



**CURRICULUM
FOR
“BACHELOR IN
VISUAL ARTS
(B.ID.)”**

w.e.f. Academic Year 2022-'23

॥ 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 in Visual Arts

The Course Curriculum proposed and drafted by **Academic and Curriculum Committee of Visual Arts** under the **Faculty of Architecture, Design and Planning** in the meeting held on 10-12-2021 and recommended to '**BOARD OF STUDIES**' for approval.

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

Place of the meeting
SarvajaniK University Office


Sign

The proposed Course Curriculum was approved by **Board of Studies (Architecture, Design & Planning)** under the **Faculty of Architecture, Design & Planning** in the meeting held on 10-12-2021 and was recommended to the '**FACULTY**' for approval.

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

Place of the meeting
SarvajaniK University Office


Sign

The Course Curriculum approved by the **Faculty of Architecture, Design & Planning** in the meeting held on 10-12-2021 and was recommended to '**ACADEMIC COUNCIL**' for approval.

Prof. Bhavna Vimawala
Chairman, Faculty of
Architecture design &
Planning & Dean - IDPT

Place of the meeting
SarvajaniK University Office


Sign

The Course Curriculum approved by the '**Academic Council of SarvajaniK University**' in the meeting held on 10-12-2021.

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

Place of the meeting
SarvajaniK University Office


Sign

- *The approved curriculum is with effect from the Academic year 2022-23 and to be reviewed before 2025 – '26*

BACHELOR IN VISUAL ARTS

School of Visual Arts
**INSTITUTE OF DESIGN PLANNING & TECHNOLOGY
(IDPT)**

SarvajaniK College of Engineering & Technology- SCET

SARVAJANIK UNIVERSITY
SURAT-GUJARAT INDIA



PRELUDE

The Sarvajanik Education Society has a presence for more than 112 years in 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 in 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 BVA 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 lives.



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:

- Acquire necessary skills required to make one's performance and practice credible and nurture the temperament for exploring and experimenting with different mediums.
- Ability to analyse textual and performing traditions and practices as well as to interpret and enhance appreciation of beauty and functionality.
- Attitude of self-reflection and lifelong-learning.
- Awareness of diversity, complexity and contestations of the socio-culture milieu of the country during the process of art making.
- Awareness of social and civic responsibilities relating to the environment and society.
- 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.
- Ability to introspect and assess oneself in the never-ending artistic journey.

CORE VALUES:

- Enhanced knowledge of the discipline
- Professionalism
- Competency for market acceptance
- Effective in culturally diverse & international environments
- Integrity
- Collaborative spirit
- Adaptability
- Empathy
- Entrepreneurship



PROGRAMME OUTCOME:

- Develop a comprehensive understanding of the history and specificity of diverse disciplinary methods and media practices
- Comprehend how individual modes of artistic practice are used for creative thought and sociocultural expression
- 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.
- Develop a discerning voice and confidence in one's own artistic authorship, based on material, conceptual, and critical sensibility
- Create and sustain a body of work through self-directed research, experimentation, risk-taking, and reflective analysis
- Advance practices that can thrive either as an individual practice or within collaborative environments.
- Effectively communicate the intention of one's work through its full formal realization.
- Critically evaluate the work of peers as well as more established artists.
- Successfully represent oneself to arts organizations, curators, publications, and post graduate programs for the purpose of advancing professional and artistic goals.
- Skilled to become an art entrepreneur.



GROUP OF SUBJECTS

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 (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 5 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

A) ART STUDIOS

The Art Studio courses consist of Design Studios And Design Expression 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.

B) ART THEORY

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 art, Indian Art, Western art, Global Art, Aesthetics, Fundamentals of Art, and Psychology will be dealt with, under Art theory.

C) HUMANITIES

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. While the liberal studies makes a student aware of various multidisciplinary topics that are important for holistic development and education. In Liberal Studies, 04 modules of 04 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) PROFESSIONAL ABILITY & SKILL ENHANCEMENT

The subjects identified are important to make the students skilful about various representation and communication skills. Technologically advanced subjects like photography, motion graphics, video editing, and multimedia installation will be included in this course. Apart from this, topics like studio writing and professional practice will be taught in the final years.



E) PROFESSIONAL & TRANSDISCIPLINARY OPEN 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. While the Transdisciplinary open electives offer a wide range of electives offered from various institutions so as to give students the exposure to other disciplines. The idea of transdisciplinary open electives takes choice based learning a notch higher.

CREDIT DISTRIBUTION:

Group of Subjects		%
A)	Art Studios	50.9%
B)	Art Theory	20.0%
C)	Humanities & Liberal Studies	10.90%
D)	Professional Ability & Enhancement Courses	7.28%
E)	Professional & Transdisciplinary Open Electives	10.92%



EXAMINATION SCHEME



B. VA -I (SEM I) (FOUNDATION COURSE)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs)	S/W/L (Hrs)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13101	Drawing-I (Visual Literacy)	7	-	7	7	350	140	105/210	350/700
	BFVA13102	Composition-I (Expression Skills, Graphics & Visual Representation I)	7	-	7	7	350	140	105/210	350/700
2.	BFVA12103	Early Civilization Part-I Fundamentals of Visual Arts-I Ancient Indian Art Part-I	6	6	-	6	300	120	90/180	300/600
3.	BFVA10104	Humanities: Society & Culture-I	2	2	-	2	100	40	30/60	100/200
4.	BFVA10105	Liberal studies & Life skills-I	2	2	-	2	100	100	-	100/200
5.	BFVA16106	Communication Skills- I (English(1) Hindi(1))	2	2	-	2	100	40	30/60	100/200
6.	BFVA14107	Professional Elective-1A	2	-	2	2	100	40	30/60	100/200
7.	BFVA18108	Transdisciplinary Open Elective-1B	2	-	2	2	100	100	--	100/200
Total			30	12	18	30				3000

B.VA -I (SEM II) (FOUNDATION COURSE)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1	BFVA13201	Drawing - II (Complex Structure in Nature)	7	-	7	7	350	140	105/210	350/700
	BFVA13202	Composition- II (Graphics & Visual Representation II)	7	-	7	7	350	140	105/210	350/700
2	BFVA12203	Early Civilization Part-II Ancient Indian Art Part-II Fundamentals of Visual Arts -II	6	6	-	6	300	120	90/180	300/600
3	BFVA10204	Humanities: Society & Culture-II	2	2	-	2	100	40	30/60	100/200
4	BFVA10205	Liberal studies & Life skills-II	2	2	-	2	100	100	-	100/200
5	BFVA16206	Communication Skills & Personality Development English(1) Hindi (1)	2	2	-	2	100	40	30/60	100/200
6	BFVA14207	Professional elective-2A	2	-	2	2	100	40	30/60	100/200
7	BFVA18208	Transdisciplinary Open Elective-2B	2	-	2	2	100	100	--	100/200
		Total	30	12	18	30				3000

B. VA -II (SEM III)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13301	Drawing -III	7	-	7	7	350	140	105/210	350/700
	BFVA13302	Composition-III	7	-	7	7	350	140	105/210	350/700
2.	BFVA12303	Early Christian Art Art of China , Japan-I Ancient Indian Art-III Fundamental of Visual Arts-III (Theory of Graphic Design-1*)	6	6	-	6	300	120	90/180	300/600
3.	BFVA10304	Humanities: Society & Culture-III	2	2	-	2	100	40	30/60	100/200
4.	BFVA10305	Liberal studies & Life skills-III	2	2	-	2	100	100	-	100/200
5.	BFVA16306	Photography	2	-	2	2	100	40	30/60	100/200
6.	BFVA14307	Professional elective-3A	2	-	2	2	100	40	30/60	100/200
7.	BFVA18308	Transdisciplinary Open elective-3B	2	-	2	2	100	100	--	100/200
		Total	30	10	20	30				3000

(*Only for Applied Art Students)

B. VA -II (SEM IV)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13401	Drawing- IV	7	-	7	7	350	140	105/210	350/700
	BFVA13402	Composition-IV	7	-	7	7	350	140	105/210	350/700
2.	BFVA12403	Western Art: Gothic & Renaissance Art of China Japan Part -II Indian Art- Medieval Part - I Fundamentals of Visual Arts-IV (**Theory of Grpahic Design II (1))	6	6	-	6	300	120	90/180	300/600
3.	BFVA10404	Humanities: Society & Culture-IV	2	2	-	2	100	40	30/60	100/200
4.	BFVA10405	Liberal studies & Life Skills	2	2	-	2	100	100	-	100/200
5.	BFVA16406	Motion Graphics	2	-	2	2	100	40	30/60	100/200
6.	BFVA14407	Professional Elective-4A	2	-	2	2	100	40	30/60	100/200
7.	BFVA18408	Transdisciplinary Open Elective-4B	2	-	2	2	100	100	--	100/200
		Total	30	10	20	30				3000

