corpus of inscriptions recording observation of eclipses. Astronomical instruments. How Indian astronomy continued to flourish in the 18/19th centuries. Astronomical endeavours of Jaisingh, Sankaravarman, Chandrasekhara Samanta

4. Indian Polity and Economy :

Indian conception of well-organised Polity and flourishing Economy as expounded in the foundational texts. The notion of Bharatavarsha as a Chakravarti-Kshetra and important attributes of Chakravartin. King as the protector of Dharma. King as the strength and support of the weak. King as the protector of Varta. King as the protector of the times. Meaning of Varta: Krishi, Gopalana and Vanijya forming the basis of Varta and the core of economic activity in society. The importance of sharing. Grama as the centre of the polity.

Note: Refer Annexure for a comprehensive list of Transdisciplinary Open Electives to be offered by IDPT or other institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT.



Art Studios and Philosophy of Arts for all the three specializations will have specific syllabus while the History of Visual Arts/Art Studio Minor /Professional Skill Enhancement/Professional Electives/ Transdisciplinary Electives for all the three Specializations will be common. Respective subjects will be offered to the student based on the specializations.

The initials for Specific specializations will be as follows:

Painting - 'P'

Sculpture- 'S'

Applied Arts- 'A'



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Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA31301	Course Name	ART STUDIO MAJOR III			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
8	-	8	-	50/100	50/100	200
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Art Studio Major III (P) Drawing & Composition						
Art Studio Major III (S) Life Study						
Art Studio Major III (A) Foundation Art & Graphic Design						
<u>Art Studio Major III (P) Drawing & Composition</u>						
Emphasis						
This course will focus on Object & Nature study for Understanding the fundamentals of object drawing. Perspective study from 360 degree angle with emphasis on the process of drawing, study and experimentation of the medium to understand importance of observation and representation of objects. The course will offer technical guidance in painting such as colours and mixing and effects of painting, application and differentiating art material for creative purposes. The course will also provide knowledge in visualization of simple creative thoughts basically from experiences from life. Encourages experimentation in representation and medium.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Draw and paint objects from unusual angles and perspectives. • Use colour mediums like Pencil shading, water colours, dry pastels, charcoal and poster colours • Understand the technical aspects of painting and execute their ideas using different techniques. • Demonstrate confidence in experimentation in painting techniques. 						
Content						
<ul style="list-style-type: none"> • Study of Nature & Object and object groups in space. • Emphasis is given on the process of drawing, study and experimentation of the medium and techniques according to their interest and what they wanted to achieve. • Exploring unconventional tools and techniques for unique representations. • Analysing historical and contemporary artists' works focusing on object representation. • Incorporating perspective and proportion into object representations. 						
MODULE	DESCRIPTION					HOURS
I	<ul style="list-style-type: none"> • Understanding the fundamentals of object drawing. • Importance of observation and representation of objects. • Object drawing emphasizing shapes, forms, and proportions • Setting up compositions with multiple objects. • Still life setups for practicing perspective in compositions • Creating depth and atmosphere through shading techniques 					32



	<ul style="list-style-type: none"> Exploring light and shadow on objects of different shapes and textures. 	
II	<ul style="list-style-type: none"> Introduction to perspective drawing: one-point, two-point, and atmospheric perspective Using pencils for detailed drawings in perspective: Creating depth and atmosphere through shading techniques Studying composition principles: rule of thirds, focal points, and balance Applying learned concepts to create engaging pencil compositions 	32
III	<ul style="list-style-type: none"> Understanding Pencil shading, watercolour Dry pastels & Poster colour materials, including papers, brushes, and paints Colour mixing and layering techniques in watercolour & poster colour Still life studies using watercolour & Poster colour. 	32
IV	<ul style="list-style-type: none"> Mixed media approaches: combining watercolour with pencils, pastels, or ink Exploring different surfaces and textures for watercolour application Incorporating collage techniques alongside watercolour Encouraging creative use of watercolour in combination with other mediums. 	32

References:

1	The artist's complete guide to Drawing the Head by William L Maughan
2	Drawing the Human Head. by Burne Hogarth
3	Water colour by Milind Mullick
4	How to Paint Living Portraits by Roberta Carter Clark
5	The Encyclopedia of Oil Painting Techniques. by Jeremy Galton
6	Atmospheric Watercolours by Jean Haines
7	Artists daily guide to using photo reference

Art Studio IIIA (S) Life Study**Emphasis**

The course will focus on the study of one of the most challenging and rewarding endeavours in sculpture. It is essentially a study of nature with the luxury of having a live model who may create infinite variations to study. Exploration of the nature of three dimensional forms. Since Sculpture provides a common denominator for the many related disciplines such as Architecture, Design, Imagery, Expression, and Function in form and structure blend-in, a process that is both introspective and communicative on multiple levels. Courses of studies in Sculpture have been planned with emphasis on the creative expression as well as refinement in a student's development in practical and technical aspects both.

Course Outcome

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

- Understand the structure of nose, lips, ear and eyes with clay in double size of actual head study of replica.
- Build up armature for clay modelling.
- Understand the structure and proportions, waste mould and casting.



Content		
<ul style="list-style-type: none"> • Life study of human figures male /female in clay and drawing showing anatomical structure. Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form. • Animal Study: Quick sketches, drawing and modelling in clay. Mould making and casting. • Head Study: Observation and Understanding of the head and skull structure in reference to its basic form and contour lines, its characteristic resemblance to the model. • Study in drawings and making in clay. 		
MODULE	DESCRIPTION	HOURS
I	Human anatomy drawing tutorial will be introduced. Focus will be on studying and familiarizing the students with the basic figure and the principles of drawing a body with the right proportions. Further the differences between male and female structures (and others) would be studied. This new knowledge will be then integrated into daily human body sketch practice by overlaying a quick energy sketch with the correctly proportioned basic figure.	32
II	In this module there will be demonstrations about foundational exercise that would teach the students how to tackle a complex set of sculptural forms. Such traditional exercise, will give the students opportunity to study and analyse forms at a large and controlled context without pressures and compounding. There will be a thorough overview of essential tools and materials for sculpting in clay which will involve learning about different types of tools, and the idea behind their use. They will also learn about the advantages and drawbacks of different types of clays and general approaches for working.	32
III	The focus of this module would be Plaster piece moulding. Piece moulding is a highly skilled and laborious process. This process is used for producing more than one cast from a soft or rigid original and is especially good for reproducing existing sculpture. The number of sections depends on the complexity of the form and on the amount of undercutting. The mould sections are carefully keyed together and supported by a plaster case. When the mould has been filled, it can be removed section by section from the cast and used again.	32
IV	The presentation of sculpture is equally important. Students will display their artworks in appropriate manner and bridge the gap between space and form.	32
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	
Art Studio IIIA (A) Foundation Art & Graphic Design		
Emphasis		
The course emphasizes practical application and experimentation in design across various mediums, including layout composition, doodle design, and form simplification. Students will develop skills in visual communication, hierarchy, iconography, color schemes, and form simplification techniques to		



create effective and visually appealing designs. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade.

Course Outcome

After completing the Course students will be able to:

- Apply principles of hierarchy, alignment, balance, and visual composition to create visually appealing designs.
- Utilize doodle design techniques to express ideas and concepts creatively.
- Simplify complex documents and create user-friendly layouts with clear hierarchies and visual cues.
- Students will be able to Demonstrate Design Skills To Create Illustrations
- Students will be able to Apply Different Rendering Techniques, Students will have knowledge about the various types of texture and forms of the Objects, Practice Different Colour Techniques
- They will be able to draw any type of illustration by continuous observation and careful study.

Content

- Introduction to Design Principles and Composition Techniques
- Doodle Design and Expressive Techniques
- Form Simplification
- Basic drawing and conceptual composition
- Drawing in poster colour and mixed medium, different techniques, B&W or two colour.

MODULE	DESCRIPTION	HOURS
I	Introduction to Design Principles and Composition Techniques This module introduces students to fundamental design principles and composition techniques such as hierarchy, alignment, balance, and visual composition. Students will explore various layout compositions and experiment with different approaches to create visually appealing designs.	24
II	Doodle Design and Expressive Techniques This module familiarizes students with the basics of doodle design and its expressive nature. Students will engage in doodle warm-up exercises, maintain doodle journals, and explore doodle typography, patterns, textures, and branding. They will learn to apply doodle design techniques creatively to express ideas and concepts in their designs.	24
III	Form Simplification and User-Centered Design In this module, students will learn about form simplification techniques and user-centered design principles. They will observe complex documents, identify essential information, and design user-friendly layouts with clear hierarchies and visual cues. Emphasis will be placed on simplicity, functionality, and consistency in design elements to	24



	enhance user experience.	
IV	Students will study of basic drawing with emphasis on composition & conceptual exercises. Study of human anatomy; Free hand sketching of Human body parts & postures and Head study/ Portrait. Study of Architecture (Indoor & Outdoor) etc. Illustration and Conceptual drawing. Colour Illustration with Brush. Black & White Illustration with pen or Ink	28
V	Basic shapes study and its pencil drawings. Study of 3D aspects with light and shades. Nature drawing study with pencil shading and water colour. Nature drawing in poster colour and mixed medium, different techniques, B&W or two colour.	28
References:		
1	Geometry of Design: Studies in Proportion and Composition by Kimberly Elam Publisher: Princeton Architectural Press, 2001	
2	Sacred Geometry: Philosophy and Practice (Art and Imagination) by Robert Lawlor 'Publisher: Thames & Hudson, 1989	
3	Graphic Design as Communication by Malcolm Barnard / Routledge	
4	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Son	
5	Geometry of Design: Studies in Proportion and Composition by Kimberly Elam Publisher: Princeton Architectural Press, 2001	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA31302	Course Name	Medieval Indian and Western Art			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
<p>Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation</p> <p>* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG</p>						
<p>Emphasis</p> <p>The Course introduces the importance of the philosophy of medieval art history. Explains how certain canonical ways of art have formed and how shifts occur in subjects, material and in style. How the philosophy of Early Christian, Byzantine and Gothic Art has evolved. The Medieval Indian art course will focus on Nagara and Dravidian temple architecture and temple sculpture's stylistic approach. The course will discuss about different artistic styles, mediums and basics of iconography in context with art.</p>						
<p>Course Outcome</p> <p>At the end of the course the student will be able to:</p> <ul style="list-style-type: none"> Understand and analyse the characteristic features and narrative of European and Medieval Indian Art. Acquire knowledge of Architecture and Visual art of the various periods and their inter relations. Capable of iconographical analysis and planning of art works. Capable of writing their observations and reviews of their own art works as well works of the other artist 						
<p>Content :</p> <p>Early Christian and Byzantine Art Historic background- Shift of capital to Byzantium, religious split, early fresco painting in catacombs, mosaic murals, sculptures and manuscripts ,Architecture (Basic plans of Basilicas, Baptistry).</p> <p>Romanesque Art, Ottonian Art</p> <ul style="list-style-type: none"> Dark Ages-rule of Justinian till the beginning to Charlemagne's reign. Celtic Germanic Art- style, design element, animal forms Ireland- monastic centre ornate copies of the Bible & Carolingian Art- printed books <p>Gothic Art The age of Cathedrals- Political background spread of the architecture style-though France to other parts of Europe. Early gothic and high gothic- Functional studies of prominent Stain glass windows and various relief and sculptures. Sculptures, Painting and manuscripts in Classical High Gothic.</p> <p>Medieval Indian art</p> <ul style="list-style-type: none"> Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur. 						



- Pallava dynasties: Rock cut Sculptures of Mahabalipuram, Kanchipuram-individual contributions by kings on art patronage.
- Ellora caves: Chronology, Theme and Stylistic evolution and iconographical structure.
- Indian temple sculptures from Parmara, Solanki, Chandelia, Kalinga to Chola, Hoysalas, Kakatiya, Nayakan and Vijayanagara temple sculptures with regional variations and idioms.

Module	Description	Hours
I	EARLY CHRISTIAN ART & BYZANTINE : How art play major role to identify Christianity and symbolism in early Christian & Byzantine	4
II	Romanesque Art, Ottonian Art: Role of Church in Europe. Stone sculptures, reliefs and manuscript stylizations.	10
III	GOTHIC ART: Shift of art practice due to Gothic architecture. Art of French stain glass, Gothic manuscript traditions and Italian Fresco tradition of 13 th century & early 14 th century.	10
IV	Pallava and Chalukyan period & rock cut temple sculptures, relief and iconography of God and Goddesses	12
V	Dravidian style of temple architecture and sculptures. Stylistic representation, use of material and representation of Iconography	14
VI	Nagara style of temple architecture and sculptures. Stylistic representation, use of material and representation of Iconography	14
References:		
1	Signs and symbols in Christian Art by George Fergusson.	
2	Understanding Early Christian Art by Jensen, Robin Margaret	
3	Pearson - Janson's History of Art: Western Tradition	
4	Gothic Art and Thought in the Later Medieval Period. Essays in Honor of Willibald Sauerländer Edited by Colum Hourihane	
5	Elements of Indian Art: Including Temple Architecture, Iconography and Iconometry by S. P. Gupta	
6	Ellora, an Enigma of Sculptural Styles by Prof. Deepak Kannal	
7	Pallava Architecture by Alexander Rea	
8	Pallava Rock Architecture and Sculpture by Elisabeth Beck	
9	Kramrisch, Stella, 1976. The Hindu Temple. Motilal Banarassidas Publishers, New Delhi	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA32303	Course Name	ART STUDIO MINOR III			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
1. Linocut 2. Pottery & Ceramics I 3. Principles of Typography						
1. Linocut						
Emphasis						
In this course a variety of relief printmaking techniques using traditional sheets will be explored using reduction, key block, and line methods of registration. The course is designed on the conviction that a learner can understand its relation to time and the technology at his command through an awareness of technique.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> Experiment with visual language and various techniques in surface printing. Experience and execute various types of printmaking and explore its uses. Efficiently use various equipment and tools used for printmaking. Handle the process of ink application on the prepared linocut block. 						
Content						
<ul style="list-style-type: none"> Learning the technique of Relief Printmaking and understanding its process and possibilities. Practical approach to know techniques to develop a clear perception about printmaking work. Learn to carve the linoleum sheet with various carving tools. Handling the tools, application and control of a wide range of printmaking media. Understanding the detailed complex possibilities exploiting the relief technique. Project works on composition in colour Linocut. 						
MODULE	DESCRIPTION					HOURS
I	Preparation of linoleum for multi-color printing					16
II	Carving techniques for creating color layers in linocut					16
III	Ink mixing and application for colour printing registration methods for aligning multiple colour layers					32
References:						
1	Prints and Printmaking - By Antony Griffiths					
2	Haren Das: The End of Toil : Prints (1945-1990)Book by Haren Das and Roobina Karode					
3	How to Identify Prints – Bamber Gaspoigne.					
4	Dictionary of Printmaking Terms – Rosemary Simmons.					



2. Pottery & Ceramics I**Emphasis**

The nature of three dimensional forms both relief and round would be explored in this course. Clay is the basic material and will be explored in all the possible ways in this semester. Course of study in this semester will introduce students to the potter's wheel, along with glazing information. They will also be taught slab work, plaster piece mould and process of firing.

Course Outcome

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

- Use clay as an artistic material.
- Use potter's wheel efficiently.
- Understand the application glazing technique.
- Create moulds.
- Show understanding of firing technique.

Content

- Theory in clay: Types of clay ,clay body making and study of various types of ceramics
- Slab work.
- Exercise on potter's Wheel- forms made on the wheel.
- Slab work mural.
- Glazing Theory (low Temperature).
- Plaster Piece Mould.
- Wheel work Garden pot/Soup Set/Jug/Juice Set.
- Biscuit Firing: Experience of loading ceramic furnaces and firing.
- Preparing Different Clay Bodies earthenware and stoneware
- Slip Casting and Slab Casting from plaster mould
- Tile making: various textures and decoration

MODULE	DESCRIPTION	HOURS
I	INTRODUCTION OF HAND BUILT TECHNIQUES: Clay hand building techniques are methods that can be used to create pottery items using only the hands and fingers and simple tools, rather than a pottery wheel.	16
II	INTRODUCTION OF COIL METHOD: Coil building, also known as coil pottery, is a pottery technique in which coils of clay are built up into a piece by placing coils next to each other and joining them together. The coils may be left visible, or finished with a wooden rib tool to a smooth surface, where the coils are not recognizable.	16
III	INTRODUCTION OF PINCH METHOD: Pinch pot creation involves taking a ball of clay and pinching it into the desired shape. The process of pinching results in a pot with a distinctive look that can be quite attractive.	16
IV	INTRODUCTION OF SLAB METHOD Slab building is a technique where the clay is rolled out flat, cut into pieces, and then then shaping them into a form. Slab-built pieces are attached together by scoring and then applying a coat of slip along the edges to be adjoined and after firing, the glazing process will carry on and after glazing again firing will take place and display of pots will follow.	16

References:



1	Lanteri, E. (2012) Modelling and Sculpting the Human Figure, Dover Publication
2	Uldis Zarins, Sandis Kondrats(2014) Anatomy for Sculptors, Understanding the Human Figure, Anatomy Next.

3. Principles of Typography

Emphasis

This course is designed to provide students with a comprehensive understanding of typography, covering basic principles, terminology, and practical skills essential for effective communication through written text. Participants will delve into the nuances of typography, including the distinction between font and typeface, and develop the ability to select appropriate fonts for various design contexts.

Course Outcome:

At the end of the course the student will be able to

- Understand the foundational principles of typography, including letterform anatomy, typeface classification, and typographic hierarchy, enabling effective communication through written text.
- Differentiate between font and typeface with precision, grasping the nuances of these terms and their significance in typographic design.
- Develop the ability to select appropriate fonts for diverse design contexts, considering factors such as audience, message, medium, and brand identity to create visually appealing and communicatively effective designs.

Content:

- Introduction to Typography
- Basic Typography Principles
- Typography in Design
- Understanding Font vs. Typeface
- Selecting Fonts

MODULE	DESCRIPTION	HOURS
I	Anatomy of Letterforms: Exploration of the basic components of letterforms, including strokes, counters, serifs, ascenders, and descenders. Practical exercises to familiarize students with identifying and understanding the anatomy of various letterforms.	16
II	Select Typeface & find font: Clear explanation of the difference between font and typeface, elucidating their roles in typographic design. Comparative analysis of examples to illustrate the distinction between font and typeface.	16
III	Factors Influencing Font Selection: Discussion on the various factors that influence font selection, including readability, legibility, tone, and brand personality. Analysis of case studies highlighting how font selection can impact the effectiveness of design communication.	16
IV	Pairing Fonts for Complementary Designs: Techniques for effectively pairing fonts to create visually appealing and harmonious typographic compositions.	16



	Guided exercises where students experiment with font pairing strategies to achieve desired design outcomes.
Reference	
1	Graphic Design as Communication by Malcolm Barnard / Routledge
2	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons
3	Force: Dynamic Life Drawing for Animators, Second Edition - Paperback (2006) by Mike Mattesi
4	Ways of Seeing, John Berger, Penguin
5	About Looking, John Berger, Vintage, ISBN-10: 0679736557, ISBN-13: 978-0679736554
6	Sense of Sight, John Berger, Vintage, ISBN-10: 0679737227, ISBN-13: 978-0679737223
7	The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3DAnimation, Three Rivers Press; ISBN-10: 0517886022
8	The Illusion of Life: Disney Animation, Ollie Johnston and Frank Thomas, Publisher: Disney Editions; ISBN-10: 0786860707
9	Gray's Anatomy - Descriptive and Surgical. Drawings by H V Carter, Publisher: Parragon 1995 ASIN: B0018DNF7I



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Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA32304	Course Name	Philosophy of Arts I Indian Aesthetics I/ Theory Of Graphic Design I			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Philosophy of Arts I (P) Indian Aesthetics I						
Philosophy of Arts I (S) Indian Aesthetics I						
Philosophy of Arts I (A) Theory of Graphic Design I						
<u>Philosophy of Arts I (P/S) Indian Aesthetics I</u>						
Emphasis: Understand the aesthetic concepts and its analysis through Indian painting and sculptures and learn various aspects and interpretations of Indian arts.						
Course Outcome:						
At the end of the course the student will be able to						
<ul style="list-style-type: none"> Understand Indian aesthetics as an individual branch. Understand interrelationship of all arts and Basic principles of Visual arts through which students will be able to interpret art works. 						
Content						
<ul style="list-style-type: none"> Introduction to Aesthetics and its scope Brief introduction to the basic principles of Indian philosophy as related to the arts. Natayashastra of Bharat Muni. Inter relationship and their relevance to arts Shadanga relevance to Vishnudharmottara Purana 						
Module	Description					Hours
I	Introduction to Aesthetics					4
II	Introduction to the basic principles of Indian philosophy					10
III	Introduction to Natayashastra					10
IV	Introduction to Shadangas					8
References:						
1	A Modern Introduction to Indian Aesthetic Theory by S. S. BARLINGAY					
2	Art Beauty and Creativity (Indian and Western Aesthetics) by SHYAMALA GUPTA					
3	A Rasa Reader: Classical Indian Aesthetics by SHELDON POLLOCK					
4	Nature of Indian Aesthetics (With Special Reference to Silpa) by BALRAM SRIVASTAVA					
Philosophy of Arts I (A) Theory of Graphic Design I						
Emphasis						



Understanding the meaning of communication and relating with historical background. Historically understanding various symbolisms and visual language and its interpretation in the context of Applied Art.