(**Only for Applied Art Students)



B. VA -III (SEM V)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13501	Drawing-V	7	-	7	7	350	140	105/210	350/700
	BFVA13502	Composition-V	7	-	7	7	350	140	105/210	350/700
2.	BFVA12503	Western Art: Post Renaissance Art of Tribal Folk & Popular Art Part -1 Indian Painting Part - 1 Indian Aesthetics Part-1 ** Theory of Advertising Design I	6	6	-	6	300	120	90/180	300/600
3.	BFVA10504	Humanities: Society & Culture-V	2	2	-	2	100	40	30/60	100/200
4.	BFVA16505	Video Editing	2	-	2	2	100	40	30/60	100/200
5.	BFVA14506	Professional elective-5A	2	-	2	2	100	40	30/60	100/200
		Total	26	8	18	26				2600

(**Only for Applied Art Students)



B. VA -III (SEM VI)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1	BFVA13601	Drawing-VI	7	-	7	7	350	140	105/210	350/700
	BFVA13602	Composition- VI	7	-	7	7	350	140	105/210	350/700
2	BFVA12603	19th Century Art of Tribal Folk & Popular Art-II Indian Painting- II Indian Aesthetics- II (*Theory of Advertising Design-II)	6	6	-	6	300	120	90/180	300/600
3	BFVA10604	Society & Culture- VI	2	2	-	2	100	40	30/60	100/200
4	BFVA16605	Multimedia Installation	2	-	2	2	100	40	30/60	100/200
5	BFVA14506	Professional elective-6A	2	-	2	2	100	40	30/60	100/200
		Total	26	8	18	26				2600

(**Only for Applied Art Students)



B. VA -IV (SEM VII)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13701	Drawing-VII	7	-	7	7	350	140	105/210	350/700
	BFVA13702	Composition- VII	7	-	7	7	350	140	105/210	350/700
2.	BFVA12703	20th Century Art 20th Century Indian Art-I (**Theory of Advertising, Visual Communication & Media)	4	4	-	4	200	80	60/120	200/400
3.	BFVA10704	Society & Culture-VII	2	2	-	2	100	40	30/60	100/200
4.	BFVA16705	Studio Writing	2	-	2	2	100	40	30/60	100/200
5.	BFVA14706	Professional elective-7A	2	-	2	2	100	40	30/60	100/200
		Total	24	6	18	24				2400

(**Only for Applied Art Students)

B.VA -IV (SEM VIII)

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/ W/ L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	4	5	6	7	8	9	10	
1.	BFVA13801	Drawing-VIII	7	-	7	7	350	140	105/210	350/700
	BFVA13802	Composition- VIII	7	-	7	7	350	140	105/210	350/700
2.	BFVA12803	20th Century Indian Art-II Global Trend in Art Western Aesthetics-II (**Theory of Advertising, Visual Communication & Media)	4	4	-	6	200	80	60/120	200/400
3.	BFVA10804	Humanities: Contemporary Trends and Philosophy	2	2	-	2	100	40	30/60	100/200
4.	BFVA16805	Professional Practices	2	-	2	2	100	40	30/60	100/200
5.	BFVA14806	Professional elective-8A	2	-	2	2	100	40	30/60	100/200
		Total	24	6	18	24				2400

(**Only for Applied Art Students)

General Notes:

L=Lecture, S= Studio, W=workshop, T=Tutorial

1. Minimum passing marks are **50% for Column no.9 and 10**
2. It is compulsory to appear in the **Term End Examination (TEE)** to earn the respective credit for the course.
3. **Minimum 16 Credits** to be earned per semester to qualify for next semester
4. If a student is not able to earn credits, the same will have to attempted through **remedial examination** or in the next semester with special classes allotted during remedial examination or in the next semester with special classes allotted during **Summer term**, this will have to be done in guidance of the mentor appointed by the institution.
5. Students are supposed to **select any one subject** from the list of Electives of each group (Professional & Transdisciplinary Open), these Electives will be offered based on the availability of expert and required no. of students.



6. Related Study Programme- Study Tours / Independent Study Programme (Online Courses/ Workshops/Design Competition, etc.) will have to be done by the students in semester/year break as per the academic calendar, this is a pre-requisites for registration in next semester. Necessary prior approval will have to be taken from the course validation committee for the same.
7. **Minimum 01 No. of Study tours** will have to be completed by a student during the entire study duration to become eligible for graduation degree certificate.
8. **Liberal Studies & Transdisciplinary Open Elective Courses are Non-CGPA courses.** Earning Credits for the same is mandatory for programme completion but they will not be accounted towards CGPA calculations.



SYLLABUS



FOUNDATION YEAR (Semester-1)

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	Visual Arts	Programme	B. Visual Arts
Year	I	Version	1.0
Semester	I	Effective From	June 2022
Course Code	BFVA13101	Course Name	Drawing I (Visual Literacy)

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13101	Drawing I (Visual Literacy)	7	-	7	7	350	140	105/210	350/700

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

Emphasis :

This course sensitises the student towards visual experience. Drawing exercises are to learn accurate observation and skills of Graphic presentation. This course will introduce a simple to complex process of drawing required to visualize the ideas. Course provides conceptual and technical knowledge to resolve problems of representation. Course helps to engage in self-exploration using drawing as a medium.

Course Outcome

After completion of this course, the student will be able to develop a set of fundamental skills:

- Drawing and its importance in visualization.
- Observation, visualization and visual experience through basic Elements of Drawings.
- Learn the visual representations using perspectives.
- Sensitive approach towards their surroundings, materials and the visual and physical qualities.

Content:

- Introduction to the drawing-Exploring line and the effects
- Observational Drawing: to draw what is seen through keen observations. To draw simple objects from around.
- Creating basic shapes and forms on a two-dimensional surface using Planes, Orthographic projections, studying Solidity, Depth and Volume, Positive and Negative shape-structure, surface and texture
- Drawing from Nature- To draw leaves, fruits vegetables and elements from Nature.
- Introduction to human figure drawing quick Sketching of human figure from outdoor, indoor.
- To study the gestures and different poses of the human figure.

References:

Sr. No	Book Name
1.	Complete Book of Drawing Technique - Peter Staneyr
2.	Fun with the Pencil-Loomis
3.	Dynamic Figure Drawing - Burne Hogart



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	I		Effective From
Course Code	BFVA13102	Course Name	Composition-I (Expression Skills, Graphics & Visual Representation)

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13102	Composition-I (Expression Skills, Graphics & Visual Representation)	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course aims to build basic hands-on experience in 2 Dimensional design problems and helps to solve using different concepts and ideas using different mediums such as drawing, painting, collage etc. Course provides a solid foundation to resolve the problems of simple and complex visual representation. Course provides multiple examples to represent conceptual thoughts and strengthen the fundamental knowledge of visual representation in 3 dimensional design using different materials and mediums.

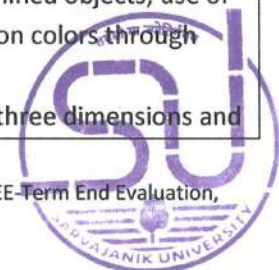
Course Outcome

After completion of this course, the student will be able to develop a set of fundamental skills:

- Apply the basic knowledge learnt under this subject throughout their course and also in their career.
- Ability to express and visualize their ideas and thoughts
- Ability of application of basic elements of art in art work
- Better understanding of aesthetically sound composition and concepts like simplification and abstraction.

Content

- Introduction to color and understanding value, tone, intensity, mixing etc. in both two dimensions and three dimensions.
- Composition using basic design elements both in 2 Dimensions and 3 Dimensions.
- To explore and work with different materials like Clay, Cardboard, Thermo coal to create 3dimensional designs using basic geometrical shapes experimenting with unified objects, use of light and color in paper sculpture along with the understanding of effects on colors through background space of the objects.
- Observation and understanding of natural object form, transforming into three dimensions and



making its prototype in clay focussing on observation, shape, modelling and relative proportion.

References:

Sr. No.	
1	Principles of Form and Design by Wucius Wong John Wiley & Sons, New York, ISBN-10: 0471285528 , ISBN-13: 978-0471285526.
2	Principles of Color Design by Wucius Wong, Publisher: Wiley, ISBN-10: 0471287083 ISBN-13: 978-0471287087.
3	Principles of Two-Dimensional Design, Wucius Wong, Publisher: Wiley, ISBN-10: 0471289604 ISBN-13: 978-047128960



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	I		Effective From
Course Code	BFVA12103	Course Name	B. Visual Arts.
			1.0
			June 2022
			Early Civilization Part- I, Ancient Indian Art Part-I, Fundamentals of Visual Arts-I

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12103	Early Civilization Part-I Ancient Indian Art Part-I Fundamentals of Visual Arts-I	6	6	-	6	300	120	90/180	300/600

Note: Continuous Internal 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, artistic activities. Course briefs about the environment, tools and other materials, which were parts of the evolution of life. A special focus will be on the evolution of art in Ancient India. Students will also be introduced to ways of seeing in the visual world and analyzing the visual experiences and the visual data. Course introduces novel methods to understand the meaning and interpretations of visual images. The course provides an end number of examples and references to know the ways of seeing from the simple to complex world. Course also provides an opportunity to learn from the interdisciplinary domain.

Course Outcome

- Develops a deep sense of understanding of the evolution of creative activities over the ages.
- Ability to understand the strengths and limitations of man and the culture as a whole over the ages.
- Ability to interpret the Prehistoric and Ancient culture in the present day context.
- Ability to observe, analyse and understand the visual information received from the world around.
- Identifying the problems of visual representation and providing solutions through visual codes, symbols and narrative diagrams.
- Overcome the limitations laid by the textual reality and to develop the visual reality for art and design context.

Content

Early Civilization Part- I



- General Introduction to the Meaning of Civilization, Culture and Art.
- Changing needs of art forms with respect to the time period.
- Pre- Historic: Paleolithic-Mesolithic-Neolithic periods rock shelters-Painting - Architecture- Sculptures.
- River Valley Civilizations meaning of civilization Mesopotamia & Egypt. Architecture , Sculpture ,Painting, Pottery, Seals etc.

Ancient Indian Art Part-I

- Introduction of Indian art.
- Prehistoric period: Cave painting, Architecture and Sculptures of India.
- Indus valley Civilization-Sculptures , Architecture, pottery, Terracotta and seals- relationship with Sumerian art. Sculpture and architecture from Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira etc.
- Mauryan period introduction of lithic tradition in India sculpture from the various sites. Pillar capital sculptures and Yaksha,Yakshi images - relation of Mauryan styles to that of Achaemenid.
- Sunga period: Symbolism of stupa- Narrative of Jatakas story Buddha's life - depiction and role of narrative in relief composition regional development - Bharhut, Sanchi, Bodh Gaya , Amravati , Nagarjunakonda etc.

Fundamentals of Visual Arts-I

- Visual elements and the elements of design their characteristics and behaviour.
- Aesthetics organization of visual elements in art objects.
- Representation of space and volume in painting, two dimensional and three dimensions types.
- Comparative analysis of composition in painting, various painting media.
- Visual arts and visual perception.

References:

Sr. No.	
1	Prehistoric Painting Of Bhimbetka - Yashodhar Math pal by Abhinav Publications, 01-Jan-1984
2	Rock-art of India by, Kalyan Kumar Chakra arty
3	Visual Thinking For Design - Author(s):Colin Ware ISBN: 978-0-12-370896-0

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	I		Effective From June 2022
Course Code	BFVA10104	Course Name	Humanities: Society & Culture I

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10104	Humanities: Society & Culture-I	2	2	-	2	100	40	30/60	100/200

Note: Continuous Internal 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 the present stage of development.

Course Outcome

At the end of the course students will be able to

- Analyse historical processes that shape individuals, societies and communities from early societies to Modern period
- To describe the influence of political ideology, social organizations, cultural perceptions and natural environment on events and narratives.
- To develop an understanding of global history
- To place events, persons, developments in space-time continuum

Content

Overview of development of society and cultures from pre-historic period to modern times; The history of the World in concurrent periods across the World

Introduction to evolution of architecture in early settlements; Early settlements in terms of scale and complexity through a comparative study of Catalhoyuk, Mehrgarh, Banpo, Skara Brae.

The course will be divided between understanding of historical narrative and history of architecture not chronologically but depending on topics. It is necessary and justified to add sufficient flexibility, to include or exclude sub topics but the benefit of the learner is always the nucleus to the process. The content introduces learners to a broad yet detailed interdisciplinary approach towards analysis of selected historical structures/spaces and typologies in terms of form, functions, plans, hierarchy of spaces, building elements, building materials, construction technologies, ornamentation in the context of cultural, political and socio-economic factors. With reference to civilizations and cultures, material culture and non-material culture i.e. political narrative, geography, climatic conditions, local resources, social stratification, religion and religious belief systems, architectural systems, urban planning, cities, visual arts, philosophy and dominant thought will be covered in adequate detail.



References:

Sr. No.	
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	Wilson, Peter, 1988. The Domestication of the Human Species. Yale University Press, 1988

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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	I		Effective From
Course Code	BFVA10105	Course Name	Liberal Studies & Life Skills- I

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10105	Liberal Studies & Life Skills- I	2	2	-	2	100	100	-	100/200

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

1. Social & Cultural Etiquette

Social and Cultural etiquette are the codes of behaviour that rule different cultures – in other words, what's acceptable and what isn't in a society. Etiquette is about kindness, it is about being friendly, it is about being polite, it is about integrity, it is about good manners.

Social and Cultural etiquette would help students to know how to behave and conduct themselves in different environments. Social and Cultural etiquette is not about being perfect, or being prim and proper, it's not about your social class, profession or how rich or well educated you are. Social and Cultural etiquette makes people comfortable and at ease, it shows that we value and respect others. Social and Cultural etiquette would promote kindness, consideration, and humility in students.

Social and Cultural etiquette would give students the confidence to deal with different situations in life, it would give them life skills. Social and Cultural etiquette would enhance student's personality; it would help to eliminate discourteous behaviour. Social and Cultural etiquettes would help students to be sensitive to others feelings and rights.

Having good manners is not just about 'please' and 'thank you'. It is about how one presents oneself, how one should behave, how one should speak, how one should treat others and most importantly how one should think.

2. Self-Exploration & Personality Building

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.

3. Maintenance and Repairing

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.

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.

4. Team Building

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.

Note: Four modules of 04 weeks each will be offered for life skill course.

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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	I		Effective From
Course Code	BFVA16106	Course Name	Communication Skills I (English I, Hindi I)

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16106	Communication Skills I (English I, Hindi I)	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The Course emphasis is on developing effective communication skills in both English and Hindi 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.

Course Outcome

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

- 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 in English or Hindi.
- 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 1

Description

- Significance of Communication skills
- Communication Process-Significant features involved

Speaking Module

- Personal Introduction



- Retention and reproduction of texts
- Debates, Public speaking & Questioning skills
- 7 steps to effective message & other activities

Modules 2

- Reading process-four basic steps
- The art of effective reading - its types

Reading Module

- Overcome common reading obstacles
- Reading for better Comprehension
- Building vocabulary

Modules 3

- Types of listening & good listening practices
- Summary of spoken texts
- Writing from oral instructions
- Listening games/ Activities

Modules 4

- Paragraph Writing- RE-order paragraphs and sequential ordering
- Creative writing-blogs/movie reviews, letters & paragraphs
- Common grammatical mistakes, usage of grammar

Modules 5

- Communicating through Pictorial representations, illustrations, spatial arrangements of words, interpreting gestures, body language, facial expressions
- Interactive exercises

References:

Sr. No.	
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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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	I		Effective From
Course Code	BFVA14107	Course Name	Professional Elective 1A 3D Composition Print Making Typography

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lectures	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14107	Professional Elective 1A 3D Composition Print Making Typography	2	-	2	2	100	40	30/60	100/200

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

1. 3D Composition: This course will explore paper as a medium of exploration. Paper sculpture with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects. Observation and understanding of Natural objects form, simplifying it and transforming into three dimensions focusing on observation, shape, modelling and relative proportion.

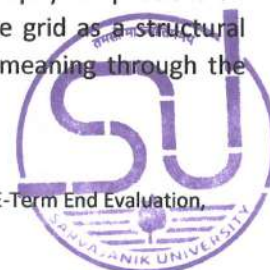
2. Print Making

Printmaking elective is designed to amplify a student's artistic interests and understanding of the process, and to support the development of a personal artistic vision. This elective spans both traditional and contemporary techniques including fluid art, etching, relief, lithography, monotype, screen, book arts, photo-processes, and digital printmaking. In this elective, visual representation would be emphasized, and all exercises focus on formal visual issues and resolving visual ideas. Through a coordinated sequence of exercises, students will synthesize their conceptual and technical skills with various mediums and study the application of various printmaking techniques.

3. Typography

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.