Course Outcome

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

- Students will understand how many different ways visual languages are interpreted in various contexts in applied art.
- Study how its interpretation keeps changing as historical evaluation of Visual language evolves.

Content

What is communication? Its evolution. Its rightful place in society. Verbal and nonverbal communication. Audio and Visual communication. The communication "formula" the purpose of communication as an adjunct to the study of Applied Art. A historical and chronological survey of the evolution of following media of visual communication till present day.

- Gestures and sign languages, Mudra
- Cave paintings
- Objects Artefacts iconography.
- Signs and symbols.
- Script evolution

Module	Description	Hours
I	Gestures and sign languages, Mudra: describe them in graphical context and understand role of its symbolism	4
II	Pictures cave paintings & Objects Artefacts iconography	10
III	Signs and symbols	10
IV	Script evolution	8

References:

1	A History of Visual Communication by Josef Müller-Brockmann
2	Graphic Design: A Concise History, Second Edition (World of Art) by Richard Hollis
3	Designing Type Paperback – Illustrated by Karen Cheng
4	The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design by Patrick Cramsie



SARVAJANI UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA33305	Course Name	Liberal Studies & Life Skills III			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
<p>Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation</p> <p>* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG</p>						
<ol style="list-style-type: none"> Indian Performing Art Indian Textile Indian metallurgy 						
<ol style="list-style-type: none"> Indian Performing Arts: <p>Indian Health Sciences: Vedic foundations of Ayurveda. Ayurveda is concerned both with maintenance of good health and treatment of diseases. Basic concepts of Ayurveda. The three Gunas and Three Doshas, Pancha-mahabhuta and Sapta-dhatu. The importance of Agni (digestion). Six Rasas and their relation to Doshas. Ayurvedic view of the cause of diseases. Guidelines for Incorporating Indian Knowledge in Higher Education Curricula 12 Dinacharya or daily regimen for the maintenance of good health. Ritucharya or seasonal regimen. Important Texts of Ayurveda. Selected extracts from Astāngahrdya (selections from Sūtrasthāna) and Suśruta-Samhitā (sections on plastic surgery, cataract surgery and anal fistula). The large pharmacopeia of Ayurveda. Charaka and Sushruta on the qualities of a Vaidya. The whole world is a teacher of the good Vaidya. Charaka's description of a hospital. Hospitals in ancient and medieval India. How Ayurveda continued to flourish till 18/19th centuries. Surgical practices, inoculation. Current revival of Ayurveda and Yoga.</p> Indian Textiles: <p>India as the ancient home of cotton and silk fabrics. Weaving formed the most significant part of Indian economy after agriculture. Varieties of textiles and dyes developed in different regions of India. India as a leading exporter of textiles in the world in the 17/18/19th centuries.</p> Indian Metallurgy: <p>Vedic references to metals and metal working. Mining and manufacture in India of Zinc, Iron, Copper, Gold, etc., from ancient times. Indian texts which refer to metallurgy. Important specimens of metal workmanship preserved/found in different parts of India. The significance and wide prevalence of ironsmith and other metal workers in the pre-modern era. European observers on the high quality and quantity of Indian iron and steel in the 18/19th centuries.</p> 						
<p>Note: Three modules of 04/05 weeks each will be offered for Liberal Studies and Life Skills course.</p>						



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA34306	Course Name	Photography			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Photography						
Emphasis						
The course intends to develop student's observational skills and describe visual qualities that characterize the photographic image; solve visual art problems; communicate ideas visually; develop proficiency in handling tools related to the photographic print; interpret the meanings of artistic works in photography; identify historical influences on photography; and investigate the role of the photographer in the community. Overall the students will improve their picture taking skills by taking photographs and techniques required to understand and operate the camera.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Differentiate between camera & phone photography • Understand the basics of camera • Understand the light arrangement • Understand background & composition for object/ product photography 						
Content:						
<ul style="list-style-type: none"> • Introduction of the basics of camera, ISO, aperture and the difference between camera & phone photography. • The skill of correct lighting & choice of backdrops to enhance the knowledge of composition • Exercise to choose one object/ product, and click beautiful shots by incorporating the discussed lighting and compositional skills. • Different parts of SLR Camera- basic modes in SLR camera will be taught. 						
Module	Description					Hours
I	Introduction of the basics of camera, ISO, aperture and the difference between camera & phone photography.					8
II	Introduction to correct lighting & choice of backdrops					8
III	Introduction to basics of SLR Camera					8
IV	Basic knowledge of different Image capturing formats					8
References						
1	The Advanced Photography Guide: The Ultimate Step-by-Step Manual for Getting the Most from Your Digital Camera by DK					



2	Understanding Color in Photography: Using Color, Composition, and Exposure to Create Vivid Photos by Bryan Peterson
3	National Geographic: The Photographs by Leah Bendavid-Val
4	Think Like A Street Photographer by Derren Brown, Matt Stuart



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA35307	Course Name	Professional Elective 3A			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
1. Assemblage Art 2. Paper Sculpture						
<p>1. Assemblage Art: Assemblage art is an elective that invites students to explore the innovative fusion of found objects and materials into compelling compositions. Through inventive arrangements and juxtapositions, students delve into themes of identity, memory, and societal commentary. They learn to select, manipulate, and assemble diverse elements, such as wood, metal, and discarded items, to evoke emotion and narrative. Assemblage art encourages experimentation and challenges conventional notions of beauty, fostering creativity and expression through the assemblage of ordinary objects into extraordinary artworks.</p> <p>2. Paper sculpture: Paper sculpture is an elective that explores the transformative potential of paper as a medium for creating three-dimensional artworks. Students learn various techniques such as folding, cutting, and shaping to manipulate paper into intricate and expressive forms. Through experimentation with different textures, weights, and colors of paper, they develop skills in composition and spatial design. Paper sculpture encourages imaginative thinking and tactile engagement, allowing students to push the boundaries of traditional two-dimensional art into dynamic, sculptural expressions.</p>						
<p>Note: The above electives are suggestive and alternative or additional electives can be offered from time to time by the institute</p>						



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	III		Effective From	June 2024		
Course Code	BVVA36308	Course Name	Transdisciplinary Open Elective 3B			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG						
<ol style="list-style-type: none"> 1. Indian Architecture and Town Planning 2. Indian Health Sciences 3. Indian Agriculture 4. The Outreach of Indian Knowledge System 						
<ol style="list-style-type: none"> 1. Indian Architecture and Town Planning: The importance of Sthapatya-veda. The ancient cities of the Indus Saraswati region. Town planning and drainage systems. Examples of the significance of architecture and materials in Ramayana and Mahabharata. Public opulence and private austerity in Indian architecture. Why there are many more of Temples than Palaces. Important texts of Architecture and Sculpture. The prevalence of high Indian architecture in almost all parts of India except the Ganga plains. Examples of high Indian architecture from ancient and medieval periods from different parts of India. The building of Jaipur in the 18th century. How temple art and architecture continues to flourish in modern India. 2. Indian Health Sciences: Vedic foundations of Ayurveda. Ayurveda is concerned both with maintenance of good health and treatment of diseases. Basic concepts of Ayurveda. The three Gunas and Three Doshas, Panchamahabhuta and Sapta-dhatu. The importance of Agni (digestion). Six Rasas and their relation to Doshas. Ayurvedic view of the cause of diseases. Guidelines for Incorporating Indian Knowledge in Higher Education Curricula 12 Dinacharya or daily regimen for the maintenance of good health. Ritucharya or seasonal regimen. Important Texts of Ayurveda. Selected extracts from Astāngahrdāya (selections from Sūtrasthāna) and Suśruta-Samhitā (sections on plastic surgery, cataract surgery and anal fistula). The large pharmacopeia of Ayurveda. Charaka and Sushruta on the qualities of a Vaidya. The whole world is a teacher of the good Vaidya. Charaka's description of a hospital. Hospitals in ancient and medieval India. How Ayurveda continued to flourish till 18/19th centuries. Surgical practices, inoculation. Current revival of Ayurveda and Yoga. 3. Indian Agriculture: The significance of agriculture and irrigation as emphasised in the Ramayana, Mahabharata and other texts. Mention of Indian agriculture by the Greek historians and later travellers. Significance of agriculture and irrigation for the kings of Indian tradition. Major water-bodies of the ancient times. The Ery system of south India. Excellence of Indian agricultural technologies as observed by more recent European observers. Productivity of Indian agriculture in medieval Thanjavur and eighteenth- 						



century Allahabad, Chengalpattu, etc. Indian attitude towards agriculture, based on Walker and later reports.

4. The Outreach of Indian Knowledge System:

The outreach of Indian Knowledge System beyond Indian boundaries forms the ancient times. Outreach to East, Southeast, Central and Southeast Asia of Indian phonetic script, decimal value place system-based arithmetic, algebra, astronomy and calendar, medical pharmacopeia, architecture, methods of making iron and steel, cotton textiles, etc. The transmission of Indian linguistics, knowledge of plants, iron and steel metallurgy, textiles and dyeing, shipbuilding etc., to Europe in 17/18/19th centuries. Current global outreach of Ayurveda, Yoga and Indian Fine Arts.

Note:

Refer Annexure for a comprehensive list of Transdisciplinary Open Electives to be offered by IDPT or other institutes of Sarvajani University to students of Faculty of Fine Arts, IDPT.



BVA II SEM IV

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA31401	Course Name	Art Studio Major IV			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
8	-	8	-	50/100	50/100	200
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Art Studio Major IV (P) Drawing & Composition Art Studio Major IV (S) Composition Art Studio Major IV (A) Foundation Art & Graphic Design						
<u>Art Studio Major IV (P) Drawing & Composition</u>						
Emphasis						
The students will study the human figures. There will be focus on the aesthetics of Human body both static and dynamic form. The syllabus aims to provide a structured approach to studying human anatomy while integrating these learning into full-colour compositions with a figurative approach, emphasizing the connection between human figures and their natural environment. This studio will also focus on portraiture studies focusing on facial features, expressions, and emotions. Course will allow students to apply both Drawing and Painting techniques as explorations to render their works.						
Course Outcome						
At the end of the course the student will be able to						
<ul style="list-style-type: none"> • Execute the dynamic qualities of the Human body and learn how to reflect this in their drawing and painting • Understand the aesthetics of Human body both static and dynamic form encompassing various principles of art. • Portraiture studies focusing on facial features, expressions, and emotions. • Understand different aspects of creative engagement like Visual thinking visual narratives, Visual language • Learn by practicing different painting techniques and use different mediums effectively 						
Content						
<ul style="list-style-type: none"> • Study of human figures through Perspective along with focus on portraiture. • Practice the quality of line through drawing the human figure in both static and dynamic poses. • Creative drawing • Introduction to a variety of drawing medias • Compositional analysis • Exercises in the use of color and tonal-textural values exploration. 						



MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> Anatomy of the skull: proportions and bone structure Facial features: eyes, nose, mouth, and ears Muscles and tissue: understanding facial expressions Sketching and shading exercises focusing on head anatomy 	32
II	<ul style="list-style-type: none"> Proportions and skeletal structure of the human body Muscular and anatomical studies for various body parts Emphasis on body movement, posture, and gesture Sketching sessions featuring live models or references for full-body studies 	32
III	<ul style="list-style-type: none"> Elements of composition: balance, contrast, focal points Incorporating human figures into landscapes or natural settings Exploring colour theory in compositions with human subjects Sketching and preliminary studies for full-color compositions 	32
IV	<ul style="list-style-type: none"> Observational studies of natural elements: trees, plants, landscapes Incorporating human figures within natural settings Understanding the interaction between figures and nature Experimentation with different sketching techniques and mediums Students create a final artwork featuring a full-color figurative composition within a natural or environmental setting 	32
References		
1	Action Anatomy by Takashi Iijima	
2	Dynamic Figure Drawing by Burne Hogarth	
3	Figure Drawing by Dale Nichols	
4	Drawing: Figures in Action by Andrew Loomis	
5	How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff	
6	Oil Painting Techniques and Materials By Harold Speed	
7	Painting Techniques & Faux Finishes By Marina Niven	
8	Acrylic Painting Techniques by Stephen Quiller	
9	Oriental Watercolor Techniques: For Contemporary Painting By Frederick Wong	
10	The Science of Paintings edited by W. Stanley Jr. Taft, James W. Mayer, P.I. Kuniholm	
Art Studio IVA (S) Composition		
Emphasis		
<p>The course will focus on understanding of basic design principles with an emphasis on three-dimensional Sculpture, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual models, and evolution of the discipline. The development of solutions to aesthetic and sculptural problems will continue throughout the degree program.</p>		
Course Outcome		
<p>At the end of the course the student will be able to:</p> <ul style="list-style-type: none"> Demonstrate advanced abilities in drawing sufficient to support work in sculpture. Understand the possibilities and limitations of various materials. 		



- Show knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.
- Achieve mastery in one or more sculptural media.
- Understand functional knowledge of the history and theory of sculpture.

Content

- The preparation of sculpture using the broadest possible range of techniques and concepts. Paper Sculpture using basic geometrical shapes, understanding the play of colour and light on the object in relation to space.

Observation and understanding of natural objects, transforming into three dimensional forms, making in clay, with focus on observation, shape, modelling, and relative proportion. Relief compositions, based on architectural form using basic elements of relief and creating virtual space.

MODULE	DESCRIPTION	HOURS
I	INTRODUCTION OF BASIC FUNDAMENTALS FOR SCULPTURE COMPOSITION: All sculpture is made of a material substance that has mass and exists in three-dimensional space. The mass of sculpture is thus the solid, material, space-occupying bulk that is contained within its surfaces. Space enters into the design of sculpture in three main ways: the material components of the sculpture extend into or move through space; they may enclose or enfold space, thus creating hollows and voids within the sculpture; and they may relate one to another across space. Volume, surface, light and shade, and colour are supporting elements of sculpture.	32
II	INTRODUCTION OF MEDIUMS BASED ON THEIR SUBJECTS: In this module student will focus towards Materials, those are what things are made from. A sculptural method in which form is created by building up materials. This method encompasses many contemporary materials and techniques, such as the assemblage of objects from wood, metal, plastics, adhesives, fasteners, etc.	32
III	INTRODUCTION OF NARRATION IN THE SCULPTURE: There are so many ways to express any sculpture, but Sculpture is not a fixed term that applies to a permanently circumscribed category of objects or sets of activities. In this module the students will learn through examples from history as to how to write narration apt for their art work.	32
IV	VISUAL ANALYSE FOR DISPLAY: The focus of this module is to teach students the art of displaying their sculptures while exploring various materials available.	32

References

- 1 Action Anatomy by Takashi Iijima
- 2 Dynamic Figure Drawing by Burne Hogarth
- 3 Figure Drawing by Dale Nichols
- 4 Drawing: Figures in Action by Andrew Loomis
- 5 How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff



Art Studio IVA (A) Foundation Art & Graphic Design**Emphasis**

This subject aims at imparting basic knowledge of design and its principles and elements. Application of Design forms (geometrical and abstract), tones, textures, Colour, repetition and Rhythm. Understand and explore various applications of Design. Knowledge to develop the skill to Basic Logo Concept Development, Basic poster, Editorial Design Project. Enhances the knowledge of analyse, synthesize and utilize design processes and strategy. Imparting knowledge to deliver & solve communication problems creatively. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo. The objective of this course is to learn how to Construct an illustration using principles and elements of design, create an artwork using different rendering techniques, Modify an artwork according to the market need. Enhances Compositional Skill with understanding the values of drawing. The focus is placed on developing drawing and design skills through image making with an emphasis on construction of form, light and shadow, space interpretation, texture and observation. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Understanding Concepts of Stylized illustration, Outdoor Study and Figurative Illustration. Learning various media and techniques of making Illustration is converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

Course Outcome

After completing this course students will be able to:

- Demonstrate a foundational understanding of design principles and elements.
- Apply design forms, tones, textures, color, repetition, and rhythm in various design applications.
- Develop basic concepts for logos, posters, and editorial design projects.
- Analyze, synthesize, and utilize design processes and strategies effectively.
- Solve communication problems creatively through design solutions.
- Apply design principles in the ideation, development, and production of visual messages.
- Demonstrate Design Skills To Create Illustrations
- Apply Different Rendering Techniques
- Develop Sense of perspective and Composition in context of figures and surroundings
- Illustrate an artwork using various techniques

Content

- Introduction to Design Principles and Elements
- Exploring the essentials of logo design.
- Introduction to poster design principles.
- Understanding the principles of editorial design.
- Stylized Illustration, Pencil drawing, colour rendering
- Rapid Sketches. Detailed Line Drawing with pencil

MODULE	DESCRIPTION	HOURS
I	Foundations of Design This module provides an introduction to the principles and elements of design, including forms, tones, textures, color, repetition, and rhythm. Students will learn how these elements contribute to effective visual communication and explore their applications in various design contexts.	20
II	Logo Design Basics	



	In this module, students will delve into the essentials of logo design, focusing on simplicity, versatility, and memorability. Practical exercises and design critiques will help students develop basic logo concepts and refine their designs.	20
III	Poster Design Principles This module introduces students to the principles of poster design, emphasizing visual hierarchy, typography, and layout composition. Through hands-on projects, students will explore different styles and techniques to create impactful posters for different purposes.	20
IV	Poster Design Principles This module introduces students to the principles of poster design, emphasizing visual hierarchy, typography, and layout composition. Through hands-on projects, students will explore different styles and techniques to create impactful posters for different purposes.	20
V	Stylized Illustration Students will learn to make Typographic Illustrations. Draw and paint with transparent or opaque colour on a theme (from memory & Nature). Products pencil drawing, colour rendering and different techniques. Stylized Illustration, Outdoor Study and Figurative Illustration.	24
VI	Human Anatomy with different Illustrative Techniques Understanding of Human Anatomy and Structure with human torso. Understanding of Proportions and Volume. Learn how to make Rapid Sketches. Detailed Line Drawing with pencil. Understanding Concept of Illustration and different Illustrative Techniques. Copying of Great Masters.	24
Reference		
1	Graphic Design as Communication by Malcolm Barnard / Routledge	
2	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons	
3	Force: Dynamic Life Drawing for Animators, Second Edition - Paperback (2006) by Mike Mattesi	
4	Ways of Seeing, John Berger, Penguin	
5	About Looking, John Berger, Vintage, ISBN-10: 0679736557, ISBN-13: 978-0679736554	
6	Sense of Sight, John Berger, Vintage, ISBN-10: 0679737227, ISBN-13: 978-0679737223	
7	The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3DAnimation, Three Rivers Press; ISBN-10: 0517886022	
8	The Illusion of Life: Disney Animation, Ollie Johnston and Frank Thomas, Publisher: Disney Editions; ISBN-10: 0786860707	
9	Gray's Anatomy - Descriptive and Surgical. Drawings by H V Carter, Publisher: Parragon 1995	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA31402	Course Name	Art of Renaissance to Surrealism			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis						
This Course introduces Art of the Renaissance period in Western Art history. History of Mannerism, Baroque and Rococo art will be discussed along with different styles of Painting, Artists and their contributions in the respective art periods. Neo-Classicism plays an important role to French revolution and become revivalist movement. This course introduces the political background of Realism and artists of this period. It introduces concepts of Romanticism philosophy and literature. Impressionism as the ideological premise, and the avant-garde Movement. Post impressionism is introduced along with neo-impressionism and different approaches to post impressionism. Influences of post Impressionism on Cubism, Fauvism and Surrealism and Non-objective art movement.						
Course Outcome						
At the end of the course the student will be able to						
<ul style="list-style-type: none"> • Understand the artistic evolution of Renaissance period. • Critically analyse Artists' art works. • Write on specific artists, Artworks and their importance in timeline. • Define different movements of the 19th century • Explain the rationale behind the different movements and the socio-political backgrounds as well as artist's response through their work of art. • Interpret the concepts and ideas achieved by the artists of this time through their work • Analyse and critique the art works and the individual approach by the artist. 						
Content						
European Art						
<ul style="list-style-type: none"> • RENAISSANCE ART: Early Renaissance- Beginning of Renaissance. Reasons for political, social and economic classical ideas. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Concepts and ideals of High Renaissance. Mannerism- The shift of concepts and ideals from High Renaissance to Mannerism. Mannerist concept of art, beauty and its relationship to renaissance. • Baroque and Rococo art- Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. • Neoclassicism - Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Concepts of Neo Classicism. Neo Classicism and nationalism. • Realism- Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school. 						