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 series of exercises in two- and three-dimensional media.

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



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	I		Effective From June 2022
Course Code	BFVA18108	Course Name	Transdisciplinary Open Elective 1B

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA18108	Transdisciplinary Open Elective 1B	2	-	2	2	100	100	--	100/200

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

Note:

- Refer Annexure for the Transdisciplinary Open Electives to be offered by institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT. A comprehensive List of the electives will be available on Sarvajanik University Website.



FOUNDATION YEAR (Semester-II)

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	II		Effective From
Course Code	BFVA13201	Course Name	Drawing II (Understanding human anatomy and complex structures in nature)
			B. Visual Arts.
			1.0
			June 2022

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13201	Drawing II (Understanding human anatomy and complex structures in nature)	7	-	7	7	350	140	105/210	350/700

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

Emphasis

In this course further advanced drawing techniques are taught. Course will provide more scope for perspective studies. Course will reveal the importance of Human figure study through anatomy and also dynamic poses.

Course Outcome

At the end of the course the student will be able to
 (a) Visualize their drawings using principles of perspective
 (b) Execute object study and use various shading techniques
 (c) Draw Human anatomy, Dynamic poses.

Content

- Perspective Drawing. Principles of perspectives, one point two point and three point perspective. Perspective as applied to objects, furniture, interior and exteriors of the buildings etc
- To study Objects from surroundings, to study the form, surface
- Introduction of light and shadow on objects and an assessment and representation of the impact of light on simple forms and objects - change in mood, surface quality, density, drama, and impact.
- Drawing from Nature: outdoor study of plants and trees.
- To study Human form, anatomy, weight, balance, Rhythm and proportion and perspective applied to figures.
- Anatomy study human forms of different gender and age
- To study dynamic poses of figures, figures in action and in movement.

References:

CIE- Continuous Internal Evaluation, SE- Summative Evaluation (Jury/Viva/Theory Exam), TEE-Term End Evaluation, UE- University Exams (Jury/Viva/Theory Exam)



Sr. No.	
1	Perard, Victor, Anatomy and Drawing, 2004
2	McDaniel, Richard, The Drawing Book: Materials and Techniques for Today's Artists, 1995
3	Albala, Mitchell, Landscape Painting: Essential Concepts and Techniques for Plein Air, 2009 4. Dynamic Figure Drawing, Burne Hogarth
4	Perspective Drawing Handbook By Joseph D'Amelio



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	II		Effective From June 2022
Course Code	BFVA13202	Course Name	Composition II (Understanding of color)

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13202	Composition II (Understanding of color)	7	-	7	7	350	140	105/210	350/700

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

Emphasis

Course introduces the students' practical way of applying colours on two dimensional surfaces using appropriate medium and the aesthetical evaluation of the colour scheme. It also introduces practical application of the color theories, focusing on the interaction and relativity of color and various principles of art that will teach them compositional analysis.

Course Outcome

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

- Understand the practical aspects of colour, its nature, different mediums of colors and application techniques.
- Demonstrate considerable skills in colour mixing, blending and application
- Demonstrate simple Colour designs and compositions, value of colours in a given composition.
- Develop a working color vocabulary through a series of projects illustrating the seven color contrasts.
- Demonstrate various Principles of art
- Understand compositional analysis of art pieces.

Content

- Practical understanding of mixing color, handling paint and artist materials.
- To study the seven Color contrasts (Hue, Light / Dark, Cold. Warm, Complementary Contrast, Simultaneous Contrast, Saturation, Extension). To study Subtractive and additive colours.
- To create colour compositions using different colour schemes like; Color Harmony / colour balance complementary, warm, cool etc.
- Spatial Effects of Color - (Gouache, Watercolors, pastels)
- Colors and special topics (color & nature, psychology, symbolism, expression)
- Color Basics (Physics of light, additive color relationships, pigment colors)
- The Color Spliere - three dimensional color model
- To learn how to utilize and apply color to your art making practice in a coherent, interesting and insightful manner
- Explore principles of art.
- Compositional analysis of painting studying other artist projects.



References:

Sr. No.	
1	Albers, Joseph, Interaction of Color, Yale Press.
2	Wong, Wucius, Principles of Color Design
3	PANTONE: The 20th Century in Color. Leatrice Eiseman and Keith Recker



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	II		Effective From
Course Code	BFVA12203	Course Name	Early civilization-II, Ancient Indian art-II, Fundamentals of Visual Arts-II

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12203	Early civilization-II, Ancient Indian art-II, Fundamentals of Visual Arts-II	6	6	-	6	300	120	90/180	300/600

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

Emphasis

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. Course briefs the characteristic features of Art, design and culture practiced during the specified period. Course also explains in detail, about the materials used and the Architecture designs and motives, Art panels etc. The course will help develop understanding of visual and tactile contact and experience of objects, human figure, environment, perception, manipulation and its interpretation. A focus will also be on the printmaking process and basic principles of visual communication.

Course Outcome

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

- Develop knowledge about the Life and cultures of the people during civilizations.
- Understand and interpret the literature, Art, Architecture, and other artistic practices of the periods taught.
- Understand the Art and philosophy of the period.
- To perceive, manipulate and interpret Sculptures, its materials and processes.
- Basic principles of visual communication and their application
- Understand the basics of various Printmaking processes.

Content

EARLY CIVILIZATIONS

- Aegean Civilization Create, Mycenaean Architecture and Minoan Frescos
- Greek Period: Art-Literature Philosophy Religion theatre Architecture-sculpture ,Painting, Archaic classical-Hellenistic periods, Vase painting.
- Roman Period: Architecture of Rome Engineering skill-mosaics and Mural Painting of Pompeii War columns.

ANCIENT INDIAN ART



- Development of the Buddhist Sculpture. Image of Buddha. Mathura Sculpture - Kushan period. Gandhara Sculpture Kushana period
- Iconography: Vaisnavism , Saivism ,Matrikas, Jainism, Buddhism.
- Rock- cut Sculpture & Architecture (Buddhist, Jain, Brahmanical) at Western and Eastern India at Bhaja, Karla , Bedsa, Nasik, Ajanta, Udaigiri ets.
- 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 sculpture.

FUNDAMENTALS OF VISUAL ART

- Visual and tactile contact with and experience of objects human figure , environment, perception, manipulation and interpretation of these in sculpture.
- Characteristics of space- volume,dimensions,geometric space perceptual space, conceptual space,space volume as medium of experience and expression in sculpture
- Comparative analysis of sculpture , sculpture materials and processes.
- Basic principles of visual communication and their application ,various media of visual communication.
- Printmaking processes and how their characteristics show in the prints.

References:

Sr. No.	
1	Understanding Early Civilizations: A Comparative Study Bruce G. Trigger,Cambridge University Press, 05-May-2003
2	Early Civilizations: Ancient Egypt in Context Bruce G. Trigger,American University in Cairo Press, 1993
3	Visual Culture – Richard Howells and Joaquim Negreiros
4	Visual Culture - Chris Jenks
5	Visual Culture – Edited by Jessica Evans and Stuart Hall

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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	II		Effective From June 2022
Course Code	BFVA10204	Course Name	Humanities: Society & Culture II

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10204	Humanities: Society & Culture II	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The emphasis is on approaching the built environment and space differentiation as critical features located in a broad social and cultural context. It stresses the cultural & political context from which settlement & structure arise. The emphasis is on challenging preconceptions, developing visual intelligence and learning to read architecture as a shared cultural expression that registers and transcends time & space as all created structures embody a culture's complex aspiration within material creation. The course will provide introduction to Architectural typologies and terminologies.

Course Outcome

At the end of the course students will be able to

- To compare eras and regions of primary human settlements in order to define enduring issues.
- To understand how communities, places, spatial relationships create historic change.
- To describe the influence of social organisation, cultural perception & natural environment on societies and civilization.
- To trace the development and dispersal of religion in the Indian sub-continent with special reference to Buddhism.

Content

Understanding of factors influencing society, culture and resultant architecture; River valley civilizations of Nile & Indus with emphasis on Structures; Mesopotamian society and its creative articulation in architecture. Inception and dispersal of Buddhism; Early Buddhist, Cave & Rock cut architecture in India; Characteristics of Chinese architecture with reference to religion society natural environment & belief system: study of types like temples, palaces, houses & cities of China.

The course will be divided between understanding of historical narrative and history of architecture not chronologically but depending on topics. It is necessary and justified to add sufficient flexibility to include or exclude sub topics but the benefit of the learner is always the nucleus to the process The content introduces learners to a broad yet detailed interdisciplinary approach towards analysis of selected historical structures/spaces and typologies in terms of form, functions, plans, hierarchy of spaces, building elements, building materials, construction technologies, ornamentation in the context of cultural, political and socio economic factors. With reference to civilizations and cultures, material culture and non-material culture i.e. political

narrative, geography, climatic conditions, local resources, social stratification, religion and religious belief systems, architectural systems, urban planning, cities, visual arts, philosophy and dominant thought will be covered in adequate detail.

References:

Sr. No.	
1	Jia, Lanpo, 1980. Early Man in China. Foreign Languages Press, Beijing
2	Kostof, Spiro, 1995. A History of Architecture: Settings and Rituals. Oxford University Press, New York
3	Kubba, Shamil, 1987. Mesopotamian Architecture and Town Planning. B.A.R., Oxford
4	Mitra, Debala, 1980. Ajanta. Archaeological Survey of India, New Delhi
5	Oates, Joan, 1979. Babylon Ancient People and Places . Thames &Hudson, London
6	Possehl, Gregory, 1993. Harappan Civilization: A recent perspective. American Institute of Indian Studies, Columbia
7	Sarkar, H., 1966. Studies in Early Buddhist Architecture in India, Munshiram Manoharlal, Mumbai
8	Steinhardt, Nancy Shatzman, 2002. Chinese Architecture. Yale Univ. Press, New Haven CT
9	Thapar, Romila, 2002. Early India : From the Origins to AD1300. University of California Press, Berkeley
10	Trachtenberg, Marvin, 2002. Architecture, From Prehistory to Postmodernity. Abrams, New York



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Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	II		Effective From
Course Code	BFVA10205	Course Name	Liberal Studies & Life Skills II

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10205	Liberal Studies & Life Skills II	2	2	-	2	100	100	-	100/200

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

1. Sociology

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

2. Psychology

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.

3. Voluntary Actions

Volunteering is an essential part of preparing students to "take responsibility as open minded, principled citizens in a global community." While performing such voluntary actions/ services, students have the opportunity to see first-hand just how much their work can have an impact on the world. Students can opt for volunteer services locally at food shelves, animal shelters, in old age homes, differently abled children schools and even at orphanages. They get to interact with people who have vastly different backgrounds, and learn patience and empathy as they develop a global perspective. It will help them to become sensitive to less privileged sections of community.

4. Environmental Awareness

Environmental awareness provides important opportunities for students to become engaged in



real world issues that transcend classroom walls. They can see the relevance of their classroom studies to the complex environmental issues confronting our planet and they can acquire the skills they'll need to be creative problem solvers and powerful advocates.

Environmental awareness is a process that allows individuals to explore environmental issues, engage in problem solving, and take action to improve the environment. As a result, individuals develop a deeper understanding of environmental issues and have the skills to make informed and responsible decisions.

Note: Four modules of 04 weeks each will be offered for life skill course.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	II		Effective From June 2022
Course Code	BFVA16206	Course Name	Communication Skills II (English II, Hindi II)

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16206	Communication Skills II (English II, Hindi II)	2	2	-	2	100	40	30/60	100/200

Note: Continuous Internal 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:

- 1) Distinguish among various levels of organisational communication and communication barriers while developing an understanding of the communication process.
- 2) Stimulate critical thinking by developing lucid writing skills
- 3) Identify reasons for perceptual errors and overcome the same
- 4) Demonstrate improved interpersonal skills by identifying and developing a repertoire of strategies for improved communication effectiveness and demonstrate strategies in oral and written contexts.
- 5) Demonstrate positive group communication exchanges
- 6) Apply appropriate communication skills across settings, purposes, and audiences
- 7) Set personal growth targets and meet them using projection techniques
- 8) Build positive self-esteem
- 9) Inculcate qualities of a good team member as well as function as a team leader
- 10) Negotiate complexities of professional and familial environment through improved Interpersonal relationships.

Content

The course focuses on both verbal & non-verbal communication skills and personality development through interactive exercises and experience based learning.

Modules 1

Description



Self- Exploration- Reflecting on interests, values, skills, and personality traits, as well as key experiences.

Self-Exploration & Interpersonal Relationships

Confidence Building & Credibility

Assertiveness and Self Confidence Training-Master techniques to overcome nervousness and speak with confidence

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

Form of interpersonal Relationships-Building Trust and Credibility

Modules 2

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

Modules 3

Active Listening Training

Inter Cultural 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.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	I		Version 1.0
Semester	II		Effective From June 2022
Course Code	BFVA14207	Course Name	Professional Elective 2 A

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14207	Professional Elective 2 A	2	-	2	2	100	40	30/60	100/200

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

1 Print Making

Printmaking elective is designed to amplify a student's artistic interests and understanding of the process, and to support the development of a personal artistic vision. This elective spans both traditional and contemporary techniques including fluid art, etching, relief, lithography, monotype, screen, book arts, photo-processes, and digital printmaking. In this elective, visual representation would be emphasized, and all exercises focus on formal visual issues and resolving visual ideas. Through a coordinated sequence of exercises, students will synthesize their conceptual and technical skills with various mediums and study the application of various printmaking techniques.

2 Clay Modelling: This course focuses on clay as a medium for creating sculptures. Both relief and round sculptures will be created. Relief composition from everyday life using perspective and basic elements of relief. Round Composition, Drawings, maquette and Compositions based on personal experiences of everyday life. Round Composition based on study of human figure, animal or bird and making of a composition from the environment.

3 Caricature: This course will focus on the core concepts of caricature. The course will include exploring various ideas as thumbnails, then develop it more with larger rough sketches, resolving the exaggeration, likeness and anatomy. Reilly Abstraction, Final Shaded Drawing, Caricaturing the Body, Memory Sketching, Caricature of a Caricature (do a caricature of your own caricature), Opposition Sketching, Spirit Animal (Often when one makes caricature of a subject, their features remind one of an animal, object or something else), Digital Paint Sketching and Studying the Masters, all these steps would be covered in this elective.

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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	II		Effective From
Course Code	BVFA18208	Course Name	Transdisciplinary Open Elective 2B

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BVFA18208	Transdisciplinary Open Elective 2B	2	-	2	2	100	100	-	100/200

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

Note:

- Refer Annexure for the Transdisciplinary Open Electives to be offered by institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT. A comprehensive List of the electives will be available on Sarvajanik University Website.



MODULES:

1. Painting
2. Sculpture
3. Applied Arts

Art Studios for all the three modules will have specified syllabus while the Art theory/Professional Skill Enhancement/Professional Electives/ Transdisciplinary Electives for all the three modules will be common.



PAINTING



BVA II Semester III

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	III		Effective From
Course Code	BFVA13301	Course Name	Drawing III

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13301	Drawing III	7	-	7	7	350	140	105/210	350/700

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

Emphasis

First part of this course is focused on Head study, partial study of faces using real / plaster models. Perspective study of head from 360 degree angle and the parts of the face. Second part of the Course is focused on Full figure study, partial study of the body, 360 degree angle perspective study of the model posing in different postures. Emphasis is given on the process of drawing, study and experimentation of the medium.

Course Outcome

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

- Draw a portrait from a live model.
- Capable of using colour mediums like water colours, Acrylics and oil colours
- Capable of using different techniques.
- Capturing the mood of the seated model and transfer it in their painting
- Perfectly draw and paint in unusual angles and perspectives.

Content

- Study of Objects, Nature, human head and full figure.
- Creative drawing based on class exercises.
- Sketching as preparation.
- Emphasis is given on the process of drawing, study and experimentation of the medium.

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	III		Effective From
Course Code	BFVA13302	Course Name	Composition III

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13302	Composition III	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>Course offers technical guidance in painting such as colours and mixing and effects of painting, application and differentiating art material for creative purposes. Course also provides knowledge in visualization of simple creative thoughts basically from the experiences from life. Encourages experimentation in representation and medium.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>a) Understand the technical aspects of painting and executing their ideas.</p> <p>(b) Demonstrate confidence in experimentation in painting techniques</p> <p>(c) Execute independently any painting on different themes of their choices.</p>
<p>Content</p> <ul style="list-style-type: none"> • Studies of objects and object groups in space • Study of human figures and animal forms. • This course encourages students to systematically experiment and exercise different painting mediums and techniques according to their interest and what they wanted to achieve. • Students guided by the mentor to take up individual research in different stages before formulating their ideas and final execution. • This will include series of drawings, writing, photographic references and any other reference of interest to the student.