- **Romanticism-** Concept of Romanticism. Romantic philosophy. Romanticism in literature, Music and Architecture, Neo Gothic tradition, Concept of Sublime, Goya and Spanish Romanticism, Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.
- **Impressionism-** Impressionism as the ideological premise. Impressionism as the avant- garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe morisot.
- **Post Impressionism-** Neo impressionism, Chromo Luminarism, Pointillism, Cloisonné's, Synthesis. Different approaches to post impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.
- **Cubism:** Influence of post-Impression on Cubism. Pablo Picasso, George Braque, Fernand Leger, Juan Gris- Analytic cubism and Synthetic Cubism.
- **Fauvism:** Artists at Academia Carrere: Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy.
- **Surrealism:** Manifesto. Psychic automatism. Prominent artists- Salvador Dali, Rene Magritte, Joan Miro, Max Ernst, Man Ray Andre Masson Yves Tanguy, Giorgio de Chirico.
- **NON-OBJECTIVE ART** moment from Wassily Kandinsky Russian painter

MODULE	DESCRIPTION	HOURS
I	RENAISSANCE ART: Understanding role of classical civilization and idealistic representation of form, space. Naturalistic representation in visual art practice in Italy and its influence in cross Europe.	12
II	MANNERISM ART: Originated as a reaction to the harmonious classicism and the idealized naturalism art. Characteristic and stylistic representation.	4
III	BAROQUE AND ROCOCO ART: Baroque is about grandeur, sensuous richness, drama, dynamism, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts. Rococo was used in the decorative arts, interior design, painting, architecture, and sculpture.	4
IV	NEOCLASSICISM ART: Neoclassicism always refers to the art produced later but inspired by antiquity. Classicizing artists tend to prefer somewhat more specific qualities, which include line over colour, straight lines over curves. Realism & Romanticism: Concept of revolution and impact of art will discuss. Influence of Academic art practice and different artist ideology will represents.	12
V	Impressionism- Post impressionism: Avant-garde moments will discuss. Colour palate with the idea of independent studio practice of artist and freedom of expression in each individual artist's style.	12
VI	Cubism, Fauvism, Surrealism & Non Objective art: 20 th century art practices will be discussed. How these isms play a key role to define modern art.	20
References		
1	World History of Art by Hugh Honour, John Fleming	
2	Pearson - Janson's History of Art: Western Tradition	
3	The History of the Renaissance world – by Susan wise Bauer	
4	The Lives of the Most Excellent Painters, Sculptors, and Architects by Giorgio Vasari	



5	Michelangelo and the Pope's Ceiling by Ross King
6	Art in Renaissance Italy: 1350-1500 (Oxford History of Art) by Evelyn Welch
7	World of Art Series Italian Renaissance Sculpture Paperback – 3 by Roberta Olson
8	Art of the 20th Century by Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke
9	The 20th Century Art Book Hardcover by Editors of Phaidon Press (Author)
10	Panorama of World Art Art of the Twentieth Century by Albert Schug
11	Art of the 20th Century by Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke



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Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA32403	Course Name	ART STUDIO MINOR IV			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
1. Woodcut 2. Pottery & Ceramics II 3. Graphical Representation with Typography						
1. Woodcut						
Emphasis						
A variety of relief printmaking techniques using traditional wood blocks are explored using reduction, key block, and line methods of registration. The objective of teaching Relief Techniques in colour is to acquaint the students with the major technique of Printmaking. The course is designed with the conviction that the learners can understand its relation to time and technology through an awareness of the technique.						
Course Outcome						
At the end of the course the student will be able to						
<ul style="list-style-type: none"> Understand the concept of Printmaking. Make prints, taking ideas from objects in nature and their surroundings. Learn different types of printing techniques using colours and their usage in everyday life. Understand the quality of prints, inks, papers, and their behaviour when they are applied on different surfaces. Understand print as a medium of artistic expression. 						
Content						
<ul style="list-style-type: none"> Understanding the technique of Multi –colour/ Plate process in Woodcut Learning the technique of line method of registration. Introducing overlapping of the elements with 3 to 4 colours using single plate as well as the use of multi-plate. Creating tonal variation in the matrix Experience and control about types of Printmaking and its uses. Equipment and tools used for printmaking. Handling the process of ink application on prepared block using different colours 						
MODULE	DESCRIPTION					HOURS
I	Preparation of woodcut blocks for multi-colour printing					16
II	Carving techniques for creating colour layers in woodcut					16



III	Ink mixing and application for colour printing and registration methods for aligning multiple colour layers	32
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References

1	Haren Das: The End of Toil : Prints (1945-1990)Book by Haren Das and Roobina Karode
2	Prints Now: Directions and Definitions - By Gill Saunders and Rosie Miles
3	The Print in the Western World: An Introductory History - Linda Hults Prints and Visual Communication - By William Ivins, Jr.
4	A Century of American Printmaking. Madison - By James Watrous
5	Prints and Printmaking – By Antony Griffiths

2. Pottery & Ceramics II**Emphasis**

The nature of three dimensional bisque firing would be explored in this course. The practice of pre-firing ware without glaze to make it impervious to water, resistant to damage during handling and absorbent for glazing. Clay is the basic material and will be explored in all the possible ways in this semester. Course of study in this semester will introduce students to the potter's wheel, along with glazing information. They will also be taught slab work, plaster piece mould and process of firing.

Course Outcome

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

- To achieve the bisque firing process using a kiln
- What is the best temperature for bisque firing clay
- Load a kiln for bisque firing
- Use clay as an artistic material.
- Use potter's wheel efficiently
- Understand the application glazing technique
- Create moulds
- Show understanding of firing technique.

Content

- Slab work
- Exercise on potter's Wheel
- Slab work mural
- Glazing Theory (low Temperature)
- Plaster Piece Mould
- Biscuit Firing: Experience of loading ceramic furnaces and firing.
- Preparing Different Clay Bodies earthenware & stoneware
- Slip Casting and Slab Casting from plaster mould
- Tile making: various textures and decoration
- Theory in clay: Types of clay ,clay body making and study of various types of ceramics

MODULE	DESCRIPTION	HOURS
I	Advance hand built techniques	16
II	Advance coil method	16
III	Introduction to Advance pinch method	16
IV	Advance slab method	16

References

1.	Lanteri, E. (2012) Modelling and Sculpting the Human Figure, Dover Publication
2.	Uldis Zarins, Sandis Kondrats(2014) Anatomy for Sculptors, Understanding the Human Figure, Anatomy Next.

3. Graphical Representation with Typography

Emphasis

This Typography course delves deep into the art of emphasizing key elements within design compositions. Through hands-on exercises, lectures, and critiques, students will explore various techniques and principles related to the composition of typography, font arrangement, font selection, and poster design. By the end of the course, students will have developed a sophisticated understanding of how to effectively use typography to create emphasis and enhance visual communication in their designs.

Course Outcome

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

- Demonstrate a sophisticated understanding of how to create emphasis within typographic compositions.
- Apply advanced techniques for font arrangement and font selection to enhance emphasis and visual communication.
- Develop proficiency in integrating typography effectively into poster designs to create impactful visual narratives.
- Critically evaluate typographic compositions and provide constructive feedback to peers.
- Produce polished design projects that showcase mastery of emphasis principles in typography.

Content

- Composition of Typography
- Font Arrangement Techniques
- Typography hierarchy
- Font Use Typography Poster Design

MODULE	DESCRIPTION	HOURS
I	Visual Storytelling Through Typography Poster Using typography to evoke emotions and convey narratives in poster design Exploring the role of imagery and typography integration in visual storytelling experimenting with typography styles, textures, and effects to enhance visual appeal and message delivery	20
II	Understanding Typographic Hierarchy and Arrangement Establishing hierarchical order within typographic compositions using font size, weight, and style. Techniques for organizing and structuring typographic elements to guide viewer attention Utilizing whitespace and layout principles to enhance typographic composition readability and impact.	20
III	Advanced Typography Composition Techniques Experimenting with advanced typography composition techniques such as grids, asymmetry, and modular layouts Incorporating typographic ornaments, ligatures, and special characters for added visual interest Applying composition principles to create cohesive and visually compelling	24



	typographic designs for posters, manifestos, and other communication materials.	
References		
1	The Elements of Typographic Style by Robert Bringhurst	
2	Thinking with type: A Critical Guide for Designers, Writers, Editors, & Students by Ellen Lupton	
3	Letters of Credit: A View of Type Design by by Walter Tracy	
4	Anatomy of a Typeface by Alexander Lawson	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA32404	Course Name	Philosophy of Arts II India Aesthetics II/ Theory of Graphic Design II			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Philosophy of Arts II (P) Indian Aesthetics II Philosophy of Arts II (S) Indian Aesthetics II Philosophy of Arts II (A) Theory of Graphic Design II						
<u>Philosophy of Arts II (P/S) Indian Aesthetics II</u>						
Emphasis: It introduces Indian philosophy and its concepts in the context of Indian arts. Students will be able to learn about aesthetic theories in context to Visual arts.						
Course Outcome At the end of the course the student will be able to						
<ul style="list-style-type: none"> Understand the aesthetics and its importance in Visual arts. Interpret the various principles of Indian Philosophy. 						
Content						
INDIAN AESTHETICS						
<ul style="list-style-type: none"> Theory of Bhava and Rasa Theory of Dhavani Theory of Alamkara Theory of Riti 						
Modules	Description					Hours
I	Theory of Bhava & Rasa: Depiction of multiple Bhavas and its theory, Relationship of Rasa and description of Nine Rasa.					20
II	Theory of Dhvani: It relationship with Rasa and alamkara					6
III	Theory of Alamkara & Riti: Discription of Alamkar and Riti through interrelationship of arts.					6
References						
1	A Modern Introduction to Indian Aesthetic Theory by S. S. BARLINGAY					
2	Art Beauty and Creativity (Indian and Western Aesthetics) by SHYAMALA GUPTA					



Philosophy of Arts II (A) Theory of Graphic Design II**Emphasis:**

Theory of Graphic Design course includes knowledge about various types of print processes and technology focused on the future direction of its diverse practices. This course will touch upon basics of graphic design, advertising, corporate branding, publishing of the 19th and 20th century.

Course Outcome:

At the end of the course the student will be able to

- Understand history and evolution of media with various mediums explored in depth.
- Understand various processes and its aesthetics with certain principles of advertising, newspaper and other print media.

Content

- **Symbols**
 - About Symbol
 - Symbolism in India
- **Outdoor poster albums till neon and electronic moving colour type display messages signs.**
- **Basic Principles of Design:** 1. Principles of Layout (2) Theory of Typography (3) Attitudes & Attributes of G.D.
- **Methods of reproduction:** Principles and development of relief, offset, screen, Photogravure printing processes.
- **Newspaper:** Brief History, Types of Newspapers, Newspaper as an advertising media. Use of Newspapers as a means of Visual communication
- **Magazine:** Brief History, 19th and 20th century magazines. Magazines as an advertising media. Use of Magazine as a means of Visual communication.

Module	Description	Hours
I	Symbols: theory and principle of symbols making.	10
II	Principle of design: Describing relationship of logo and typography, role of layout & its meaning. Evolution of design and various methods.	10
III	Print media: Newspaper, type of columns, sizes and different way of creating advertising with drawing or images	6
IV	Print media: Magazine type of columns, sizes and different way of creating advertising with drawing or images. Nature of magazines and subject or issue of magazines.	6

References

1	Graphic Design Theory: Readings from the Field by Helen Armstrong
2	Graphic Design Theory (Graphic Design in Context) by Meredith Davis
3	Meggs' History of Graphic Design by Philip B. Meggs (Author), Alston W. Purvis (Author)
4	A History of Visual Communication by Josef Müller-Brockmann



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA33405	Course Name	Liberal Studies & Life Skills IV			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50

Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation

* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG

1. Indian Constitution
2. Indian Judiciary
3. Fundamental Rights & RTI

1. Indian Constitution :

This module would introduce students to the Constitution of India. It begins by providing a brief overview of the history of the making of Indian Constitution. It would discuss the preamble and the basic structures of the Constitution. The fundamental rights, duties and the directive principles of state policy will be discussed thoroughly, followed by a discussion of the legislature. Some of the important sections of the Constitution that have influenced the history of India since independence will also be taken up for study. These include emergency powers and special provisions. There will also be a study of the important amendments to the Constitution like the 42nd and 44th amendments and other amendments like those related to the right to information, education, Panchayati raj and so on.

2. Indian Judiciary :

The module is designed to give an outline of the Judicial System in India. It covers various aspects of Supreme Court, High Courts, Constitutional Law, Civil Justice System, Criminal Justice System, Special Courts and Tribunals. It helps the student to learn the significance of legal aid in the path to achieve justice. Further, the course focuses on fundamental needs related to civil rights and processes associated with police, law and justice.

3. Fundamental rights and RTI :

This module is designated to cover two important aspects;

1. **Fundamental Rights:** this sub-module would give an outline of the protection of fundamental rights. It is represented by international and national conventions, instruments, documents, case law, etc used to protect human rights at international, regional and national levels. It has become the minimum standard of protection in most countries.

This sub-module on fundamental rights will examine such rights through their protection by international human rights law and its procedures. It will include a detailed consideration of global, regional, and national mechanisms for the protection of fundamental rights. It looks



at the substantive and procedural aspects as well as selected topics. The course is designed to provide an overview to international human rights laws, mechanisms, and practices.

2. RTI: Transparency and Access to Information, is pivotal to the functioning of a democracy. In the Information Age, access to data, reports, documents, etc are sine qua non of every individual. This course seeks to provide a comprehensive learning on the Right to Information, dealing with its multiple facets from a constitutional perspective to be a Statutory right, and thereby its evolution as an executory right through administrative and judicial process.

Note: Three modules of 04/05 weeks each will be offered for life skill course.



SARVAJANI UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA34406	Course Name	Advanced Photography			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Emphasis						
The course will provide an advance knowledge regarding the camera techniques along with a live demo for capturing the perfect frame through view finder. Different parts of SLR Camera-Creative mode in SLR camera, advanced features of SLR camera will be covered in this semester. Depth of Field, Shallow depth of field, large depth of field, depth of focus - circles of confusion will be taught along with understanding of framing, cropping and basic editing. Students will be explained the ways of arranging props to make the frame look aesthetically appealing.						
Course Outcome:						
At the end of the course the student will be able to						
<ul style="list-style-type: none"> • Display advanced camera knowledge. • Efficient framing & cropping skills. • Good understanding of arrangement of props. • Efficiently do portrait photography / Street photography / Flat-lay photography. • Display Basic editing skills 						
Content:						
<ul style="list-style-type: none"> • Different parts of SLR Camera-Creative mode in SLR camera, advanced features of SLR camera- Focusing, Aperture-shutter speed-slow and fast shutter speeds, applications of slow and fast shutter speeds, ISO, when to use ISO Function. Angle of view- Different types of lenses -normal lens, wide angle lens, fisheye lens, prime lens, telephoto lens. Depth of Field, Shallow depth of field, large depth of field, depth of focus - circles of confusion will be taught • Framing and cropping of images. • Ways of arranging props to make the frame look aesthetically appealing will be taught. • Exercise of advance flat-lay product photography. 						
Since editing is one of the main part of photography, they will taught to edit photos, both in phone and computer, based on which they submitted the final edited photo.						
Module	Description					Hours
I	Creative mode in SLR camera, advanced features of SLR camera					10
II	Ways of arranging props					10
III	Framing and cropping of images					6



IV	Introduction to editing the photos	6
References		
1	The Advanced Photography Guide: The Ultimate Step-by-Step Manual for Getting the Most from Your Digital Camera by DK	
2	The Street Photographer's Manual by David Gibson	
3	National Geographic: The Photographs by Leah Bendavid-Val	
4	Think Like A Street Photographer by Derren Brown, Matt Stuart	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	3.0		
Semester	IV		Effective From	June 2024		
Course Code	BVVA35407	Course Name	Professional Elective 4A			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50

Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation

1. Puppet Making
2. Clay Animation
3. Wood Assemblage Art
4. 3D Printing
5. Unmanned Aerial Vehicle (UAV) Training

1. Puppet Making:

Puppetry is a form of theatre or performance that involves the manipulation of puppets – Inanimate objects, often resembling some type of human or animal figures that are animated or manipulated by a human called a puppeteer. Such a performance is also known as a puppet production. Marionettes are sometimes referred to as "puppets", but the term "marionettes" is more precise, distinguishing them from other forms of puppetry, such as finger, glove, rod, and shadow puppetry.

Types of puppets:-

- Marionettes - also known as String puppets, controlled by strings.
- Finger puppets or body puppets - controlled by fingers.
- Hand or glove puppets - manipulated by hands.
- Ventriloquist foam Puppets - mouth and human arm puppets, the puppeteer's hand becomes that of the puppet.

2. Clay Animation:

In this elective students will use a hands-on approach to animation. This course will teach you the end-to-end steps for creating stop motion animation, from writing a script, to building characters and sets, to adding audio and lip syncing sound, and filming and editing. This course is a hands-on course, which one can follow step-by-step to create one's own clay animation short film.

3. Wood Assemblage Art:

In this elective the student will be introduced to various types of wood and its characteristics. Various methods of carving. Techniques of joining wood .The students will get to explore different kinds and characteristics of wood and various methods of sculpting wood (carving, burning, texture, polishing etc.) Introduction to wooden joints and methods of assembling wood pieces, tools and techniques- use and handling of wood carving tools (wood carving tools round, flat and power tools etc.



4. 3D Printing:

The 3D Printing course provides a comprehensive exploration of additive manufacturing technologies, processes, and applications. Through hands-on instruction and theoretical study, students learn about various 3D printing techniques. The course covers topics such as CAD modelling, material selection, and post-processing techniques. Students engage in practical projects to conceptualize, design, and fabricate 3D-printed prototypes and products. By fostering creativity, problem-solving, and technical skills, the course prepares students to leverage 3D printing technology across diverse industries, from product design and engineering to healthcare and architecture.

5. Unmanned Aerial Vehicle (UAV) Training:

The Unmanned Aerial Vehicle (UAV) Training course offers comprehensive instruction in the operation, maintenance, and application of drones. Through hands-on training and theoretical study, students learn about UAV design, flight dynamics, regulations, and safety protocols. Emphasizing practical skills development, the course covers topics such as flight planning, aerial photography, data collection, and post-processing techniques. Students engage in simulated flight exercises and real-world missions to acquire proficiency in piloting drones for various applications, including aerial mapping, surveillance, agriculture, and cinematography. By fostering technical expertise and adherence to industry standards, the course prepares students for careers in UAV operations and remote sensing technologies.

Note: The above electives are suggestive and alternative or additional electives can be offered from time to time by the institute.



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	II	Version	3.0
Semester	IV	Effective From	June 2024
Course Code	BVVA36408	Course Name	Transdisciplinary Open Elective 4B

Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50

Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation

* The Content of the course here is offered as Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG

1. Sports & Fitness
2. Sustainable Developmental Goals
3. Languages
4. Environmental Conservation

1. Sports & Fitness

The Sports and Fitness course is designed to promote physical health, well-being, and active lifestyles among students. Through a combination of theoretical knowledge and practical application, students will explore various aspects of sports science, exercise physiology, nutrition, and injury prevention. Emphasizing the importance of regular physical activity, the course will cover a range of topics including aerobic and anaerobic exercise, strength training, flexibility, and cardiovascular health. Students will engage in hands-on activities, fitness assessments, and personalized workout plans to develop a comprehensive understanding of fitness principles and strategies for maintaining a healthy lifestyle.