References:

Sr. No.	
1	The Encyclopedia of Oil Painting Techniques. by Jeremy Galton
2	Atmospheric Water Colours by Jean Haines
3	Artists daily guide to using photo reference



BVA-II Semester IV

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA13401	Course Name	Drawing IV (Action anatomy)

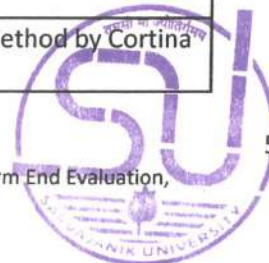
Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13401	Drawing IV (Action anatomy)	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This is a continuation of the Practical Course from the previous Semester. Here students study the dynamic human figures. Course will allow students to apply both Drawing and Painting techniques as explorations to render their works. Course also allow to use the new media like photography and video to explore the dynamic aspects of the human body.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Execute the dynamic qualities of the Human body and how to reflect this in their drawing and painting</p> <p>(b) Demonstrate their acquired skills in different mediums.</p> <p>(c) Understand the aesthetics of Human body as a dynamic form encompassing Rhythm and harmony.</p>
<p>Content</p> <ul style="list-style-type: none"> • Study off objects, nature, animals and human figures. • To practice the quality of line through drawing the human figure in dynamic pose • Creative drawing • Introduction to a variety of drawing medias

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
			B. Visual Arts. (Painting)
Year	II		Version
			1.0
Semester	IV		Effective From
			June 2022
Course Code	BFVA13402	Course Name	Composition-IV

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13402	Composition IV	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This is a practical Course and there are inputs about the creative process, thinking, engaging the mind etc. The course allows students to learn and experiment with different artistic mediums. In this course students are exposed to different elements of senses such as sound, Light, Colour, Space etc. The mentor will take students through different stages of image making and technology involved in painting</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Understand different aspects of creative engagement like Visual thinking visual narratives, Visual language</p> <p>(b) Learn by practicing different painting techniques</p> <p>(c) Use different mediums effectively</p> <p>(d) Express their ideas, concepts successfully.</p>
<p>Content</p> <ul style="list-style-type: none"> ● Compositional analysis ● Exercises in the use of color and tonal-textural values exploration. ● Independent composition ● Analysis of various kinds of space in tradition

References:

Sr. No.	
1	Oil Painting Techniques and Materials By Harold Speed
2	Painting Techniques & Faux Finishes By Marina Niven
3	Acrylic Painting Techniques by Stephen Quiller
4	Oriental Watercolor Techniques: For Contemporary Painting By Frederick Wong
5	The Science of Paintings edited by W.Stanley Jr. Taft, James W. Mayer, P.I. Kuntholm

BVA III SEM V

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BFVA13501	Course Name	Drawing V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13501	Drawing V	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This is a continuation of the Practical Course from the previous Semester. Here the course allows the students to study the structure 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 are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

Course Outcome

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

- Demonstrate their practical skills in drawing and painting.
- 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

Content

- Study of the structure of the human body and its articulation.
- Exploring figure-ground relationships and multiple approaches to space.
- To practice the drawing of figure with more fluency and perfection
- To experiment with approach of drawing
- To study figure drawing of different styles from Indian miniature and fresco paintings.
- To learn to compose more than one figure in composition
- To experiment with colour applications and the mediums.

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BFVA13502	Course Name	Composition V

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13502	Composition V	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This is a continuation of the practical works from the previous semester. Here the course allows the students to do further experimentations in the subject / thematic concerns and the choices of the mediums. Students do more research in the direction of composition and materials. The students are suggested to discuss with the mentor for individual guidance.

Course Outcome

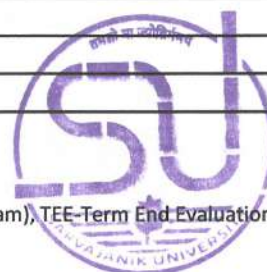
- At the end of the course the student will be able to
- Explain the subject or theme of their painting
 - Identify the problems and apply the solutions in their paintings
 - Demonstrate their skills in composition
 - Express their ideas successfully by employing suitable techniques

Content

- To continue the previous practice with more complexity
- To experiment with compositional ideas and techniques
- To experiment with scale and space format of the painting
- To experiment with colour and textural applications
- To work with contrast themes for the purpose learning
- Creating composition from drawings.

References:

Sr. No.	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team
4	Mastering Oil Painting by Walter Foster Creative Team
5	Creative Thinking For Dummies By David Cox



BVA III SEM VI

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	VI		Effective From
Course Code	BFVA13601	Course Name	Drawing VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13601	Drawing VI	7	-	7	7	350	140	105/2 10	350/700

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

Emphasis

In this course students are allowed to continue their figurative studies both in drawing and variety of painting mediums. Lot of experimentation of representation of figure forms both in traditional and non-traditional style is allowed. Usage of Photography as a potential resource from outside the studio is encouraged. Experiments in application of line, colour space etc are focused. Students are also allowed to do research from the Traditional Indian paintings and murals apart from their own photographic images to study the academic figurative styles and expressions of the themes.

Course Outcome

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

- Research in Figure form representation and to demonstrate their practical skills in drawing and painting human figures.
- Gain expertise in the application photographic techniques in figure drawings
- Adopt and experiment with the painting styles from different sources like miniatures outside the Academic style.
- Interpret their own ideas and individualistic methods of painting figures

Content

- To practice drawing of figures with more fluency and perfection.
- To experiment with representational approach of drawing figures
- To study figure drawing of different styles from Indian miniature and fresco paintings.
- To learn to compose more than one figure in composition
- To experiment with colour applications and the mediums.
- Exploring tradition of drawing in a variety of media
- Non-traditional techniques of image making
- Creative as well as design aspect of drawing with emphasis on attributes of a chosen medium
- Drawing as a medium of personal expression.



References:

Sr. No.	
1	Figure Drawing for Dummies by Kensuke Okabayashi
2	Complete Life Drawing Course by Diana Constance
3	Drawing figures Ray Smith
4	Figures and Faces by Hugh Laidman
5	Art of Drawing People by Debra Kauffman Yaun, Will
6	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Painting)
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA13602	Course Name	Composition VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13602	Composition VI	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This practical Course allows the students to further research in their themes and concepts. Course here encourages students to look for the vital resources and ideas for painting from their living environment. Course also will have a projection of different artists' work and encourages group and individual critics among the students. This course also emphasizes the grammar and Visual vocabulary being developed by the students through their art works and drawings. Course introduces methods and the process of working with images and developing the images with multiple meanings.

Course Outcome

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

- Develop a deep awareness of artists working with different media and context
- Demonstrate the visual research methods, understanding the visual language through their consistent art practice
- Understand the studio disciplines and the wide range of materials used in creating the art works and advance level of techniques.

Content

- To learn studio disciplines, materials and storage.
- To develop visual research methods required to address individual expressions to understand problems and solutions
- To learn about the variety of techniques to suit individual needs and to use tools and other devices
- To learn to use digital knowledge, internet photography etc as resources
- To discuss and to get awareness about the visual language by contemporary artists, techniques through projections and group discussions etc.
- To learn to work with images and to develop visual vocabulary and meaning associated with them

References:

Sr. No.	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore

2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team
4	Mastering Oil Painting by Walter Foster Creative Team
5	CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION. These articles were all written over a period of years between 1968 and 2010 on scraps of paper ..
6	Creative Thinking For Dummies By David Cox



BVA IV SEM VII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VII		Effective From
Course Code	BFVA13701	Course Name	Drawing VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13701	Drawing VII	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This is a practical course in painting in the formulation stage. Here 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.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Learn and understand from their previous works.</p> <p>(b) Develop individual visual vocabulary to formulate the ideas and thoughts for painting.</p> <p>(c) Understand their Individual strengths and priorities in painting, thematic concerns and techniques</p>
<p>Content</p> <ul style="list-style-type: none"> 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

References:

Sr. No.	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team
4	Mastering Oil Painting by Walter Foster Creative Team
5	The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha
6	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VII		Effective From
Course Code	BFVA13702	Course Name	Composition VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13702	Composition VII	7	-	7	7	350	140	105/210	350/700

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

Emphasis
In this course students are undertaking 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 (a) Undertake research works in the field of visual Art (b) Understand their interest and will develop their own style of work (c) Thorough knowledge of various art styles.
Content
<ul style="list-style-type: none"> Case studies of previous visual research by art students and artists Framing the field of research Collection of Data, Visual / Text/ Audio / Video Data review Final outcome of the art style of their choice with their own individual inputs

References:

Sr. No.	
1	Art-based Research By Shaum McNiff
2	The SAGE Handbook of Visual Research Methods editing by Eric Margolis, Luc Pauwels



BVA IV SEM VIII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA13801	Course Name	Drawing VIII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13801	Drawing VIII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

In this course different types of portfolios and the characteristic features are discussed. Examples from different artists and designers portfolios are presented and discussed. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be done at the student's exhibition. This course encourages students to interact with professional artists apart from their mentor faculties.

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 drawing as an independent vehicle of creative expression.
- Preparation for Degree show.
- Learning about presentation of work.

References:

Sr. No.	
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

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA13802	Course Name	COMPOSITION-VIII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13802	COMPOSITION-VIII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course is a practical course and will provide a solid space to formulate the work from the previous semesters. Course will highlight the Individual needs and requirements both in terms of Concepts and ideas and also skills and techniques to consolidate the self-reflection in individual student's works. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be done at the student's exhibition. This course encourages students to interact with professional artists apart from their mentor faculties.

Course Outcome

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

- Demonstrate confidence and considerable skills in reflecting their ideas and thoughts in their paintings
- Learn to be critical, analytical and judgmental in their thoughts and can express their thoughts appropriately in their paintings.
- Do independent research, study and can resolve the Technical and Aesthetical problems in their works.

Content

- To learn to review their previous years' works.
- To develop visual research methods required to address individual expressions
- To learn about the variety of techniques to suit individual needs and priorities
- To learn to use digital knowledge, internet photography etc as resources
- To work with images and to develop visual vocabulary and meaning associated with them
- To 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.

References:

Sr. No.	



1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team
4	Mastering Oil Painting by Walter Foster Creative Team
5	The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha
6	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton



SCULPTURE



BVA II SEM III

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	II		Version 1.0
Semester	III		Effective From June 2022
Course Code	BFVA13301	Course Name	Drawing III

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13301	Drawing III	7	-	7	7	350	140	105/210	350/700

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

Emphasis

Exploration of the nature of three dimensional forms, 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 a refinement in a student's development in practical / technical aspects.

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 (male/female)
- Build up armature for clay modelling
- Understand the structure and proportions, waste mould and casting.

Content

- Life study of human figures male /female in ½ sizes in clay and drawing showing anatomical structure.
- Life study: 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.

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	II		Version 1.0
Semester	III		Effective From June 2022
Course Code	BFVA13302	Course Name	Composition III

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13302	Composition III	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>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 the students to the potter's wheel, along with glazing techniques. They will also be taught the slab work, plaster piece mould and process of firing.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to:</p> <ol style="list-style-type: none"> 1) Use clay as an artistic material. 2) Use potter's wheel efficiently 3) Understand the application glazing technique 4) Create moulds 5) Though understanding of firing technique.
<p>Content</p> <p>Composition</p> <ol style="list-style-type: none"> 1. Relief composition from everyday life using perspective and basic elements of relief. 2. Round Composition: drawings, maquettes and Composition based on personal experiences of everyday life. 3. Round Composition: based on study of human figure, animal or bird and making of a composition from the environment. <p>Pottery and ceramic</p> <ol style="list-style-type: none"> 1.Slab work 2. Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel. 3.Slab work mural 12"x15" 4.Glazing Theory ,Earthenware Glaze (low Temperature) 5.Plaster Piece Mould 6. Wheel work Garden pot/Soup Set/Jug/Juice Set. 7. Biscuit Firing: Experience of loading ceramic furnaces and firing. 8.Preparing Different Clay Bodies stoneware 9.Slip Casting and Slab Casting from plaster mould 10.Tile making: various textures and decoration 11.Theory in clay Types of clay ,clay body making and study of various types of ceramics



References:

Sr. No.	
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.



BVA II SEM IV

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	II		Version 1.0
Semester	IV		Effective From June 2022
Course Code	BFVA13401	Course Name	Drawing IV

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13401	Drawing IV	7	-	7	7	350	140	105/210	350/700

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

Emphasis

The course of this semester will focus on understanding the human figure and exploring the study of the same in 3D material. A thorough knowledge of the various body parts with a deep understanding of the muscles and skeletal system. There would be an attempt to understand animal anatomy as well.

Course Outcome

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

- Understand the basic human anatomy
- Create framework for human body
- Understand the details of various body parts
- Understand the animal anatomy
- Create 3d models of both human and animal forms

Content

- Life study of human figures male /female in ½ sizes in clay and drawing showing anatomical structure.
- Life study: 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.

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA13402	Course Name	Composition-IV

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13402	Composition IV	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>The course will focus on basics of composition in both relief and round. The student will get a detailed knowledge of pottery and ceramics basics like slab making, potter's wheel, glazing and other important aspects of this field.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <ol style="list-style-type: none"> Create art pieces out of clay Use clay in all the possible dimensions Independently use potter's wheel Use furnace for baking Explore glazing technique Explore different types of casting techniques Understand the basic difference in developing structure for round and relief sculptures
<p>Content</p> <ol style="list-style-type: none"> Relief composition from everyday life using perspective and basic elements of relief. Round Composition: drawings, maquettes and Composition based on personal experiences of everyday life. Round Composition: based on study of human figure, animal or bird and making of a composition from the environment. <p>Pottery and ceramic</p> <ol style="list-style-type: none"> Slab work Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel. Slab work mural 12"x15" Glazing Theory ,Earthenware Glaze (low Temperature) Plaster Piece Mould Wheel work Garden pot/Soup Set/Jug/Juice Set. Biscuit Firing: Experience of loading ceramic furnace and firing. Preparing Different Clay Bodies stone ware 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



References:

Sr. No.	
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



BVA III Sem V

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	III		Version 1.0
Semester	V		Effective From June 2022
Course Code	BFVA13501	Course Name	Drawing V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13501	Drawing V	7	-	7	7	350	140	105/210	350/700

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

Emphasis

The course of this semester will focus on understanding the human figure, its dynamics and exploring the study of the same in 3D material. A thorough knowledge of the various body parts with a deep understanding of the movements of muscles and skeletal system and a focussed 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 dynamic anatomy
- Create framework for human body
- Understand the details and movements of various body parts
- Understand the details of head
- Do life study of both male and females in half-life size.
- Make model in clay
- Understand how to make moulds and hollow casts.

Content

- Head Study, emphasis on character of live model, Quick Sketches, finished drawings, making of clay model, making mould and hollow cast in plaster of paris.
- Life Study of male/female ½ life size: with focus on muscle and skeletal structure, posture, balance and proportion of the model. Marking in clay and Piece Mould

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	III		Version 1.0
Semester	V		Effective From June 2022
Course Code	BFVA13502	Course Name	Composition V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13502	Composition V	7	-	7	7	350	140	105/210	350/700

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

Emphasis

The course will focus on basics of composition in both relief and round. The student will be introduced to other materials and techniques important in sculpting.

Course Outcome

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

- Create round as well as relief art pieces independently
- Understand the characteristic of materials like metal, stone and wood
- Understand various tools and techniques related to materials like metal, stone and wood.
- Use various techniques for interesting sculptural outcomes

Content

1. Round and relief Composition with emphasis on study of human figure, animal or bird and the surrounding environment.

The students will be exploring various techniques:

a) METAL CASTING

- Metal casting by lost wax process
- Piece Mould and Mortar mould Making
- Casting of work done directly in Wax
- Mould making with core and without core-direct work with plaster.
- Channel Making etc.
- Direct and Indirect method of metal pouring.
- Finishing, polishing and Patina.
- Method and Materials.

b) WOOD CARVING

- Introduction to various types of wood and its characteristics.
- Various methods of carving
- Techniques of joining wood
- Techniques of Joining wood
- Introduction to different characteristics of wood and various methods of sculpting wood (cutting, chopping, carving, burning etc.) Introduction to methods of assembling wood pieces.
- Tools and technique-use and handling of wood carving tools(Round and flat tools, power tools and machines)



c) STONE CARVING

1. Introduction to different types of Stone and various methods of sculpting Stone (cutting, carving, grinding, polishing, etc.)
2. Tools and techniques- Use and handling of Stone carving tools (Pointed and Flat chisels and pneumatic and other power tools)
3. Tempering and maintenance of carving tools.