2. Sustainable Development Goals

The Sustainable Development Goals course provides a comprehensive overview of the United Nations' 17 Sustainable Development Goals (SDGs), addressing global challenges such as poverty, inequality, climate change, and environmental degradation. Through interdisciplinary study, students examine the interconnections between social, economic, and environmental dimensions of sustainable development. Emphasizing critical thinking and practical problem-solving, the course explores strategies for achieving the SDGs at local, national, and international levels. Through case studies, group discussions, and project work, students develop the knowledge and skills necessary to contribute to sustainable development efforts and create positive change in their communities and beyond.

3. Languages

The Native / Foreign Language course offers a comprehensive study of linguistic diversity. Through a combination of theoretical exploration and practical application, students delve into phonetics,



grammar, vocabulary, and cultural nuances of languages. Emphasizing proficiency development in speaking, listening, reading, and writing, the course employs interactive activities, language labs, and cultural immersion experiences. Students engage in language exchanges, literature analysis, and linguistic research to deepen their understanding of diverse linguistic contexts. By fostering linguistic proficiency and cultural appreciation, the course prepares students to effectively communicate and engage in multicultural settings, both domestically and internationally.

4. Environmental Conservation

The Environmental Conservation course provides a comprehensive examination of ecological principles, conservation strategies, and sustainable practices. Through interdisciplinary study, students explore topics such as biodiversity conservation, ecosystem management, climate change mitigation, and natural resource preservation. Emphasizing hands-on learning and fieldwork, the course incorporates practical skills in habitat restoration, wildlife monitoring, and environmental policy analysis. Students engage with current environmental challenges and collaborate on solutions through case studies, projects, and discussions. By fostering a deep understanding of environmental issues and promoting stewardship ethics, the course equips students to contribute to the conservation and restoration of natural ecosystems for future generations.

Note:

Refer Annexure for a comprehensive list of Transdisciplinary Open Electives to be offered by IDPT or other institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT.



BVA III SEM V

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP & T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA31501	Course Name	Art Studio Major V			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
10	-	10	-	63/125	63/125	250
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Art Studio Major V (P) Drawing & Composition						
Art Studio Major V (S) Life Study						
Art Studio Major V (A) Foundation Art & Graphic Design						
Art Studio Major V (P) Drawing & Composition						
Emphasis						
The course allows the students to study the anatomy of the human body and its articulation. Course allows students to draw and paint more than one figure and to compose them suitably in the given space. Students will also be exposed to the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes. The course also allows the students to explore composition skills by further experimentations and means of research in the subject/ thematic concerns and the choices of the mediums						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Demonstrate their practical skills in drawing and painting. • Display expertise in the application of colours suitable to the figure studies • Adopt and experiment with the painting styles from different sources • Interpret their own ideas and individualistic methods of painting figure • Explain the subject or theme of their painting • Demonstrate their skills in composition using various material • Express their ideas successfully by employing suitable techniques 						
Content :						
Advanced Painting Techniques:						
<ul style="list-style-type: none"> • Oil Painting: Further exploration of oil painting techniques, including glazing, impasto, and layering 						



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP & T		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BVVA31501	Course Name	Art Studio Major V
<ul style="list-style-type: none"> Acrylics and Watercolours: Advanced applications, experimentation, and manipulation techniques Mixed Media: Combining various materials and techniques to create artworks 			

Conceptual Development:

- Semiotics and Visual Language: Understanding symbols, signs, and their impact in visual communication.
- Artistic Expression and Conceptual Frameworks: Exploring personal themes, narrative development, and artistic intentions.
- Critical Studies: Analysing and critiquing artworks from different eras and cultures.
- Studio Practice
- Theme-based Projects: Encouraging students to develop a series of artworks exploring a chosen concept or theme.
- Critique Sessions: Regular critique sessions to discuss and analyse student work and provide constructive feedback.
- Workshops and Demonstrations: Guest lectures, workshops, and demonstrations by practicing artists to expand students' knowledge.

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Introduction to life drawing sessions with live models • Gesture drawing exercises to capture movement and pose • Exploring various drawing materials and techniques for life studies • Incorporating life models into compositional sketches • Understanding the interaction between figures and surroundings 	40
II	<ul style="list-style-type: none"> • Emphasis on detail, accuracy, and expression in life drawing • Longer poses allowing for detailed anatomical studies • Understanding foreshortening, perspective, and complex poses • Experimentation with different mediums (charcoal, graphite, ink, etc.) for life studies 	40
III	<ul style="list-style-type: none"> • Elements of composition • Experiments with different material and explore possibilities • Analysis of compositions in artworks from various artists • Sketching and ideation sessions to develop compositional concepts • Exploration of narrative and storytelling through composed artworks • Critiques and discussions on compositions developed by students 	40
IV	<ul style="list-style-type: none"> • Exploration of narrative and storytelling through composed artworks • Students experiment with various approaches to incorporate life studies into compositions using different material 	40



	<ul style="list-style-type: none"> Guidance on refining compositions, figure placements, and visual storytelling Peer critiques and discussions on individual project 	
References		
1	Figure Drawing for Dummies by Kensuke Okabayashi	
2	Complete Life Drawing Course by Diana Constance	
3	Figures and Faces by Hugh Laidman	
4	Art of Drawing People by Debra Kauffman Yaun, Will	
5	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro	
6	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore	
7	Thinking Straight on Modern Art - Henry Rankin Poore	
8	Oil & Acrylic by Walter Foster Creative Team	
9	Mastering Oil Painting by Walter Foster Creative Team	
10	Creative Thinking For Dummies By David Cox	

Art Studio Major V (S) Life Study

Emphasis

The course will focus on understanding the human figure, animal and bird study its dynamics and exploring the study of the same in 3D material. This will help understand the nature of human, animal and bird. A thorough knowledge of the various body parts with a deep understanding of the movements of muscles and skeletal system and a major focus on study of the head. The students will also get to explore clay as a medium and learn the process of making moulds and hollow casts.

Course Outcome

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

- Thoroughly understand the basic anatomy of human, bird and animal.
- Create framework for human body structure
- Understand the details and movements of various body parts
- Understand the head study in detail
- Do life study of both male and females.
- Make model in clay
- Understand how to make moulds and hollow casts.

Content

- Head Study, emphasis on character of live model, quick sketches, detailed drawings, making of clay model, making mould and hollow cast in plaster of Paris.
- Study of male/female with focus on muscle and skeleton structure, posture, balance and proportion of the model. Marking in clay and Piece Mould.

MODULE	DESCRIPTION	HOURS
I	Students will study structure of portrait. Detail drawings of portrait with understanding of scale and proportions. Study anatomy of portraits with detail drawing and understanding of characteristics.	50
II	In this module students will make small maquette and transfer 2D drawings in to 3D maquettes. They understand medium as well as proportions of head study and create there sculpture in appropriate scale.	50



III	Introduction to cast moulding. Students will produce the reproduction of their head study from clay to multiple mediums.	60
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	
Art Studio Major V (A) Foundation Art & Graphic Design		
Emphasis		
<p>This course emphasizes understanding the various aspects of advertising design, problem analysis, and applying appropriate artistic solutions to enhance lifestyle. It introduces posters as a communication medium, explores elements of poster design, and examines the diverse influences of posters in various advertising media. Additionally, it covers designing advertising campaigns digitally, including teaser advertisements, print ads, and magazine advertisements, while also providing insights into the technical processes of newspaper design and printing using reverse design thinking. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw different type of illustration by continuous observation and careful study.</p>		
Course Outcome		
<p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> • Understand the various aspects of advertising design and its role in lifestyle enhancement. • Analyze advertising problems and apply appropriate artistic solutions. • Utilize posters as a communication medium effectively, considering elements of design and communication. • Design advertising campaigns digitally, including teaser advertisements, print ads, and magazine advertisements. • Comprehend the technical processes involved in newspaper design and printing using reverse design thinking. • Apply advertising design principles to develop impactful advertising campaigns that resonate with target audiences. • Demonstrate Design Skills To Create Illustrations • Apply Different Rendering Techniques • Develop vocabulary of Drawing and illustration terms and techniques. • Interpret Theoretical Knowledge In Their Artworks • Illustrate an artwork using various techniques • Understand how to make stylized illustration. 		
Content		
<ul style="list-style-type: none"> • Introduction to Advertising Design • Poster Design and Communication 		



<ul style="list-style-type: none"> • Designing Advertising Campaigns • Technical Process for Newspaper Design and Printing • Application of Advertising Design Principles • Story Book design • Mascot design and Illustration design v 		
MODULE	DESCRIPTION	HOURS
I	Introduction to Advertising Design Understanding the significance of advertising design in influencing consumer behaviour and lifestyle enhancement. Introduction to problem analysis techniques in advertising scenarios.	20
II	Poster Design and Communication Exploring the role of posters as a medium of communication in advertising. Analyzing elements of poster design and their impact on audience engagement.	20
III	Designing Advertising Campaigns Develop an idea and execute the same in the form of an advertising campaign on Social issue. Translate the need of target audience into an effective message. Designing a teaser Ad on any event or product. Learning digital advertising campaign design methodologies. Creating various components of advertising campaigns such as teaser advertisements, print ads, and magazine advertisements.	30
IV	Technical Processes for Newspaper Design and Printing Understanding the technical aspects of newspaper design and printing. Implementing reverse design thinking in newspaper advertising projects.	20
V	Application of Advertising Design Principles Applying advertising design principles in practical scenarios. Developing comprehensive advertising campaigns aligned with marketing objectives.	20
VI	Illustrations of short Stories Create illustrations of short Stories by narrating its scenes manually. Designing editorial illustration by reading any article in newspaper. Self-stylized illustrations on any product or social.	30
VII	Mascot design Creating illustrations for Story Board of any Story based on your life incidence by using software's like Adobe Photoshop, Adobe illustrator etc. Mascot design for any Brand.	20
References		
1	The complete guide to advanced illustration and design by Simon Jennings/ Chartwell Books	
2	500 Digital Illustration Hints, Tips, and Techniques: The Easy, All-in-One Guide to Those Inside Secrets for Better Image-Making by RotoVision SA,	
3	Handbook of Print Media: Technologies and Production Methods by Helmut Kipphan / Springer Science & Business Media	
4	Fundamentals of Graphic Design by Gavin Ambrose, Paul Harris, AVA Publishing	
5	Graphic Design Solutions by Robin Landa Cengage Learning	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA31502	Course Name	Early Indian Miniatures to Post Independence Art			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
* The Content of the course includes relevant topics from Indian Knowledge System (IKS) as per the guidelines of NEP/UGC/KCG						
Emphasis						
This course introduces the Manuscript tradition and its relationship to various schools will be discussed and detailed analysis of stylistic approach will be covered. Early Buddhist manuscript to Rajasthani School and Pahari Schools of miniature traditions. Contribution of Mughal miniature and influence of Europe artist in Mughal miniature. This course also introduces Aesthetics and its scope in Visual Arts. It provides knowledge of Genesis and development. The course also introduces later developments in the political and cultural scenarios such as, Company school of paintings, parallel artistic practices like Kalighat paintings. There is a brief introduction about Raja Ravi Varma's artistic career and the later Bengal Schools and some important artists from post-Independence period.						
Course Outcome						
At the end of the course the student will be able to:						



- Understand different periods of Indian Art history and the dynastic rulers and their contribution to the development of Art in India.
- Understand the aesthetics and its importance in Visual arts
- Interpret the principles of Indian Philosophy, and Natyashastra of Bharatamuni
- Understand and analyse the existence of different schools of art under different patronages and regions.
- Define the characteristic features of each school of painting
- Differentiate each school with the contexts and the influences.
- Capable of evaluating the thematic concerns of the artists and their techniques. Analyse and critique the art works and the individual approach by the artist.

Content

Mughal art and architecture of Akbar, Jahangir and Shah Jahan period with detail understanding. Introduces Indian painting from different regional schools such as Eastern Indian Manuscripts, Sultanate School of Painting, Deccani School, and Mughal School. Rajput schools miniature with the idea of different stylistic approach subject matters, development and influences. Rajput Mewar, Deogarh, Nathdwara, Kota, Bundi, Kishangarh, Marwar, Bikaner, Jodhpur.

Validity of Mughal/ Popular Mughal Influence on Mewar School, Malwa School, Pahari School of Painting (Origin and Development of Pahari School, Basohli, Guler, Kangra and Sub-Schools, Painter's Genealogy and few Significant Painters, B N Goswami Theory of Migration Painter's. Mughal Influence and Declining Interest of Patronage by the close of 18th Century in the Hills.

Company School Paintings

- General overview of the political scenario and the decline in royal patronage and emergence of new patrons- East India company Bengal 1757 and others: emergence of new centres of art
- Documentation purpose topographical, architectural, archaeological and natural history drawings. Ethnographic studies on Indian castes and professions
- Lucknow: John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal
- Murshidabad: Indian artists painting for British patron's miniature style in painting with English touch. Hunting Scenes, Religious Practices
- Other centres: Patna Banaras, etc.

Kalighat paintings and Bazaar art

- Patuas (traditional scroll painting)
- Secular themes over traditional religious ones accompanied by songs
- Availability of cheap local paper

Raja Ravi Varma (1848-1906)

- Academic realist style (Victorian Salon style) and a new body of Indian imagery
- Portraits of Indian aristocracy and British officials

The Bengal School and Other Artists

- Nationalist sentiments: Mid-19th century
- Abanindranath Tagore; Nandalal Bose
- Gaganendranath Tagore- Modernism
- Rabindranath Tagore, Amarita Shergil, Jamini Roy

Progressive artist Group:



The group sought to create an Indian form of modernism that celebrated traditional Indian painting while also acknowledging the pioneering developments in art in Europe and America.

Module	Description	Hours
I	Evolution of Indian miniature painting and its relationship to fresco tradition. Discussing Pala manuscript & Jain miniature tradition.	4
II	MUGHAL MINIATURE SCHOOL: Focus on various period of Mughal art school with approach of different styles, colours and narratives. Influence of Mughal art schools in regional art schools. Colonial influence in Mughal school.	10
III	RAJPUT MINIATURE SCHOOL: Focus on various regional/state art schools with approach of different styles, colours and narratives.	16
IV	Company School Paintings, Kalighat paintings and Bazaar art: Company school painting is broadly the nomenclature of Indian paintings rendered by indigenous artists under the patronage of the officials of the East India Company. Kalighat painting evolved as a unique genre of Indian painting in 19th-century in West Bengal. These paintings developed over time to reflect a variety of themes.	14
V	The Bengal School and Raja Ravi Varma: The Swadeshi Movement inspired artists to depict nationalist themes in their art. Painters like Abanindranath Tagore embraced the "Swadeshi art" movement, seeking inspiration from traditional Indian art forms. Ravi Varma received rudimentary training in European style oil painting. Yet his work displays the three classic pictorial structures of Western art - Spatial depiction, Chiaroscuro, and Chromatic Development. These structures facilitated the expression of Varma's personal poetry. Progressive artist Group: The group sought to create an Indian form of modernism that celebrated traditional Indian painting. Indigenous art practices in post-independence time.	20

References

1	Tradition and Modernity In Indian Arts During the Twentieth Century by Neelima Vashishtha
2	Making of Modern Indian Art: The Progressives by Yashodhara Dalmia
3	Memory, Metaphor, Mutations: The Contemporary Art of India and Pakistan by Yashodhara Dalmia, Salima Hashmi
4	Raja Ravi Varma- Painter of Colonial India by Rupika Chawla
5	Indian Art by Partha Mitter
6	Contemporary Indian Art Imagined Locales by Shubhalakshmi Shukla
7	Indian Miniature Painting by Anjan Chakraverty
8	The Spirit of Indian Painting: Close Encounters with 101 Great Works 1100-1900 By B.N. Goswamy
9	Pahari Paintings: The Horst Metzger Collection in the Museum Rietberg by B.N. Goswamy



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA32503	Course Name	Art Studio Minor V			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
<ol style="list-style-type: none"> 1. Dry Point 2. P.O.P & Wood Carving 3. Brands & Typography 						
<ol style="list-style-type: none"> 1. Dry Point <p>Emphasis The objective of the course is to deliver the basics of Intaglio printmaking techniques and its application in terms of practical & theoretical knowledge. The course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums of Intaglio printing techniques and tools used to create an image for different kinds of art work practically. This course provides training on the technical method of making Intaglio prints with Plexi- glass.</p> <p>Course Outcome: At the end of the course the student will be able to:</p> <ul style="list-style-type: none"> • Skillfully use technique of Etching & Dry point • Handle the tools, application and control of a wide range of printing media. • Understand the detailed complex possibilities exploiting different types of Intaglio techniques. 						



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Faculty	FADP&T		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BVVA32503	Course Name	Art Studio Minor V
<ul style="list-style-type: none"> Apply the knowledge of mordents such as ratio of acid to water and the submerging time of plate in the mordent. Compose the elements and place the object that the artwork looks harmonically balanced. Create skilful Multi colour Intaglio prints. <p>Content</p> <ul style="list-style-type: none"> Various techniques in intaglio printing. Creating tonal variation in the matrix. Experience and control about types of Printmaking and its uses. Equipment and tools used for intaglio printmaking. Handling the process of ink application on a prepared plate. Composition in Etching and Aquatint Self – Expression in Etching and Aquatint Still life with multi- colour intaglio printing Experimentation with the Intaglio process 			

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> Overview of intaglio printmaking methods: etching, aquatint, dry point Introduction to tools, materials, and safety measures Demonstration of plate preparation and basic techniques like Dry point Understanding the characteristics and possibilities of intaglio printing 	16
II	<ul style="list-style-type: none"> Plate preparation: cleaning, coating, and grounding Demonstrations of different etching techniques: hard ground, soft ground, and line etching Experimentation with mark-making and textures on the plate Ink application and printing from etched plates 	16
III	<ul style="list-style-type: none"> Exploring various ways to create tones and gradients on the plate Printing and proofing dry point plates 	16
IV	<ul style="list-style-type: none"> Exploring experimental methods such as multi-plate printing Emphasis on layering and combining techniques for complex prints Critiques and discussions on experimental prints and approaches 	16
References		
1	The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross	
2	The Art of the Print – Fritz Eichenberg.	
3	Printmaking Today – Jules Heller	
4	Lumdsen, E.S. The art of Etching.	



2. P.O.P & Wood Carving**Emphasis**

The course will focus on basics of composition in both relief and round. The student will get a detailed knowledge of block carving and relief carving, basics like slab making & drying process with P.O.P material and Wooden pieces selection, its possibilities, wooden tool selection and various other important aspects of this field.

Course Outcome

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

- Create art pieces out of P.O.P and WOOD
- Explore basic carving techniques
- Explore different types of wood carving techniques & tools
- Understand the basic difference in developing structure for round and relief sculptures

Content

- Relief composition from everyday life using perspective and basic elements of relief.
- Round Composition drawings, maquettes and Composition based on personal experiences of surrounding.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.

MODULE	DESCRIPTION	HOURS
I	INTRODUCTION OF WOOD AND TOOLS. <ul style="list-style-type: none"> • Woodcarving can be as simple or as complex as the project requires, or as the carver cares to make it. • Basswood carvings with just a chip-carving knife. • Power carving tools such as a flexible-shaft Foredoom tool. 	16
II	INTRODUCTION OF WOOD and P.O.P CARVING: <ul style="list-style-type: none"> • Different types of local wood that are available will be explored. Either a hardwood or softwood. 	16
III	WOODEN and P.O.P COMPOSITION: <ul style="list-style-type: none"> • Carving in the round yields a completely 3-dimensional piece. The design can be viewed from any direction because the wood is carved away from all sides. • For initial idea maquettes need to be made than sculpture. 	16
IV	VISUAL ANALYSE FOR DISPLAY : <ul style="list-style-type: none"> • Critiques and discussions on the concept of the sculpture. Discussions evolve understanding of display of the work so that others can admire it as well. 	16

References

- | | |
|---|---------------------------------------------------------------------------------|
| 1 | Modelling and Sculpting Animals By Edouard Lanteri , 2012, Dover publication. |
| 2 | The Materials and Methods of Sculpture by Jack C. Rich, 1988, Dover Publication |
| 3 | Sculpting in Stone by John Valentine ,2007, A&C Black |

3. Brands & Typography

Emphasis

Students will know advanced concepts of design and typography with a specific focus on brand font redesign in their native language. The course will explore the intricacies of typefaces, their cultural significance, and their role in branding and communication. Through a combination of theoretical study, practical assignments, and hands-on projects, students will develop a deep understanding of typography as a powerful tool for visual communication and brand identity.

Course Outcome

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

- Understand the principles of typography and their application in design.
- Explore the cultural and historical context of typefaces.
- Analyze and critique existing brand fonts in the native language.
- Develop skills in font redesign for branding purposes.
- Create cohesive and effective typographic systems for various design projects.

Content:

- Introduction to Design & Typography
- Cultural Significance of Brand Font
- Brand Font Redesign Exercise

MODULE	DESCRIPTION	HOURS
I	Understanding Design and Typography Introduction to design principles and their application in typography. Exploring the anatomy of typefaces and typographic terminology. Analyzing case studies of successful brand font redesigns and their impact on brand identity.	20
II	Cultural Context and Branding Investigating the cultural significance of typography in the native language. Understanding how cultural elements influence brand perception and identity. Conducting research on brands using native language fonts and their cultural relevance.	20
III	Hands-on Brand Font Redesign Practical exercises in redesigning brand fonts in the native language. Applying design principles to modify existing typefaces for enhanced brand identity. Critiquing and refining font redesigns based on cultural sensitivity and brand objectives.	24

References

1	The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
2	The Art of the Print – Fritz Eichenberg.
3	Printmaking Today – Jules Heller
4	Lumdsen, E.S. The art of Etching.



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA32504	Course Name	Philosophy of Arts III Western Aesthetics/Theory of Advertising Design			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% - Periodic Evaluation						
Philosophy of Arts III (P) Western Aesthetics						
Philosophy of Arts III (S) Western Aesthetics						
Philosophy of Arts III (A) Theory of Advertising Design						
Philosophy of Arts III (P/S) Western Aesthetics						
Emphasis:						
The course will cover a broad outline of western Aesthetics, its ideologies, ideas, and political, social and cultural movements. The course will focus on a broad perspective about ancient philosophers to renaissance humanism and the major ideologies of Ancient to renaissance concepts of Aesthetics.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Demonstrate knowledge of some of the fundamental concepts and historical events and ideas related to aesthetics from the ancient to Renaissance. • Evaluate global exchanges and perspectives in the context of Aesthetics. • Read, analyse, organize, and synthesize evidence, philosophical point of view, and interpretations connected to logical reasoning. 						
Content:						
WESTERN AESTHETICS						
1.General overview of Greek art and the then dominant notion of humanism						
<ul style="list-style-type: none"> • Plato: Notion of Transcendental truth, Mimesis. Plato's stand to works of art, Poetry- as mimetic as it produces appearance, visual illusion and deception its aim. Does art increase knowledge? Plato low opinion for poets and other imitators on ethical basis reasoning. • Aristotle: Catharsis • Commentaries on Plato, Aristotle and related topics: Leo Tolstoy. Critical debates in 19th century Russia. Study of his work - What is Art? As a critique of previous theories of art. Art a infectiousness, Evaluating content of art • Renaissance Aesthetics: Overview of notions Humanism, rationality. • Leonardo da Vinci: Role of logic and mathematics in studying nature, study of motion & emotion. • Michelangelo Buonarroti: <ul style="list-style-type: none"> • Reactionary comments Leonardo • Considers sculpture superior to painting greatness of sculptures • Criticism on Flemish artists 						

1. Sublime and Longinus:

Anthropocentric approach, Nature and Art, Necessity of a noble idea, Manner in which a Sublime experience occurs, Nation of a genius artist as a creator, Relation to baroque ideals of art.

Immanuel Kant and Georg Wilhelm Friedrich Hegel**2. Benedetto Croce**

- Work -the Aesthetic as the Science of Expression and of the Linguistic in General
- Art and Intuition
- Differentiates between-intuitive (aesthetic) and conceptual (logic)
- Independence from morality

MODULE	Description	Hours
1	Plato: Notion of Transcendental truth, Mimesis	6
2	Aristotle: Notion of Mimesis & theory of Catharsis	4
3	Leonardo da Vinci: Artist is the perfected of nature	4
4	Considers sculpture superior to painting greatness of sculptures by Michelangelo Buonarroti	4
5	Immanuel Kant theory on critique of judgement	6
6	G.WF Hegel's theory on Fine Arts & Croce's work of Aesthetics of Science	8

References

1	A History of Western Philosophy: From the Pre-Socratics to Postmodernism by C. Stephen Evans
2	An Illustrated Brief History of Western Philosophy, 20th Anniversary Edition by Anthony Kenny
3	A History of Twelfth-Century Western Philosophy by Peter Dronke

Philosophy of Arts III (A) Theory of Advertising Design**Emphasis**

It introduces the history of advertising, its relation with market and methods. What is a campaign? What is campaign planning and what are the various methods involved in it.

Course Outcome:

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

- Learn about how advertising functions and what are different processes.
- History of advertising, philosophy and various methods across the globe.
- Understand the importance of structure of the campaign, its role in society, its economic structure and social functions.

Content**A) Introduction to Advertising**

- Post Industrial Revolution Economy
- Mass Production and Transportation
- Advertising-a part of Marketing
- Direct and Indirect Advertising
- Qualities of Modern Advertising
- Advertising an Art, a Science, a Business, a Profession

B) History of Advertising

- Pre-printing Period
- Early Printing period
- Period of Expansion
- Period of Consolidation
- Period of Scientific Developments
- Period of Business and Social Integration.

C) The Social and Economic Aspects of Advertising

- Advertising business offers Employments
- Advertising Promotes Freedom of the Press.
- Functions of Advertising
- Advertising creates demand and consequent sales
- Advertising reduces selling cost
- Advertising creates employment
- Advertising establishes reputation and prestige
- Truth in Advertising
- Advertising tries to raise the Standard of living
- Role of Advertising in Society.

D) Campaign

- Campaign objectives. Factors influencing the planning of an advertising campaign. Three main decisions in campaign planning. Three basic principles of campaign planning. Importance of unity and continuity.
- Structure, function and operation of an advertising agency:
- Needs and wants of the consumer: Advertising Appeal, primary selling points, outstanding selling points, unique selling points, Psychology of Consumers.

E) Creative Advertising:

- Planning and Execution
- Product Analysis
- Human motives Desire and Hope
- Copy Platform
- Visualization Invention of Advertising Ideas

F) Marketing and Market Research:

- Nature and Scope of Marketing
- Preproduction, Planning and Prototype
- Consumer Reaction (satisfaction)
- Market Research and Channels of Distribution
- Motivation Research and Brand Image

G) Selection of Advertising Media:

- Selection of Appropriate Media for Advertising
- Evaluation of the Media
- Major Media Analysis

Module	Description	Hours
I	Introduction to Advertising <ul style="list-style-type: none"> • Post Industrial Revolution Economy 	6



	<ul style="list-style-type: none"> • Mass Production and Transportation • Qualities of Modern Advertising • Advertising an Art, Science, Business and Profession 	
II	History of Advertising: Evolution and its different parts of advertising.	6
III	The Social and Economic Aspects of Advertising: How advertising play a role on socio- ecumenical aspect and different way of it.	6
IV	Campaign: Three basic principles of campaign planning. Importance of unity and continuity.	8
V	Creative Advertising: Visualization Invention of Advertising Ideas.	6
References		
1	The history of Indian Advertising in Ten-and-a-half chapters by Ritu sing	
2	Indian Advertising : Laughter and Tears: 1950-2013 by Niyogi Books	
3	The Emergence of brand- Name capitalism in late colonial India: Advertising and the Making of Modern conjugality by Douglas E. Haynes.	
4	Creative Advertising: Ideas and Techniques from the World's Best Campaigns Planning and Producing World Class Advertising Campaigns by Mario Pricken	
5	Bauhaus, 1919-1933, Magdalena Droste, Bauhaus-Archiv Taschen, 2002	
6	The Anatomy of Humbug: How to Think Differently about Advertising by Paul Feldwick	



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA32505	Course Name	Liberal Studies & Life Skills V			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
<ol style="list-style-type: none"> 1. Communication Design 2. Brand & Marketing 3. Creative Writing, Journalism & Mass Communication <p>1. Communication Design Communication Design course includes the latest knowledge and technology focused on the future direction of visual communication and its diverse practices. This course should touch upon basics of graphic design, advertising, corporate branding, product packaging, publishing, web design. Students should gain basic understanding of communication design across a broad range of media. Students should gain exposure for the communication imperative in a commercial environment and learn how to respond confidently to design problems.</p> <p>2. Branding & Marketing In today's market scenario, almost any product can be transformed into a commodity with the aid of branding, replication, and marketing it for success. In this course, students will learn basics of branding and marketing. Effective Case studies will be used to develop analytical and brand management skills. Lectures and discussions on change management will provide requisite skills to implement brand marketing initiatives. By the conclusion of the course, participants will understand the key variables to successful Branding and marketing.</p> <p>3. Creative writing, Journalism & Mass communication. This course has been intended to equip students with the essential skills needed for creative writing, Journalism and mass communication. The course seeks to equip students for creative writings, journalism and mass communication through a hands-on approach to data gathering, editing and the design aspects of production. To provide students with a grounding in local/national/global realities with a view to enriching their competence/readiness for the field, and to enable them to be responsible, socially-aware practitioners of knowledge. To provide students with a thorough grounding in the expressive possibilities of the language, and to build through practice a comprehensive awareness of representation through narrative.</p>						
Note: Three modules of 04/05 weeks each will be offered for a life skill course.						



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA32506	Course Name	Photoshop & Illustrator			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation.						
Emphasis						
The objective of the course is to understand and explore various applications of Computer Graphics. Identify tools of Adobe Photoshop and Adobe Illustrator and demonstrate knowledge of their functions. Build cognitive and interpersonal skills. Select and Use appropriate tools to create a design to solve communication problems and create brand identity.						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> Identify tools of Photoshop and demonstrate knowledge of their functions. Combine knowledge of design principles, elements, and image composition to Create a desired image (Poster or Newspaper ad) Interpret Theoretical Knowledge In Their Artworks. Identify the needs of the client and Modify the images as per their need Identify tools of Illustrator and demonstrate knowledge of their functions 						
Course Contents:						
<ul style="list-style-type: none"> Exercises advertisement based on the application of these. Select and Use appropriate tools to create a design to solve communication problems and create brand identity. Identify tools of Adobe Photoshop/Adobe Illustrator and demonstrate knowledge of their functions. Symbols and pattern making. Understanding Pen tool and other drawing tools. Drawing Shapes in Illustrator/ Photoshop. Exercise using Brushes, Object Styles, and Special Effects, Borders, gradient. Understanding other controls (Layers and Tables). Symbols and pattern making 						
Module	Description					Hours
I	Introduction and detail designing using Photoshop					16
II	Introduction and detail designing using Illustrator					16
References						
1	Akenine-Moller, T. and E. Haines (2002) Real-Time Rendering, A.K. Peters.					
2	"Fundamentals of Computer Graphics" by Steve Marschner and Peter Shirley					
3	Angel, E. (2005) Interactive Computer Graphics: A Top-Down Approach with					



OpenGL, Addison Wesley.						
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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	V		Effective From	June 2024		
Course Code	BVVA32507	Course Name	Professional Elective 5A			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
<ol style="list-style-type: none"> 1. Serigraphy 2. Film making 3. Miniature Painting 4. Installation 5. Museology <p>1. Serigraphy: This course focuses on contemporary fine art silkscreen prints, the incorporation of fluid, solid and digital stencilling methods of silkscreen printing and the use of multiple approaches to the print. Drawing will be emphasized, and studio work will focus on formal visual issues and resolving visual ideas with an originality of approach. Through a coordinated sequence of projects, students will synthesize their conceptual and technical skills with this medium and study the application of hand printmaking.</p> <p>2. Film making: This elective will cover all the creative aspects of planning, shooting, and editing an incredible video. The course will include the guidelines that all films follow like Pre-Production Process (Research and Development, Creating Characters, Story, and Shot list), Secrets of Production (Mastering Your Lenses, Key Principles of Lighting, sound Recording Fundamentals, filming Fundamentals, Mastering the framing, shot choice, and camera movement) and Post-Production process (Capturing, Organizing, and Creating a Rough Edit, 4 Main Factors of Knowing When to Cut, Matching Colour, Shape, Movement, montage Essentials, Colour Correction and Colour Grading).</p> <p>3. Miniature Painting: In this course you will explore Eastern and Western, ancient and modern influences and you will create your own miniature painting using traditional and contemporary techniques. The students will learn how miniature paintings are created, using techniques including burnishing, inking and various tracing and transferring techniques. The course will explore miniature painting colours, with an option to make paint from pigments. This elective will delve deep into focusing on individual brush technique via minute hand movements and brush angles. At the end of this course students will have their own miniature painting and knowledge of basic techniques which they can use in a wide range of contemporary painting, illustration and design applications. The knowledge and skills gained from this course can be</p>						



applied to any professional career in the art and design worlds, including illustration, painting and fashion design.

4. Installation: This elective introduces to the students the genre of modern contemporary art of installations. To instil in them the idea of Non site specific installations, mostly, Indoors, occupying small spaces, designed to transform the perception of space followed by advanced levels of understanding this genre. This includes basic understanding of site specific Art with traditional media as well as found materials, out-door and indoor, permanent and temporary installations. This elective will also cover the basic aspects of advanced space transformation techniques with light, sound and Objects.

5. Museology: Fundamentals of Museology and Museum Management delve into the inception, evolution, and multifaceted functions of museums. It encompasses defining museums, tracing their historical trajectory, and categorizing diverse museum types. Moreover, it highlights the evolving paradigms of museum concepts, including the emergence of New Museology and the integration of virtual platforms. Professional ethics, administrative structures, financial management, collection curation, documentation procedures, exhibition techniques, and communication strategies are also pivotal components. Furthermore, the course emphasizes the critical aspects of conservation, addressing factors of deterioration, museum environments, and best practices in handling, transportation, and storage of cultural artefacts to ensure their preservation for future generations.

Note: The above electives are suggestive and alternative or additional electives can be offered from time to time by the institute



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	VI		Effective From	June 2024		
Course Code	BVVA31601	Course Name	Art Studio Major VI			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
10	-	10	-	63/125	63/125	250
Note: Continuous and Comprehensive Evaluation shall be divided into A, 20% -Attendance B, 80% -Periodic Evaluation						
Art Studio Major VI (P) Drawing & Composition						
Art Studio Major VI (S) Life Study						
Art Studio Major VI (A) Foundation Art & Graphic Design						
Art Studio Major VI (P) Drawing & Composition						
Emphasis :						
Building upon earlier skills, students might explore advanced drawing techniques, such as chiaroscuro, perspective drawing, and detailed rendering. Understanding the principles of design and composition becomes crucial. Students learn how to effectively arrange elements within a visual space to create compelling artworks. Encouraging students to explore personal narratives, themes, or concepts within their work. Emphasis is placed on expressing ideas through visual storytelling. Developing the ability to analyse and critique artworks, both their own and those of others, to understand the choices made in composition, technique, and concept. The course encourages students to experiment with various materials, mediums, and styles to broaden their artistic vocabulary. The course will also encourage the students to be part of workshops specific to their specializations.						
Course Outcome:						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Demonstrate a higher level of proficiency in drawing techniques, including accuracy, proportion, shading, and use of various mediums. • Apply principles of design and composition effectively in their artwork, showcasing a deeper understanding of visual arrangement. • Analyse and critique artwork, discussing not only technical aspects but also conceptual and emotional elements. • Develop a distinct artistic voice and style, allowing for personal expression and exploration within the realm of painting and drawing. 						
Content :						
<ul style="list-style-type: none"> • Mastery of shading, perspective, anatomy, and advanced rendering techniques. • Exploration of various composition styles, understanding focal points, balance, rhythm, and harmony within a visual space. 						



<ul style="list-style-type: none"> • Assignments that challenge students to convey specific emotions, tell stories, or explore personal themes through their artwork. • Encouraging experimentation with different painting mediums like oils, acrylics, watercolours, etc., to expand their technical abilities. • Studying influential artists, movements, and contemporary practices to gain inspiration and broaden artistic perspectives. • Regular critiques of artworks to encourage peer learning, discussions, and refinement of ideas and techniques. 		
MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Chiaroscuro studies and application in still-life drawings • Advanced perspective drawing techniques • Anatomical studies and figure drawing sessions 	30
II	<ul style="list-style-type: none"> • Understanding focal points and visual balance • Exploring rhythm and harmony in compositions • Rule of thirds and its application in composition studies 	30
III	<ul style="list-style-type: none"> • Storytelling through art: Symbolism and allegory • Conveying emotions and themes in artwork • Developing personal narratives and concept sketches 	30
IV	<ul style="list-style-type: none"> • Oil painting techniques: Layering and blending • Acrylic painting: Texture creation and application • Watercolour techniques: Transparency and layering effects • Mixed media exploration and final projects 	38
V	<ul style="list-style-type: none"> • Studio Workshop 	32
References		
1	"The Painter's Handbook: A Complete Reference" by Mark David Gottsegen - A comprehensive guide to materials, techniques, and tools for painters.	
2	"Color and Light: A Guide for the Realist Painter" by James Gurney - This book delves into the principles of color and light, providing valuable knowledge for painters.	
3	"The Art Spirit" by Robert Henri - This classic book offers insights into the philosophy of art, creativity, and the artistic process.	
Art Studio Major VI (S) Composition		
Emphasis		
<p>The course of this semester will focus on creative composition. 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. Students are allowed to use variety of techniques and materials to derived desired creations. The course will also encourage the students to be part of workshops specific to their specializations.</p>		
Course Outcome		
At the end the course the student will be able to:		
<ul style="list-style-type: none"> • Understand the basics of three dimensional elements of sculpture. 		



- Initiate the narration of building story and expression through three dimensional sculptural formats and enable them to develop their own vision.
- Develop the sense of structure, gravitational and mechanical principals.
- Develop the capacity to use the traditional as well as modern tools.
- Facilitate the student to gain all types of technical knowledge essential for sculpture's profession.

Content :

Compositions are to be created based on sketches, drawing from the life and the nature around. Students are allowed to exercise with paper pulp, wood, stone, metal, scraps, cement, moulding and casting techniques. Designing the basic structure and armature are also introduced in this semester. Understanding of fundamentals of three-dimensional language is focused here. Understanding of contemporary sculpture practice and introduction to history of sculpture and its basic concepts. Proficiency in producing multiple iterations of complex and detailed sculptures.

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Understanding volume, positive-negative space, depth, and relief in sculpture. • Exploration of different dimensions and their impact on sculptural composition. • Hands-on exercises to apply three-dimensional elements using basic materials. 	30
II	<ul style="list-style-type: none"> • Introduction to storytelling through three-dimensional formats. • Exploration of figurative and non-figurative forms for expression. • Developing a personal vision and thematic exploration. 	30
III	<ul style="list-style-type: none"> • Understanding the structural integrity of sculptures. • Principles of gravity and mechanics in sculptural design. • Introduction to traditional and modern tools used in sculpture. 	30
IV	<ul style="list-style-type: none"> • In-depth exploration of advanced techniques, including moulding and casting. • Introduction to contemporary sculpture practices. • Studying the history of sculpture and its influence on modern creations. 	38
V	Studio Workshop	32

References

- | | |
|---|---------------------------------------------------------------------|
| 1 | Sculpture: Techniques Styles Instruments and Practice - 1st Edition |
| 2 | Indian Sculpture: Towards the Rebirth of Aesthetics |
| 3 | Sculpture: Technique, Form, Content, Revised Edition |
| 4 | World of Art Modern Sculpture: A Concise History , Herbert Read |

Art Studio Major VI (A) Foundation Art & Graphic Design**Emphasis**

This subject will help the student to know about the various aspects of Ad design. Analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Different influences of Poster, Hoardings, and Banners etc. in various media of advertising. Product Campaigns, Social Campaigns, Events Campaigns. Designing Advertising Campaigns manually, teaser advertisements, Print ads, Counter Display etc. Basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label &



packaging impact on its design. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Learn various media and techniques of making illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw different type of illustration by continuous observation and careful study.

Course Outcome

At the end of the course students will be able to:

- Understand the various aspects of advertising design and its role in lifestyle enhancement.
- Analyze advertising problems and apply appropriate artistic solutions to solve them.
- Recognize the influence of different advertising media such as posters, hoardings, and banners on consumer behaviour.
- Design and execute advertising campaigns manually, including teaser advertisements, print ads, and counter displays.
- Gain insights into the fundamentals of packaging design, including materials, evaluation, and ecological considerations.
- Explain how the functions of labels and packaging impact their design and implementation in advertising.
- Students will be able to analyze various printing and packaging methods
- Students will be able to develop an understanding of how playful packaging design is created.
- Develop an understanding of the ways in which marketing research, target audiences, and user profiles affect the packaging design process.
- Identify the key elements of a packaging composition including placement, product, and audience.
- Demonstrate Design Skills To Create Illustrations
- Apply Different Rendering Techniques
- Develop an understanding of the principles of design and composition in relation to the drawing process.
- Illustrate an artwork using various Software's:
- Understand how to make stylized illustration

Content

- Label and Packaging Functionality
- Packaging Design Fundamentals
- Campaign Design and Execution
- Influence of Advertising Media
- Story book or Educational book
- Illustration based on themes

MODULE	DESCRIPTION	HOURS
I	Influence of Advertising Media Exploring the impact of posters, hoardings, banners, etc., in advertising. Examining how different media influence consumer perception and behavior in advertising campaigns.	20
II	Campaign Design and Execution	20



	Learning manual techniques for designing advertising campaigns. Creating various components of advertising campaigns such as teaser advertisements and print ads.	
III	Understand the basic concepts of Label design Identify the key elements of a Label design including placement, product, and audience. Design the Label design for any product digitally by using software's like Adobe Photoshop or Adobe Illustrator. Print the final output of packaging design for any product.	20
IV	Understand Different types of packaging Functions of packaging. Develop and present packaging. Designing Packaging for various products (Primary and Secondary). Print the final output of packaging design for any product.	20
V	Story book or Educational book Illustrate any publications such as children's story book or Educational book related to any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration.	30
VI	Illustration based on themes Designing Caricature using Software's like Adobe Photoshop, Adobe Illustrator. Creating illustrations for TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc.	18
VII	Studio Workshop	32
References		
1	Charlotte Rivers. (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.	
2	Kloos, Gerhard. (2007). Matrix Methods for Optical Layout. Bellingham: SPIE Press.	
3	Book. Albert C. (1997). Fundamentals of Copy and Layout. New York: McGraw-Hill.	
4	Moen, Daryl. (2000). Newspaper Layout and Design: A Team Approach. 4thed. New Jersey: Wiley-Blackwell Publishing.	
5	Edward, Betty. Drawing on the artist within, Fontana.	
6	Cameron, Julia. The artists' way. Pan McMillan.	
7	Francis D. K. Ching, Design Drawing, John Wiley	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	VI		Effective From	JUNE 2024		
Course Code	BVVA31602	Course Name	Futurism to Earth Art & Research Methodology			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	4	-	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Emphasis						
<p>This course introduces Modern art trends in Europe and America and important movements. This course introduces prominent artists and their art works and their contribution to the particular -ism. The course discusses in detail the manifestos of the Avant garde art movements, Artists' works in detail and also the techniques and the language. The course discusses the social and political scenario during this period in the European and American context. Conceptual Art, theories and the artists like Joseph Beuys, Yves Kline etc. This semester will also train students in preparation for research activities involved in higher research degrees; facilitate discussion of research ethics, including codes of conduct and ethical frameworks governing research.</p>						
Course Outcome						
At the end of the course the student will be able to:						
<ul style="list-style-type: none"> • Understand the socio-cultural and Political contexts that lead to several Art movements. • Define and explain different Art movements and their Manifestos. • Explain the influences of movement on each other's philosophy and objectives. • Understand in detail the important artist's works and their techniques. • Interpret the different movements at different locations in western world by prominent artists. • Research methods to investigate, analyse art works. Various theory to understand the context of visual art practices. 						
Content:						
20th Century Art						
Futurism: Notion of a manifesto						
Dadaism: A mid-world war art movement						
<ul style="list-style-type: none"> • Jean Arp and Marcel Janco Zurich • Marcel Duchamp, Man Ray, and Francis Picabia New York • Writers-Hugo Ball, Tristan Tzara, Richard Huelsenbeck • Manifesto, sound poems: Anti-art and art 						
German Expressionism : Die Brucke, (The Bridge) 1905, Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde						



Der Blaue Reiter (the Blue Raider) 1911

- Wassily Kandinsky, Franz Marc, Gabriele Muntér

Abstract Expressionism

- Action or Gesture painting Jackson Pollock, Williém de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
- Colour Field pictures Barnett Newman, Mark Rothko, A.D.Reinhardt- simple, unified blocks of colour

Suprematism

- Kazimir Malevich

Constructivism

- Naum Gabo
- Aleksander Rodchenko

De Stijl

- Theo van Doesburg
- B. Piet Mondrian

Bauhaus

- Eclectic attitude and multidisciplinary approach

Pop Art

- Overview of - late capitalism, consumerist society, mass production, advertising and mass media
- Great Britain - Formation of the Independent Group
- Prominent Artists- Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, Daivid Hockney, R.B.Kitaj, Sigmar, Polke, Robert Rauschenberg

Conceptual Art

- Dominance of cerebral over emotive aspect of art Dematerialization
- Concept as a machine to make art
- Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

Earth art/ Land art:

Land art is made directly in the landscape by sculpting the land itself or by making structures in the landscape with natural materials. Robert Smithson, Nancy Holt, Walter de Maria, Michael Heizer, Ana Mendieta, Agnes Denes, Milton Becerra, Christo and Jeanne-Claude, Richard Long, and Andy Goldsworthy.

Research Methodology:

- Introduce and provide students with key research concepts and skills relevant to their chosen project.
- Introduce students to an overview of contemporary debates and methodological traditions in the field of arts-based research.
- Train students in preparation for research activities involved in higher research degrees; facilitate discussion of research ethics, including codes of conduct and ethical frameworks governing research.



Module	Description	Hours
I	To describe 20 th century art moments and its relevance to contemporary time. Russian moments are play a key role and its different style.	8
II	Futurism, Suprematism, Constructivism, German Expressionism, Der Blaue Reiter, De Stijl, Bauhaus. These are the moments play a very Vital role in modern art practices.	12
III	Dadaism, Abstract Expressionism change the perception of way of looking art practices and aesthetic.	8
IV	Pop Art and Conceptual Art bring the dimension of post-modernist.	8
V	Earth art or Earthworks, is an art form defined by works made outdoors with natural materials that interact with their surrounding landscapes. This form rejects the restrictions of an art gallery and brings its viewers into nature to provide a new perspective on the environment	8
VI	Research Methodology: train candidates in preparation for research activities involved in higher research degrees; facilitate discussion of research ethics, including codes of conduct and ethical frameworks governing research.	20
References		
1	Art of the 20th Century: Painting by Karl Ruhrberg (Author), Manfred Schneckenburger (Author), Christiane Fricke (Author)	
2	Modern Art: 1870 - 2000: Impressionism to Today by Dietmar Elger (Author), Anne Gantefuhrer (Author), Karin H. Grimme (Author),	
3	Bauhaus Culture: From Weimar To The Cold War by Kathleen James-Chakraborty	
4	Art Since 1900: Modernism - Antimodernism - Postmodernism: Modernism - Antimodernism - Postmodernism by Yve-Alain Bois (Author)	
5	When was Modernism: Essays on Contemporary Cultural Practice in India by Geeta Kapur	
6	Creative arts in modern India: essays in comparative criticism, Volume 1 by Ratan Parimoo, Indramohan Sharma, Maharaja Sayajirao University of Baroda. Dept. of Art History and Aesthetics	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	VI		Effective From	June 2024		
Course Code	BVVA32603	Course Name	Art Studio Minor VI			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
1. Etching 2. Stone Carving 3. 3D Typography						
1. Etching Emphasis : The objective of the course is to deliver the advance Intaglio printmaking techniques and its application in terms of practical and theoretical knowledge. The Course is planned for detailed training on methods and materials to work with through the edges. It is to provide technical knowledge of various mediums of Intaglio printing techniques and tools used to create an image for different kinds of art work practically. This course provides training on the technical method of making Intaglio prints with Etching, Aquatint, and Viscosity etc.						
Course Outcome: At the end of the course students will be able to: <ul style="list-style-type: none"> • Apply the skill in the technique of Etching & Aquatint • Handle the tools, application and control of a wide range of printing media. • Understand the detailed complex possibilities exploiting different types of Intaglio techniques. • Learn to handle and use various tools and mordents. • Apply the knowledge of mordents such as ratio of acid to water and the submerging time of plate in the mordent. • Compose the elements and place the object that the artwork looks harmonically balanced. • Create skilful Multi colour Intaglio prints. 						
Content <ul style="list-style-type: none"> • Various techniques in intaglio printing Aquatint or Viscosity • Creating tonal variation in the matrix. • Experience and control about types of Printmaking and its uses. • Equipment and tools used for intaglio printmaking. • Handling the process of ink application on a prepared plate. • Composition in Etching and Aquatint or Viscosity • Self – Expression in Etching and Aquatint or Viscosity • Multi- colour intaglio printing • Experimentation with the Intaglio process like Aquatint or Viscosity 						



MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> Overview of intaglio printmaking methods Introduction to tools, materials, and safety measures Demonstration of plate preparation and basic techniques like Dry point Understanding the characteristics and possibilities of intaglio printing 	16
II	<ul style="list-style-type: none"> Plate preparation: cleaning, coating, and grounding Demonstrations of different etching techniques: hard ground, soft ground, and line etching, Resin dust and other techniques Experimentation with mark-making and textures on the plate. Ink application and printing from etched plates 	16
III	<ul style="list-style-type: none"> Exploring various ways to create tones and gradients on the plate Printing and proofing dry point plates 	16
IV	<ul style="list-style-type: none"> Exploring experimental methods such as multi-plate printing. Emphasis on layering and combining techniques for complex prints Critiques and discussions on experimental prints and approaches 	16
References		
1	"The Printmaking Bible: The Complete Guide to Materials and Techniques" by Ann d'Arcy Hughes and Hebe Vernon-Morris	
2	"Printmaking: A Complete Guide to Materials & Processes" by Beth Grabowski and Bill Fick	
3	"Intaglio: A Complete Guide to Traditional Printmaking Techniques" by Robert Adam and Carol Robertson	
4	"Printmaking in India: Tradition and Modernity" by E. Alkazi	
5	"The Technique of Etching and Engraving" by Umesh Kumar	
<p>2. Stone Carving EMPHASIS: The course intends to give freedom in exploring various aspects of carving in stone. Non-representational or representational themes. Exploitation of various textures. Creative individualistic approach to be explored. This course also allows the students to explore composition skills by further experimentations.</p> <p>Course outcome : At the end of the course students will be able to:</p> <ul style="list-style-type: none"> Understand the specific purpose and use of stone carving tools Know how to make Maquettes and complete the works Express their ideas successfully by employing suitable techniques. Write up about the concept of the work. <p>Content:</p> <ul style="list-style-type: none"> Various techniques in stone carving process Creating three dimensional compositions in stone. Equipment and tools (handmade/ power) used for carving. Self-expression in stone carving sculpture. Experimentation with the hard/heavy materials 		
MODULE	DESCRIPTION	HOURS



I	INTRODUCTION OF TOOLS: understand and use of different tools the carving process and produce effective small scale sculptures	16
II	INTRODUCTION OF CARVING STONE : Find different types of local stone and explore the possibilities	16
III	COMPOSITION: Exploring experimental methods of Carving and make 3D work of art.	32

References

1	Dover Publications Materials And Method of Sculpture Rich Book
2	Schiffer Publishing Contemporary Stone Sculpture Meilach Book
3	Schiffer Publishing Carving a Coyote in Soapstone Book
4	The Unfinished: The Stone Carvers At Work In The Indian Subcontinent

3. 3D Typography**Emphasis**

Typography transcends beyond the flat dimensions of paper and screens into immersive 3D spaces and installations. This course delves into the dynamic realm of 3D typography and installation-based design, exploring techniques, concepts, and practical applications. Through hands-on projects and theoretical discussions, students will learn to manipulate space, form, and texture to create impactful typographic experiences.

Course Outcome

At the end of the course the student will be able to

- Apply their understanding of 3D Typography.
- Apply Typography in context of Space

Content:

- Understand the principles of 3D typography and installation art.
- Develop skills in conceptualizing and designing 3D typographic compositions.
- Explore various tools and software for creating 3D typography and installations.
- Learn about the history and contemporary practices of installation-based typography.
- Experiment with materials, lighting, and spatial relationships in typographic installations.

MODULE	DESCRIPTION	HOURS
I	Introduction to 3D Typography Understanding the basics: depth, perspective, and dimensionality in typography. Case studies of notable 3D typographic designs. Introduction to 3D modeling software (e.g., Blender, Cinema 4D).	24
II	Typography in Space Exploring the relationship between typography and space. Techniques for creating depth through scaling, layering, and perspective. Practical exercises in designing 3D typographic compositions	20
III	Installation Art and Typography History and evolution of installation-based typography. Case studies of installation typographic artworks. Principles of spatial design and audience engagement.	20

References

1	The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare Romano/Tim Ross
2	The Art of the Print – Fritz Eichenberg.



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	VI		Effective From	June 2024		
Course Code	BVVA33604	Course Name	Liberal Studies & Life Skills VI			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
<ol style="list-style-type: none"> 1. Health Safety & First Aid 2. Organizational Behaviour 3. Disaster Mitigation & Emergency Preparedness 						

1. **Health Safety & First Aid:** The Module on Health Safety & First Aid is designed to provide students with comprehensive knowledge and practical skills necessary to respond effectively to various medical emergencies and ensure the safety of individuals in a variety of settings. This course/module will cover essential topics related to emergency response, injury prevention, and basic first aid techniques.

This course/module will provide a comprehensive through a combination of theoretical instruction and hands-on training, students will gain proficiency in assessing the severity of injuries, providing initial care, and stabilizing patients until professional medical help arrives. Practical exercises and simulations will enable participants to apply their knowledge in simulated emergency scenarios, enhancing their confidence and preparedness to handle real-life situations effectively.

Upon completion of the Health Safety & First Aid course/module, students will be equipped with the knowledge and skills necessary to respond confidently and effectively to medical emergencies, thereby contributing to a safer and healthier environment for themselves and others.

2. **Organizational Behaviour:** The field of organizational behaviour is about understanding how people and groups in organizations behave, react, and interpret events. It also describes the role of organizational systems, structures, and processes in shaping behaviour, and explains how organizations really work. It explains how organizations work from individual motivation to team dynamics to organizational structure. Knowing about it is essential to being effective at all organizational levels. This Course will provide opportunities to :
- Understand how organizations work and why people behave as they do in work settings.
 - Improve students' ability to analyse and understand organizational situations.



- Improve students' skills in reacting appropriately to organizational situations using Organization behaviour concepts.
- Improve ability to create and maintain healthy and productive work environment

3. Disaster Mitigation & Emergency Preparedness :

Disasters, whether natural or human-made, can strike at any time and place, causing immense damage to lives, property, and the environment. Effective disaster mitigation and emergency preparedness are essential components of safeguarding communities, minimizing the impact of disasters, and enhancing resilience.

This course/module will provide a comprehensive overview of disaster mitigation strategies and emergency preparedness measures. Throughout the course/module, students will engage in interactive discussions, case studies, simulations, and practical exercises to deepen their understanding of disaster mitigation and emergency preparedness principles. Emphasis will be placed on interdisciplinary approaches, collaborative problem-solving, and the integration of scientific knowledge with community-based practices.

Note: Three modules of 04/ 05 weeks each will be offered for Liberal Studies and Life Skills course.



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Faculty	FADP&T		Programme	BVA		
Year	III		Version	3.0		
Semester	VI		Effective From	June 2024		
Course Code	BVVA37605	Course Name	Summer Internship			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	-	50/100	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Four credits of summer internship can be earned through Related Study Programme (RSP)/ Independent Study Programme / Travel programmes/Field Projects/Apprenticeship/Online Courses/ Workshops/Design Competition/Community Engagement and Services/NCC-NSS services etc. Necessary prior approval will have to be taken from the designated committee for the same.						
The intention of this course is to give exposure to experience-based learning for the enhancement of knowledge/skills/professional attributes. Students are expected to undertake a workshop/summer school/training programme of minimum seven days to learn various physical/digital working tools/methods and to explore various platforms. The emphasis is on hands on learning that impact on designer's ability to understand various real-world situations and practical aspects. A completion certification is mandatory to earn the credits of the course.						



BVA IV SEM VII

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VII		Effective From	June 2024		
Course Code	BVVA31701	Course Name	Art Studio Major VII			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
10	-	10	-	63/125	63/125	250
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						

Art Studio Major VII (P) Drawing & Composition

Art Studio Major VII (S) Life Study

Art Studio Major VII (A) Foundation Art & Graphic Design

Art Studio Major VII (P) Drawing & Composition

Emphasis

Students will review their previous years' works and start identifying their strengths and capabilities in terms of skills and interests. This course focuses on developing individuality and style. Here students will try to synthesize their concepts and thoughts to formulate them into visual images using narrative or non-narrative mode of painting. Students will also undertake a search or a pre-project work for formulating their final style under the guidance of the mentor. This project provides the opportunity to students to do research, document, analyse and plan on their desired single concept or idea, leading to the development of personal expression. The course allows the students to take up field works, studio visits, interactions, interviews, photography, videography write ups, collection of objects etc. At the end of the course the students will have clarity about the style they will follow in the final semester.

Course Outcome :

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

- Learn and understand from their previous works.
- Develop individual visual vocabulary to formulate the ideas and thoughts for painting.
- Understand their Individual strengths and priorities in painting, thematic concerns and techniques.
- Undertake research works in the field of Visual Art
- Understand their interest and will develop their own style of work
- Thorough knowledge of various art styles.



- This aims to cover both technical aspects of painting, exposure to various styles, in-depth exploration of themes, and a focus on preparing students for a professional career in the art world.

Content

- Review previous years' works.
- Develop visual research methods required to address individual expressions
- Learn about the variety of techniques to suit individual needs and priorities
- Learn to use digital knowledge, internet photography etc. as resources
- Work with images and to develop visual vocabulary and meaning associated with them
- Formulate ideas and concepts for paintings
- Case studies of previous visual research by art students and artists
- Framing the field of research
- Collection and review of Data, Visual / Text/ Audio / Video
- Final outcome of the art style of their choice with their own individual inputs

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Intensive study of a specific painting style or movement • Guest lectures or artist visits focusing on current practices • Experimentation with advanced compositional techniques • Experimentation with textures and surfaces • Mentored sessions for individual artistic developmen 	40
II	<ul style="list-style-type: none"> • Introduction to contemporary art movements • Analysis of how contemporary art influences painting • Analysis of socio-political influences on modern painting • Case studies on renowned contemporary painters • Practicing and emulating contemporary styles • Critique and discussion on individual projects inspired by contemporary art 	40
III	<ul style="list-style-type: none"> • Personal project focusing on a chosen specialized theme 	40
IV	<ul style="list-style-type: none"> • Introduction to professional practices in the art world • Critical discussion and interpretation of contemporary artworks • Portfolio development and presentation skills • Preparation for a class exhibition/showcase • Exhibition setup, promotion, and reflection 	40

References

1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha
4	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton
5	Action Anatomy by Takashi Iijima
6	How to Paint Living Portraits by Roberta Carter Clark
7	Art-based Research By Shaum McNiff
8	The SAGE Handbook of Visual Research Methods editing by Eric Margolis, Luc Pauwels



Art Studio Major VII (S) Life Study**Emphasis**

The course of this semester will focus on capturing the expression from a live model. A thorough knowledge of the various body parts with a deep understanding of the muscles and skeletal system and a focussed study of the head. The challenge here will be to initiate individual experimentation.

Course Outcome

At the end of the course the student will be able to

- Thoroughly understand the basic human anatomy and initiate experimentation.
- Understand the details of various body parts and distort the same.
- Capture expressions and emotions.

Content

- Study emphasis on capturing the characters and emotions of live model, quick sketches, finished drawings, making of clay-model and making mould and hollow cast in plaster of Paris.
- Life Study of male/female: with focus on muscle and skeletal structure, posture, balance and proportion of the model. Making in clay and Piece Mould.
- Main focus of this studio will be Experimentation.

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Importance of life drawing in art. • Basics of contour drawing and gesture drawing. • In-depth study of contour drawing. • Practice sessions with models, emphasizing line quality and accuracy. 	40
II	<ul style="list-style-type: none"> • Introduction to clay as a sculptural medium. • Understanding Advanced sculpting tools and techniques. • Applying knowledge of anatomy to clay modelling. • Creating big scale figurative sculptures with an emphasis on proportion and form. 	40
III	<ul style="list-style-type: none"> • Combining life drawing with clay modelling sessions. • Exploring ways to translate 2D observations into 3D clay model forms. • Adding finer details to clay sculptures. • Emphasizing surface texture, facial features, and anatomy. 	40
IV	<ul style="list-style-type: none"> • Exploring various finishing techniques for drawings (ink, wash, etc.) • Experimenting with surface treatments for clay sculptures. • Compiling a portfolio showcasing the progression of work. • Finalizing and presenting a cohesive body of work that incorporates contour drawings, clay models, and finished pieces. 	40
References		
1	Canova Sketching in Clay, C. D. Dickerson III, Emerson Bowyer, Anthony Sigel, Elyse Nelson	



2	The Elements of Sculpture, Herbert George
3	Beginning Sculpture , March 2005, by Arthur Williams
4	Sculpture Since 1945 (Oxford History of Art) , Illustrated, 1998, Andrew Causey

Art Studio Major VII (A) Foundation Art & Graphic Design

Emphasis

The Objective of this course is to develop an idea and execute the same in the form of an advertising campaign. Create an effective message strategy in accordance with the target group. Understand the needs of the target group. Identify and conclude the unique feature of a product. This subject will help the student to analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Enable students to analyze human needs and identify unique selling propositions (USPs) of services to craft compelling messages tailored to target audiences, employing design elements and principles to effectively communicate messages through press ads, magazine ads, posters, hoardings, counter displays, TV Commercial, Radio Ad, Guerrilla Marketing, Augmented Reality (AR) and AI. Apply critical thinking and creative problem-solving skills to evaluate the visual identities of selected brands and identify areas for the redesign. Utilize design tools and software to create mock-ups, prototypes, and visual representations of redesigned brand identities. Present and articulate the rationale behind design choices and the impact of contemporary design trends on brand perception and recognition. Introduce drawing fundamentals and digital techniques using software like Adobe Photoshop and Illustrator. Develop observational skills, proportions, and understanding of light and shadow through time-bound exercises. Explore various media and techniques for creating illustrations, focusing on their application in advertising and reproduction via printing processes. Enable students to produce diverse illustrations through continuous observation and study. Students will learn various media and techniques of making illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw any type of illustration by continuous observation and careful study and using various software's like Adobe Photoshop, Adobe illustrator. Simulate a client pitch scenario. Students present a comprehensive advertising campaign to a panel, including the rationale behind creative choices and anticipated results. Introduction to various aspects and techniques of drawing.

Course Outcome

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

- Identify USP and understand target audience in order to plan the concept of the campaign
- Acquire copywriting skills; interpret theoretical knowledge in their artworks.
- Develop And Modify Design Using Design Elements And Principle
- Recognize different approaches for communicating the message (Typographic, Photographic, Illustrative, Augmented Reality based)
- Infer the relation of content and visual and apply it according to the market requirements
- Discover different advertising medias and its effectiveness on target audience
- Demonstrate design skills to create stylized/story illustrations
- Apply different rendering techniques
- Illustrate an artwork using various software



- Understand how to make GIF
- Make a pitch presentation for their idea/Campaign

Content

- Full Flashed Product Campaign design
- Full Flashed Social Campaign design
- Report design + Brand Book +Label Design
- Identity design for Brand/Product/Social issue or service
- Digital Illustration + Stylized/Story Illustrations
- Identity design for Brand/Product/Social issue or service
- Client Pitch Making and presentation

MODULE	DESCRIPTION	HOURS
I	Full Flashed Product Campaign 1 Full Flashed Campaign on consumer product related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It can be made manually or digitally. Designing a Counter Display for the product.	30
II	Full Flashed Social Campaign 1 Full Flashed Campaign on Social issue related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It is to be made digitally by using various softwares like Adobe Photoshop, Adobe Illustrator etc.	30
III	Composition, Life study, Traditional and Digital Illustration Study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making illustration and converting drawings into illustrations with special reference. Making small Gif's of self - Stylized illustrations. Designing a Mascot for a Brand. Creating illustrations for TV commercial, etc. Advertising illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Story illustration. Press illustration.	30
IV	Story Book Design with stylized Illustrations Designing a character with four different angles (Front side, Back side, left side, right side, 3/4th angle) and creating a story by your imagination with the help of Software's like Adobe Photoshop, Adobe illustrator, After Effects etc.	40
V	Identity design for Brand/Product/Social issue or service Research on any Brand, product, social issue or service and Designing and execution identity for advertising campaign. Designing Label for various products. Making of a short Gif. Designing a brand book. Designing corporate identity, branding, newspaper ad, magazine ad,	30



	poster, hoardings, sales promotions, POP"s, other relevant media, digital media, etc.	
References		
1	The Elements of Graphic Design by Alex W. White	
2	Thinking with Type by Ellen Lupton	
3	Grid Systems in Graphic Design by Josef Müller-Brockmann	
4	The Non-Designer's Design Book by Robin Williams	
5	The Graphic Design Idea Book: Inspiration from 50 Masters by Steven Heller and Gail Anderson	
6	The Complete Guide to Digital Graphic Design by Bob Gordon and Maggie Gordon	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VII		Effective From	June 2024		
Course Code	BVVA31702	Course Name	Contemporary Art Practices India & West I			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50

Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation

Emphasis

This course introduces the 20th Century Art of India and the socio-political situation, Class and Cultural issues which influenced Indian Artists of that period. Art movements initiated by a group of artists in different regions. Objectives of different schools of thoughts, Art Education under different Institutions, Artists-Teachers and their influences in building Modern thoughts, contemporary art practices and theories through the artist's works. Course introduces Art movements as late as 1980 till present. The course discusses prominently Women artists and feministic art theories. It also introduces Installations, Performance, Video Art and Subversive Art. Artists from the 1980's and their approach to art and art works are discussed. Some of the important Exhibitions by prominent artists and the new visual language, experiments in the image making, materials and mediums are discussed. This course introduces History of New Media art and artists of both global and India and their works. Course will discuss the new sensibilities through such forms of interaction; social exchange, participation, and transformation are serving the common ground for understanding the new media. Course will discuss the prominent artists who are practicing New Media such as conceptual to virtual art, performance to installation by using telecommunications, mass media and digital electronic modes of delivering the artworks, around the globe. Course discusses through the art works issues represented in the new media works such as Gender issues, Consumerism, social activism etc.

Course Outcome

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

- Interpret many concepts of Contemporary art and art theories
- Explain the feministic theory and some important women artists.
- Analyse and critique on latest trends and movements in Contemporary Art
- Understand and define the new approaches in terms of concepts and themes of Indian Contemporary art



- Differentiate the approaches by the prominent senior artists in comparison to young artists, their art works, themes, material approach etc.
- Explain the notions of the Indian Contemporary art scene with global trends and identify the commonalities and differences.
- Understand and explain the new objectives of New Media.
- Explain different artists and their works and the theories
- Interpret the relevancy of the new technologies and Digital mediums in Art.
- Explain new media art in India- Artists and their works.

Content

CONTEMPORARY ART

- Feminist artists- Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago
- Neo- Conceptual Art
- Stuckists
- YBA Young British Artists
- Jake Dinon Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.
- Video Art
- Subversive Art

20th CENTURY INDIAN ART

Other progressive Schools/Groups:

- Chalamandal Artists Village: K.C.S. Paniker, M.Reddeppa Naidu, J.Sultan Ali, P.V. Janakiraman, C.Dakshinamurthy, S.Nandagopal, S.G.Vasudev, Vidhyashnakar Stapathy
- Delhi Silpi Chakra: B.C.Shayal and P.N.Mago, other artists- Shankar Pillai, Kanwal Krishna, K.S.Kulkarni, Dhanraj Bhagat, Harkishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

Baroda School Faculty of Fine Arts.

- Years of Inception, Faculty members-N.S.Bendre, Prodsh Das Gupta, Sankho Chaudhuri, K.G.Subramanyan, V.R.Ambeekar
- Study of the contribution of other individuals-V.P.Karmarkar, K.Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Markand Bhatt
- 1950's onwards- Shanti Dave, G.R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel
- Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S.G.Nikam, Rajesh Mehra, Raddepa Naidu, Eric Bowen, Balkrishna Patel, Swaminathan, Bhupen Khakhar

Feminism:

- Introduction to feminist theory and study of the same through works of artists:
- Arpita Singh, Navjot Altaf, Nalini Malani, Rumana Hussain, Anita Dube, Arpana Caur, Nilima Sheikh, Rekha Rodwittiya etc.
- Newer ways of looking at feminism through New Media works, lesbianism, Consumerism etc-Mithu Sen, Tejal Shah, Pushpamala N, Koumudi Patil
- 1980's onwards the change in the Indian art scenario with the advent of globalization: Study of notions of global economy, internationalism, identity: Reference to prominent show - Place for People, 1981- Gulammohammed Sheikh, Vivan Sundaram, Sudhir Patwardhan and Jogen Chowdhury. The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarashan Shetty



MODULE	DESCRIPTION	HOURS
I	Other progressive Schools/Groups Baroda School Faculty of Fine Arts.	8
II	Role of Feminist artists and their artworks	8
III	Indigenous artists' practice and adaptation new media art.	8
IV	Art installation and build of new language.	8
References		
1	Contemporary Art in France by Catherine Millet.	
2	The upset: young contemporary art by Robert Klanten, Sven Ehmann, Hendrik Hellige, Pedro Alonzo	
3	Contemporary Art: A Very Short Introduction By Julian Stallabras	
4	Contemporary Indian art: other realities by Yashodhara Dalmia, Marg Publications, National Centre for the Performing Arts (India)	
5	Horn please: narratives in contemporary Indian art by Bernhard Fibicher, Suman Gopinath	
6	Contemporary Indian art by P. R. Ramachandra Rao	
7	Art Magazines, Lalitkala Contemporary, Nandan, Art India etc.	
8	Lev Manovich's The Language of New Media, introductory matter through chapter 2	
9	Visual Digital Culture: Surface Play and Spectacle in New Media Genres by Andrew Darley	
10	New Media: A Critical Introduction by Lister, Martin et al.	
11	The Triumph of Modernism: India's Artists and the Avant-garde, 1922-1947 By Partha Mitter	
12	Culture and the Making of Identity in Contemporary India edited by Kamala Ganesh, Usha Thakkar	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VII		Effective From	June 2024		
Course Code	BVVA32703	Course Name	Art Studio Minor VII			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
1. Serigraphy 2. Metal Casting & Assemblage I 3. Trends & Typography						
1 Serigraphy						
Emphasis						
This course delves into the Basic and advanced techniques and applications of screen printing, emphasizing hands-on experience and creative exploration. Students will develop a comprehensive understanding of screen printing processes, from basic to advanced methods, and apply them in diverse artistic contexts.						
COURSE OUTCOME						
By the end of this course, students should be able to:						
<ul style="list-style-type: none"> • Demonstrate proficiency in various screen printing techniques. • Apply advanced concepts of color theory and design in screen printing projects. • Utilize screen printing as a medium for creative expression and experimentation. • Develop a portfolio showcasing diverse screen printing projects. • Apply professional practices in the context of screen printing, including preparing for exhibitions or presentations. 						
Content						
<ul style="list-style-type: none"> • Introduction to screen printing: history, principles, and types of screen printing. • Understanding tools and materials used in screen printing. • Preparing screens and stencils for printing. • Basic printing techniques and registration methods. • Multi-colour printing techniques and color mixing in screen printing. • Printing on different surfaces and materials. • Exploring photo emulsion and photographic screen printing. 						
MODUL E	DESCRIPTION					HOURS
I	<ul style="list-style-type: none"> • Overview of screen printing history, significance, and contemporary applications in art. 					16



	<ul style="list-style-type: none"> • Screen preparation techniques: selection, coating, and exposure methods. • Stencil creation methods: hand-drawn, digital, or photographic techniques. • Ink mixing and basic printing processes on different surfaces. 	
II	<ul style="list-style-type: none"> • Advanced screen coating and exposure techniques for intricate designs. • Complex stencil creation: multi-layered or photographic processes. • Color theory and advanced ink mixing for various printing effects. • Techniques for multi-color registration and advanced printing methods. 	16
III	<ul style="list-style-type: none"> • Exploring diverse printing surfaces: fabric, paper, wood, etc. • Specialty inks and textures: metallic, fluorescents, and textured effects. • Large-scale and variable printing methods. • Collaborative projects or thematic series using learned techniques. 	16
IV	<ul style="list-style-type: none"> • Initiation of individual or group projects applying learned techniques. • Project development: refining concepts, techniques, and execution. • Critique sessions and feedback for project enhancement. • Finalization and presentation of completed projects. 	16

References

1	Water Based Screen Printing – Steve Hoskins
2	The Complete Printmaker (Techniques/Traditions/Innovations) – John Ross/Clare
3	Block and Silk Screen Printing – G. Ahlberg and O. Jarneryd.
4	Silk Screen Techniques – Biegeleisen and Coh

2. Metal Casting & Assemblage I

Emphasis

This course emphasizes the exploration and application of metal casting techniques and assemblage processes in contemporary sculpture. Students will engage with both traditional and innovative methods to create meaningful and conceptually rich sculptures.

Course Outcome

By the end of this course, students should be able to:

- Demonstrate a comprehensive understanding of metal casting techniques.
- Apply various assemblage methods to create dynamic and conceptually driven sculptures.
- Develop critical thinking and problem-solving skills in the context of metal sculptural processes.
- Analyse and critique the historical and contemporary significance of metal casting and assemblage in sculpture.
- Express personal artistic voice through the synthesis of materials, techniques, and concepts.



Content

- Historical overview of metal casting in sculpture.
- Safety protocols and equipment training.
- Basic principles of foundry practice.
- Introduction to different metals and alloys.
- Sand casting processes: Green sand, resin-bonded sand, and investment casting.
- Wax modelling and preparation for lost-wax casting.
- Melting, pouring, and finishing techniques.
- Understanding assemblage in contemporary sculpture.
- Selection and preparation of found objects and materials for assemblage.
- Joining techniques: welding, brazing, soldering.
- Exploring the conceptual aspects of assemblage.
- Ceramic shell casting.
- Multiple-part mold-making.
- Experimentation with textures and surface finishes.
- Developing individual projects with an emphasis on concept and narrative.
- Group critiques to refine ideas and technical execution.
- Exploration of artists working with metal casting and assemblage.
- Completion of a final sculpture project that integrates metal casting and assemblage techniques.
- Documentation and presentation of the final works.

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Historical overview of metal casting. • Safety protocols and basic foundry practices. • In-depth study of different casting methods (lost wax, sand casting, investment casting). • Practical exercises in setting up and working in a foundry. 	16
II	<ul style="list-style-type: none"> • Sand casting processes: Green sand, resin-bonded sand. • Practical demonstrations and hands-on experience. 	16
III	<ul style="list-style-type: none"> • Wax modelling and preparation. • Introduction to investment casting. 	16
IV	<ul style="list-style-type: none"> • Understanding contemporary assemblage. • Selection and preparation of found objects. • Basic joining techniques. 	16

References

1	Direct Metal Sculpture - Creative Techniques and Appreciation-Dona Meilach, Don Seiden
2	Creating Welded Sculpture-Nathan Cabot Hale
3	Sculpture 2001-2017: Volume IV-Anthony Cragg, Demosthenes Davvetas, Patrick Elliott, Catherine Grenier
4	Sculpting in Copper by Susan White-Oakes
5	Life and Bronze, A Sculptor's Journal by Ruth Abernethy. Part memoir, part 'secrets of the sculptor's craft', part celebration of Canadian culture and talent...



3. Trends & Typography

Emphasis

Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. In this course, students will dive deep into the world of type and font design, learning the principles of typography, understanding type anatomy, mastering spacing techniques, and exploring the nuances of type height and width. Through practical exercises, projects, and critiques, students will develop a keen eye for design, honing their skills to create stunning typographic compositions.

COURSE OUTCOME

By the end of this course, students should be able to:

- Understand the fundamental principles of Font design.
- Explore the anatomy of type and font design.
- Master spacing techniques for optimal readability and aesthetics.
- Learn how to manipulate type height and width effectively.
- Apply typographic principles to design projects and exercises.

CONTENT

- Anatomy of Type
- Type Classification
- Spacing Techniques
- Type Height and Width

MODULE	DESCRIPTION	HOURS
I	Anatomy of Type Understand the essential components and characteristics of typefaces.	20
II	Spacing Techniques Master the techniques of spacing for optimal legibility and visual impact.	20
III	Font Family & Book Design Explore font families, and their variations, and apply them in a book design project.	24

References

1	"Type Matters!" by Jim Williams
2	"Grid Systems in Graphic Design" by Josef Müller-Brockmann
3	"Type Rules!: The Designer's Guide to Professional Typography" by Ilene Strizver
4	"Futura: The Typeface" by Petra Eisele, Annette Ludwig, and Isabel Naegele
5	"The Anatomy of Type: A Graphic Guide to 100 Typefaces" by Stephen Coles



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VII		Effective From	June 2024		
Course Code	BVVA38704	Course Name	OJT I (On Job Training)*			
OR						
Course Code	BVVA38705	Course Name	RP-I (Research Project)**			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
6	-	6	-	-	75/150	150
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
OJT: On Job Training:						
<p>A student opting for the option of Four Years Programme of "Bachelor of Visual Arts with Honors", shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester. For Sem VII OJT will have to be done parallel to the Studio, which includes field work undertaken as a part of any project including working with any Design firms/ Art gallery/ Museum/ Artisans/ Documentation of art-practices/ workshop related to various art practices under the supervision of an artist, as approved from time to time by the Institution. For semester VIII the OJT will have to be done parallel to the Studio of Major Course, a minimum of 240 hours of OJT will have to be done which shall include working with, travel studios, hands on workshops, working with any Design firms/ Art gallery/Museum/artisans/ documentation of art-practices, art-historical study trip, working under artist etc. as per prior approval from the institute. Student can continue this in line with the OJT undertaken in semester VII or opt for another exposure to earn the 6 credits of OJT in semester VIII, with prior approval of Institution.</p>						
RP: Research Project						
<p>A student opting for the option of Four Years Programme of "Bachelor of Visual Arts (Honors with Research)", shall have to earn 6 credits of Research Project, both in semester VII and VIII. Research Project includes an independent Research undertaken by a student under the guidance of the Mentor/Guide Designated by the Institute. In semester VII, Student can select his area of interest and do in depth research on the selected topic under the area of interest. To earn the credits of the course, student must submit a research report in a prescribed format and have to appear for the jury/viva in Semester End Evaluation. In Semester VIII, Student in consultation with Mentor/Guide, and with prior approval of the Institute can decide to Extend/Continue with the Research Project undertaken in semester VII or can opt for another independent research project. In either case, student must submit a research report in a Prescribed format and have to appear for the jury/viva in Semester End Evaluation.</p>						



BVA IV SEM VIII

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VIII		Effective From	June 2024		
Course Code	BVVA31801	Course Name	Art Studio Major VIII			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
10	-	10	-	63/125	63/125	250
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Art Studio Major VIII (P) Drawing & Composition						
Art Studio Major VIII (S) Composition						
Art Studio Major VIII (A) Foundation Art & Graphic Design						

Art Studio Major VIII (P) Drawing & Composition**Emphasis**

This is a practical course and will provide a solid space to formulate the work from the previous semesters. The course will highlight the individual needs and requirements both in terms of concepts, ideas, skills and techniques to consolidate the self-reflection in individual student's works. Students will be encouraged to interact with professional artists apart from their mentor faculties. They will get to explore personal narratives and experiences as inspirations for their artwork while fostering critical thinking and written reflection on the artistic process. Focus will be on cultivating a strong, individualized visual language through painting techniques and experimentation with emphasis on the interconnectedness of written expression and visual creation in shaping artistic identity.

Course Outcome

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

- Express their artistic identity and personal narratives through painting.
- Articulate their artistic journey and process through written reflection.
- Develop a consistent and recognizable visual language in their artworks.
- Create a cohesive body of work that reflects their individual artistic identity.
- Engage in critical analysis and self-evaluation of their own and peers' artworks.
- Demonstrate their technical and conceptual skills in developing the portfolio
- Do independent research, study and can resolve the Technical and Aesthetical problems in their works.

Content

<ul style="list-style-type: none"> • Intensive drawing as an independent vehicle of creative expression. • Learn to review their previous years' works. • Develop visual research methods required to address individual expressions. • Learn about the variety of techniques to suit individual needs and priorities • Learn to use digital knowledge, internet photography etc as resources • Work with images and to develop visual vocabulary and meaning associated with them • Formulate ideas and concepts for paintings • Making finished compositions with focus on personal expression and defending it. • Preparations for Degree show. • Learning about presentation of work. 		
MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Introduction to finding artistic identity through personal narratives. • Reflective writing exercises to identify themes and inspirations. • Art-making based on personal narratives and experiences. • Group discussions and critiques on the relationship between narrative and visual expression 	40
II	<ul style="list-style-type: none"> • Importance of written reflection in artistic development. • Writing about the artistic process: sketches, drafts, and iterations. • Incorporating written elements within the artwork (text, symbols, etc.). • Peer review sessions for written reflections and artistic progress. 	40
III	<ul style="list-style-type: none"> • Experimentation with painting techniques and styles. • Exploration of color palettes and symbolism in artworks. • Creating consistency and coherence in visual language. • Group workshops focusing on individual visual expression. 	40
IV	<ul style="list-style-type: none"> • Curating a cohesive portfolio reflecting individual artistic identity. • Preparation for an exhibition or showcase. • Presentation of the body of work, emphasizing written narratives and visual language. • Reflection on personal artistic growth and future artistic directions. 	40
References		
1	Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre ...By Rafael Jaen	
2	Designing a Digital Portfolio By Cynthia L. Baron	
3	How to prepare your portfolio: a guide for students and professionals by Ed Marqua	
4	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore	
5	Thinking Straight on Modern Art - Henry Rankin Poore	
6	Oil & Acrylic by Walter Foster Creative Team	
7	Mastering Oil Painting by Walter Foster Creative Team	
8	The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha	
9	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton	
Art Studio Major VIII (S) Composition		



Emphasis

In this course different types of portfolios and the characteristic features are discussed. Examples of different Sculptures and installations are presented and discussed. This course encourages students to interact with professional artists apart from their mentor faculties. In this course students will undertake research or pre-project work for formulating their final style under the guidance of the mentor. This project provides the opportunity to students to do research, document, analyse and plan on their desired single concept or idea, leading to the development of personal expression. The course allows the students to take up field works, studio visits, interactions, interviews, Photography, Videography write ups, collection of objects etc. At the end of the course the students will have clarity about the style they will follow in the final semester. Final display of the body of the works done during the semester will be exhibited at the final exhibition.

Course Outcome

At the end of the course the student will be able to

- Learn and execute the designing of their portfolio.
- Demonstrate their technical and conceptual skills in developing the portfolio
- Understand the maintenance of their portfolios.
- Learn and execute portfolios for different purpose.

Content

- Intensive experiment in various sculpting mediums as an independent vehicle of creative expression.
- Preparation for Degree show.
- Learning about presentation of work.

Final outcome of the art style of their choice with their own individual inputs Round Composition or relief composition exploring mixed media and exploring various contents and themes. They have to research various practices in the field and explore their own interests leading to development of their individual style

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Discussion and analysis of advanced compositional concepts, such as non-linear narratives, polyphonic structures, and temporal manipulations. • Exploration of contemporary trends and practices in composition. • Hands-on sessions experimenting with unconventional notation, extended techniques, and electronic elements. 	40
II	<ul style="list-style-type: none"> • Guidance on formulating a clear and ambitious composition project proposal. • Discussions on individual artistic goals and concepts. • In-depth research on historical, cultural, and contemporary contexts relevant to the proposed composition. • Analysis of composers and compositions that inform and inspire the project. 	40
III	<ul style="list-style-type: none"> • Dedicated studio time for the development and execution of the final composition. 	40



	<ul style="list-style-type: none"> Regular feedback sessions with peers and faculty to refine and develop ideas. Coordination with performers for live compositions or engagement with electronic and digital elements. Opportunities for collaborative rehearsals to refine and polish the composition. 	
IV	<ul style="list-style-type: none"> Guidance on selecting and organizing works for the final portfolio. Development of program notes, composer statements, and documentation. Preparation for the public presentation or performance of the compositions. Revisions and final refinements to the compositions and portfolios. 	40

References

1	Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre ...By Rafael Jaen
2	How to prepare your portfolio: a guide for students and professionals by Ed Marqua
3	Designing a Digital Portfolio By Cynthia L. Baron

Art Studio Major VIII (A) Foundation Art & Graphic Design**Emphasis**

The Objective of this course is to develop an idea and execute the same in the form of an advertising campaign. Construct an impactful message strategy to spread awareness to overcome social problems. Employ appropriate advertising appeal to capture the attention of the target audience. This will involve wide range of requirements of different types and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions. This subject will help the student to analyse the problem and to apply the appropriate use of art to solve the problem and improve the life style. Enable students to analyze human needs and identify unique selling propositions (USPs) of services to craft compelling messages tailored to target audiences, employing design elements and principles to effectively communicate messages through press ads, magazine ads, posters, hoardings, counter displays, TV Commercial, Radio Ad, Guerrilla Marketing, Augmented Reality (AR) and AI. Enable students to produce diverse illustrations through continuous observation and study. Students will learn various media and techniques of making illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw any type of illustration by continuous observation and careful study and using various software's like Adobe Photoshop, Adobe illustrator. Simulate a client pitch scenario. Students present a comprehensive advertising campaign to a panel, including the rationale behind creative choices and anticipated results. Introduction to various aspects and techniques of drawing. Importance of the portfolio, and different types of portfolio and



methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose. Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury

Course Outcome

On completion of the course students will be able to:

- Product / Social Campaign
- Identity design for Brand/Product/Social issue or service
- Story Book Design with stylized Illustrations
- Stylized and figurative Illustrations, Caricature design
- Portfolio Building

Content:

- Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Develop creative ideas and execute them effectively in the form of advertising campaigns aimed at addressing social problems.
- Construct impactful message strategies to raise awareness and encourage action among target audiences.
- Utilize appropriate advertising appeals to capture and retain the attention of the target audience.
- Explore a wide range of requirements, including visual, formal, and structural innovations, to enhance the effectiveness of advertising campaigns.
- Understand the complementary nature of systematic and creative thinking in the design process.
- Conduct visual, structural, and functional analysis of design systems to inform innovative design proposals.
- Present innovative and conceptual design proposals that demonstrate understanding of the design process.
- Learn methodologies for systematically developing individual project portfolios for different purposes, including final display and presentation for external jury evaluation.
- Students will be able to Employ self-expression and creativity for productive visual communication
- Demonstrate personal styles, develop vocabulary of Drawing and illustration terms and techniques.
- Manipulate different techniques and mediums for specific market purpose while using different surfaces.
- Dramatize personal life experiences or a subject or a folk story through story, writing and illustrate it.

MODULE	DESCRIPTION	HOURS
I	Product / Social Campaign 1 Full Flashed Interactive Campaign on consumer product or institutional (Service or Social), Campaign on Service given to the consumers by various Indian companies like Airtel, Zomato, Banks etc. related with any of the appropriate media including Print and various techniques available. Related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It can be made manually or digitally	30



II	Identity design for Brand/Product/Social issue or service Research on any Brand, product, social issue or service and Designing and execution identity for advertising campaign. Designing Label for various products. Making of a short Gif. Designing a brand book. Designing corporate identity, branding, newspaper ad, magazine ad, poster, hoardings, sales promotions, POP's, other relevant media, digital media, etc.	30
III	Story Book Design with stylized illustrations Discover and employ personal style in creating a story based on personal life experience or a story and illustrate the same, Translate the written content through a visual or multiple visuals. Students are expected to write a story talking about them and narrating a subject. The story has to be compiled in a storybook form having realistic and typographic illustrations with creative applications.	30
IV	Stylized and figurative illustrations, Caricature design Creating illustrations for Comics, TV commercial, etc. Advertising illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Self-Stylized Illustration or Designing Caricature using Software's like Adobe Photoshop, Adobe Illustrator or manually.	30
V	Portfolio Building Importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolio. Also, the course briefs about portfolio's for different purpose. Course will provide information and knowledge of different digital and manual methods to build one's portfolio. Under this course students will learn to plan for their final display and presentation of their portfolio for external jury.	40

References

1	Designing the User Interface: Strategies for Effective Human-Computer Interaction B.Shneiderman, 3rd Ed., Addison Wesley, 2000.
2	Design: Beyond Human –Computer Interaction, J. Preece, Y. Rogers and H. Sharp, John Wiley & Sons, Delhi, 2003.
3	The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.
4	"Digital Illustration: A Master Class in Creative Image-making" by Lawrence Zeegen and Brian Allen
5	The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.
6	Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
7	Visual Communication: More Than Meets the Eye By G. Harry Jamieson / Intellect Books, 2007
8	"The Design Method: A Philosophy and Process for Functional Visual Communication" by Eric Karjaluoto
9	"Portfolio Design for Interiors" by Harold Linton



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VIII		Effective From	June 2024		
Course Code	BVVA31802	Course Name	Contemporary Art Practices India & West II			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	2	-	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation						
Emphasis						
This course will talk about key artists, artworks and exhibitions, and how they have responded to and engaged with both regional and global art contexts. Develop a wider appreciation for how the past shapes the present in the context of art. Understand how a single artwork can be interpreted in multiple ways. Gain insight into important historical events and contemporary developments through the help of visual mediums. Recognise how artists can chronicle our times by reflecting upon ideas and themes that sometimes transcend the potential of the written word. Understand the basic functioning of art institutions.						
Course Outcome						
On completion of the course students will be able to:						
<ul style="list-style-type: none"> • Various aspects and issues related to the contemporary artistic practice and its participation. • Recognize and analyse works of art within their historical and political context by taking into account their role in the identity-construction processes. • Comprehend the role of the museum collections of contemporary art in the promotion of artists and movements • Comprehend the importance of the visual production for the study of societies and historical periods, and deepen issues and themes in relation to the knowledge's acquired during his studies • Critically approach the theories formulated by critics and art historians. 						
Content						
CONTEMPORARY ART						
<ul style="list-style-type: none"> • Role played by artistic patronage and artistic productions in the formation of the Indian nation and the 'Indian identity' until the early contemporary productions • The consecration of 'Indian artists' on the global artistic scenario • The institution of the Kochi Biennale, Indian art fair, Venice biennale etc... 						

<ul style="list-style-type: none"> • The emergence of feminine voices in Indian art. • Problem, trends and tendencies concerning the musealization of contemporary art • Role of Art galleries and their events. 		
MODULE	DESCRIPTION	HOURS
I	Global scenario of artistic practice	8
II	Role of major independent art institutions and event which impact in field of visual arts	8
III	Problem, trends and tendencies concerning the musealization and adaptation of contemporary art	8
IV	Role of an art gallery which play vital role to construct contemporary art	8
References		
1	Contemporary Art in France by Catherine Millet	
2	The upset: young contemporary art by Robert Klanten, Sven Ehmann, Hendrik Hellige, Pedro Alonzo	
3	Contemporary Art: A Very Short Introduction By Julian Stallabras	
4	Contemporary Indian art: other realities by Yashodhara Dalmia, Marg Publications, National Centre for the Performing Arts (India)	
5	Horn please: narratives in contemporary Indian art by Bernhard Fibicher, Suman Gopinath	
6	Contemporary Indian art by P. R. Ramachandra Rao	
7	Mitter, Partha. Much maligned monsters: A history of European reactions to Indian art. University of Chicago Press, 1992	
8	Mitter, Partha. Art and nationalism in colonial India, 1850-1922: Occidental orientations. Cambridge University Press, 1994	
9	Mitter, Partha. The Triumph of Modernism: India's Artists and the Avant-garde, 1922-47. Reaktion Books, 2007;	
10	Brown, Rebecca M. Art for a modern India, 1947-1980. Duke University Press, 2009	
11	Guha-Thakurta, Tapati. The Making of a New Indian Art: Artists, Aesthetics and Nationalism in Bengal, c. 1850-1920. Cambridge University Press, 2017	
12	Sunderason, Sanjukta. Partisan Aesthetics: Modern Art and India's Long Decolonization. Stanford University Press, 2020.	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	IV		Version	3.0		
Semester	VIII		Effective From	June 2024		
Course Code	BVVA32803	Course Name	Art Studio Minor VIII			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: : Continuous and Comprehensive shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
<ol style="list-style-type: none"> 1. Experimental Printmaking 2. Metal Casting & Assemblage II 3. Contemporary Design Through Typography 						
<ol style="list-style-type: none"> 1. Experimental Printmaking <p>Emphasis Keeping open the option of the influence of contemporary movements & mediums they learn through-out all these semesters the new experiments prevailing in the Global art market. The student will be exposed to the opportunity of benefiting from new materials, techniques and cultivation of discipline in work. The course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.</p> <p>Course Outcome At the end of the course the student will be able to</p> <ul style="list-style-type: none"> • Undertake research works in the field of Visual Arts • Understand their interest and will develop their own style of work • Thorough knowledge of various art styles. <p>Content</p> <ul style="list-style-type: none"> • Case studies of previous visual research by art students and artists • Students will be introduced to the practice of contemporary artists that have resemblance with their thinking process and work. Efforts will be made towards individual development and students will be able to express and present their works • Compositions will be more clear and complicated in terms of representation. • Final outcome of the art style of their choice with their own individual inputs 						



- The composition will have more freedom towards self- exploration. Students will find new materials for exploration of their content and try to represent their idea through various material based compositions also.

MODULE	DESCRIPTION	HOURS
I	This module will encourage students to combine various printmaking techniques learned throughout the year, such as relief, intaglio and screen printing, into single artworks. It would allow for exploration and experimentation with diverse mediums and approaches within a single project.	16
II	Utilizing digital tools alongside traditional printmaking techniques can open up new avenues for expression. Students could explore the use of digital design software for creating plates, stencils, or screens that can be incorporated into their printmaking processes.	16
III	Encourage the exploration of non-traditional materials and innovative processes within printmaking. This could involve using unconventional substrates, exploring alternative inks or pigment into the printmaking process.	16
IV	Partner with students from other disciplines like photography, sculpture, or digital media to create collaborative printmaking projects. This allows for the integration of various techniques and perspectives, fostering a more open and diverse creative environment.	16

References

1	Modern Printmaking: A Guide to Traditional and Digital Techniques by Sylvie Covey
2	Printmaking: A Contemporary Perspective by Paul Coldwell
3	Perspectives on Contemporary Printmaking: Critical Writing Since 1986 by Ruth Pelzer-Montada
4	The Contemporary Print: From Pre-pop to Postmodern by Susan Tallman

2. Metal Casting & Assemblage II

Emphasis

This advanced course builds upon the foundations laid in Metal Casting & Assemblage-1, focusing on pushing the boundaries of traditional techniques and exploring experimental approaches to metal casting and assemblage. Emphasis is on individual artistic expression and the integration of advanced technologies.

Course Outcome

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

- Execute advanced metal casting techniques with precision and creativity.
- Innovatively integrate technology into metal casting processes.
- Critically analyse and apply contemporary theories of assemblage in sculpture.
- Develop a personal artistic vocabulary through the synthesis of advanced materials, techniques, and concepts.
- Present a coherent and critically informed body of work in metal casting and assemblage.



CONTENT

- Introduction to alloying and metal patination.
- Precision casting techniques: vacuum casting, centrifugal casting.
- Advanced surface treatments and patinas.
- 3D printing for pattern making.
- CNC machining for mold creation.
- Exploring digital design software for sculptural forms.
- Large-scale assemblage projects.
- Kinetic elements in assemblage.
- Collaborative assemblage projects.
- Theoretical perspectives on assemblage in contemporary sculpture.
- Exploration of socio-political and environmental themes in assemblage.
- Critical analysis of advanced assemblage artworks.
- In-depth exploration of personal artistic concepts.
- Technical and conceptual mentoring.
- Group discussions on the progress of individual projects.
- Completion and presentation of a sophisticated and conceptually rich final project.
- Group exhibition of students' final works.
- Final critique, reflection, and discussion.

MODULE	DESCRIPTION	HOURS
I	<ul style="list-style-type: none"> • Alloying and metal patination. • Precision casting techniques. 	16
II	<ul style="list-style-type: none"> • 3D printing for pattern making. • CNC machining for mould creation. 	16
III	<ul style="list-style-type: none"> • Concepts of large-scale assemblage. • Kinetic elements in assemblage. 	16
IV	<ul style="list-style-type: none"> • Theoretical perspectives on contemporary assemblage. • Introduction to individual project concepts and development. 	16

References

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|---|-----------------------------------------------------------------------------|
| 1 | "Metal Casting: Appropriate Technology in the Small Foundry" by Steve Hurst |
| 2 | "The Art of Assemblage" by William Chapin Seitz |
| 3 | "Contemporary Sculpture: An Equivocal Art" by Eduardo Kac |

3. Contemporary Design Through Typography**Emphasis:**

Typography animation combines the principles of typography with motion design, creating dynamic and visually engaging compositions. In this course, students will delve into the world of typography animation, exploring techniques to bring type to life through movement, timing, and creative expression. From kinetic typography to motion graphics, students will learn to convey messages, emotions, and narratives through animated type. Through hands-on projects and exercises, students will develop skills in animation software, understanding typography's role in motion design, and creating captivating typographic animations.

Course Outcome:

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

- Understand the principles of typography animation.
- Explore techniques for creating motion in type.
- Learn how to synchronize type with audio and visual elements.



- Develop skills in animation software for typography projects.
- Create dynamic typographic animations for various purposes.

Content:

- Introduction to Typography Animation
- Principles of Motion
- Kinetic Typography
- Expressive Typography

MODULE	DESCRIPTION	HOURS
I	Introduction to Typography Animation Understand the fundamentals and principles of typography animation.	20
II	Kinetic Typography Exploration: Definition and characteristics of kinetic typography. Techniques for animating text to convey meaning and emotion.	20
III	Motion Graphics & Typography: Relationship between motion graphics and typography. Creating dynamic compositions with type and graphic elements	24

References

1	"The Elements of Typographic Style" by Robert Bringhurst
2	"Thinking with Type" by Ellen Lupton
3	"Just My Type: A Book About Fonts" by Simon Garfield
4	"Type Matters!" by Jim Williams
5	"Typography Sketchbooks" by Steven Heller and Lita Talarico



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	Visual Arts		Programme	B. Visual Arts		
Year	IV		Version	3.0		
Semester	VIII		Effective From	June 2024		
Course Code	BVVA38804	Course Name	OJT II (On Job Training) *			
OR						
Course Code	BVVA38805	Course Name	RP II (Research Project) **			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
6	-	6	-	-	75/150	150

Note: : Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation

OJT: On Job Training:

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts with Honors", shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester. For Sem VII OJT will have to be done parallel to the Studio, which includes field work undertaken as a part of any project including working with any Design firms/ Art gallery/ Museum/ Artisans/ Documentation of art-practices/ workshop related to various art practices under the supervision of an artist, as approved from time to time by the Institution. For semester VIII the OJT will have to be done parallel to the Studio of Major Course, a minimum of 240 hours of OJT will have to be done which shall include working with, travel studios, hands on workshops, working with any Design firms/ Art gallery/Museum/artisans/ documentation of art-practices, art-historical study trip, working under artist etc. as per prior approval from the institute. Student can continue this in line with the OJT undertaken in semester VII or opt for another exposure to earn the 6 credits of OJT in semester VIII, with prior approval of Institution.

RP: Research Project

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts (Honors with Research)", shall have to earn 6 credits of Research Project, both in semester VII and VIII. Research Project includes an independent Research undertaken by a student under the guidance of the Mentor/Guide Designated by the Institute. In semester VII, Student can select his area of interest and do in depth research on the selected topic under the area of interest. To earn the credits of the course, student must submit a research report in a prescribed format and have to appear for the jury/viva in Semester End Evaluation. In Semester VIII, Student in consultation with Mentor/Guide, and with prior approval of the Institute can decide to Extend/Continue with the Research Project undertaken in semester VII or can opt for another independent research project. In either case, student must submit a research report in a prescribed format and have to appear for the jury/viva in Semester End Evaluation.