References:

Sr. No.	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Clay Modelling for Beginners-An Essential Guide to Getting Started in the Art of Sculpting Clay ,By Jeanie Hirsch , 2015, Create Space Independent Publishing Platform
4	Direct Wood Sculpture-Techniques, Innovation, Creativity By Milt Liebson, 2001, Schiffer Pub.
5	Creating Welded Sculpture (Dover Art Instruction) , 2003 by Nathan Cabot Hale, Dover Publications Inc
6	Creative Thinking For Dummies By David Cox
7	Direct Metal Sculpture: Creative Techniques and Appreciation (2000)by Dona Z. Meilach



BVA III SEM VI

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	VI		Effective From
Course Code	BFVA13601	Course Name	Drawing VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13601	Drawing VI	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>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 experimentations.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Thoroughly understand the basic human anatomy and initiate experimentation.</p> <p>(b) Understand the details of various body parts and distorting the same.</p> <p>(c) Capturing expressions and emotions</p>
<p>Content</p> <p>1. Head 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.</p> <p>2. Life Study of male/female ½ life size: with focus on muscle and skeletal structure, posture, balance and proportion of the model. Making in clay and Piece Mould.</p> <p>Main focus of this studio will be Experimentation.</p>

References:

Sr. No.	
1	The Essential Guide to Mold Making & Slip Casting (A Lark Ceramics Book) (2007) by Andrew Martin (Author)
2	Head Study: Simplifying the Human Head (2015) by Tushar Moleshwari
3	Modelling and Sculpting the Human Figure (Dover Art Instruction) by Edouard Lanteri (1985)
4	Modeling The Ecorche Human Figure in Clay: A Sculptor's Guide to Anatomy by Netra Bahadur Khattri (2018)



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA13602	Course Name	Composition VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13602	Composition VI	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This practical Course allows the students to further research in their themes and concepts. Course here encourages students to look for the vital resources and ideas for Sculpture from their living environment. Course also will have a projection of different artists' work and encourages group and individual critics among the students. This course also emphasizes the grammar and Visual vocabulary being developed by the students through their art works and drawings. Course introduces methods and the process of working with mix media. The students will be initiated to develop their individual styles.

Course Outcome

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

- Develop a deep awareness of artists working with different media and context
- Demonstrate the visual research methods, understanding the visual language through their consistent art practice
- Understand the studio disciplines and the wide range of materials used in creating the art works and advance level of techniques.

Content

Round Composition or relief composition exploring mix media and exploring various contents and themes. They have to research various practices in the field and explore their own interest leading to development of their individual style. The composition will be exploring human, animal and other surrounding objects. Students can also explore any one of the various techniques suitable to their individual style:

- 1)Metal Casting
- 2)Wood Carving
- 3) Stone Carving

References:

Sr. No.	
	Sculpture Casting; Mold Techniques and Materials, Metals, Plastics, Concrete, (Crown's



1	arts and crafts series) by Dennis Kowal (1972)
2	Bangladesh metal casting: Five techniques by Matthew S Friedman (2001)
3	Shaping Stone: The Art of Carving Soapstone: Volume 1 by Stephen C Norton (2011)
4	The Book of Wood Carving (Dover Woodworking) by Charles Marshall Sayers (1978)



BVA IV SEM VII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	IV		Version 1.0
Semester	VII		Effective From June 2022
Course Code	BFVA13701	Course Name	Drawing VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13701	Drawing VII	7	-	7	7	350	140	105/210	350/700

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

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 experimentations.

Course Outcome

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

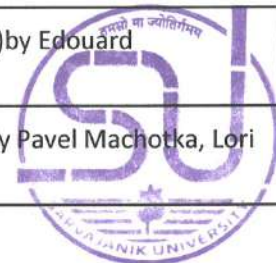
- Thoroughly understand the basic human anatomy and initiate experimentation.
- Understand the details of various body parts and distorting the same.
- Capturing expressions and emotions

Content

1, Head 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.
2. Life Study of male/female ½ life size : 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.

References:

Sr. No.	
1	Artist's Guide to the Anatomy of the Human Head: Defining Structure and Capturing Emotions by 3dtotal Publishing (2017)
2	Modelling and Sculpting the Human Figure (Dover Art Instruction) by Edouard Lanteri (1985)
3	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Sculpture)
Year	IV		Version 1.0
Semester	VII		Effective From June 2022
Course Code	BFVA13702	Course Name	Composition VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13702	Composition VII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

In this course students are undertaking 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

- 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.

Content

- Case studies of previous visual research by art students and artists
- Framing the field of research
- Collection of Data, Visual / Text/ Audio / Video
- Data review
- Final outcome of the art style of their choice with their own individual inputs
- Round Composition or relief composition exploring mix media and exploring various contents and themes. They have to research various practices in the field and explore their own interest leading to development of their individual style. The composition will be exploring human, animal and other surrounding objects. Students can also explore any one of the various techniques suitable to their individual style: Metal Casting, Stone carving.

References:

CIE- Continuous Internal Evaluation, SE- Summative Evaluation (Jury/Viva/Theory Exam), TEE-Term End Evaluation, UE- University Exams (Jury/Viva/Theory Exam)



Sr. No.	
1	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Principles of Metal Casting (2017) by Richard Heine (Author), Carl Loper (Author), Philip Rosenthal (Author)
3	Carving Wood and Stone: An Illustrated Guide by Arnold Prince (1981)



BVA IV SEM VIII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA13801	Course Name	Drawing VIII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13801	Drawing VIII	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>In this course different types of portfolios and the characteristic features are discussed. Examples of different Sculptures and installations are presented and discussed. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be exhibited at the final exhibition. This course encourages students to interact with professional artists apart from their mentor faculties.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Learn and execute the designing of their portfolio.</p> <p>(b) Demonstrate their technical and conceptual skills in developing the portfolio</p> <p>(c) Understand the maintenance of their portfolios.</p> <p>(d) Learn and execute portfolios for different purpose</p>
<p>Content</p> <ul style="list-style-type: none"> Intensive experiment in various sculpting mediums as an independent vehicle of creative expression. Preparation for Degree show. Learning about presentation of work.

References:

Sr. No.	
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

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Sculpture)
Year	IV	Version	1.0
Semester	VIII	Effective From	June 2022
Course Code	BFVA13802	Course Name	COMPOSITION-VIII

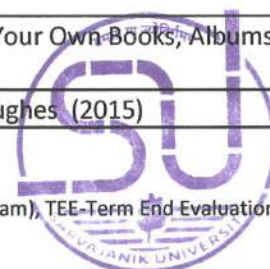
Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13802	COMPOSITION-VIII	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This course is a practical course and will provide a solid space to formulate the work from the previous semesters. Course will highlight the Individual needs and requirements both in terms of Concepts and ideas and also skills and techniques to consolidate the self reflection in individual student's works. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be done at the student's exhibition. This course encourages students to interact with professional artists apart from their mentor faculties.</p>
<p>Course Outcome</p> <p>At the end of the course the student will be able to</p> <p>(a) Demonstrate confidence and considerable skills in reflecting their ideas and thoughts in their works</p> <p>(b) Learn to be critical, analytical and judgmental in their thoughts and can express their thoughts appropriately in their works.</p> <p>(c) Do independent research, study and can resolve the Technical and Aesthetical problems in their works.</p>
<p>Content</p> <ul style="list-style-type: none"> ● To learn to review their previous years' works. ● To develop visual research methods required to address individual expressions ● To learn about the variety of techniques to suit individual needs and priorities ● To learn to use digital knowledge, internet photography etc as resources ● To work with images and to develop visual vocabulary and meaning associated with them ● To formulate ideas and concepts for their works ● Making finished works with focus on personal expression and defending it. ● Preparations for Degree show. ● Learning about presentation of work.

References:

Sr. No.	
1	Creating Digital Photobooks: How to Design and Self-publish Your Own Books, Albums and Exhibition Catalogues by Tim Daly (2008)
2	Exhibition Design Second Edition: An Introduction by Philip Hughes (2015)



APPLIED ARTS



BVA II SEM III

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied Arts)
Year	II	Version	1.0
Semester	III	Effective From	June 2022
Course Code	BFVA13301	Course Name	Drawing III

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13301	Drawing III	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This course covers basic drawing skills required for Design students. Introduces conceptual sketches, Presentation drawings. Course also introduces the step by step process of Technical Drawing and the Visualization methods, Illustrations and designs required in different print and publishing media.</p>
<p>Course Outcome</p> <p>After completing the Course students will be able to:</p> <ul style="list-style-type: none"> • Visualize the design concepts in their chosen area • Understand the visual elements and use them appropriately in their design • Demonstrate strong visual skills • Analyse their own visual concepts and others better.
<p>Content</p> <ul style="list-style-type: none"> • To introduce the basic geometry and the guiding principles • To study Line styles and types such as; visible/ hidden/center/ cutting/ plane/ section/phantom • To introduce different types of projections such as Multiple views and projections Orthographic projection /Auxiliary projection /Isometric projection /Oblique projection • To study Perspective /Section Views /Scale /Showing dimensions /Sizes of drawings • Continuation of basic drawing course with emphasis on composition & conceptual exercises, human head studies, animal studies, architectural studies etc. Black & white and Colour Media. • Project based on illustration.(Select a single subject and make a compilation of various illustration methods for it)

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied Arts)
Year	II	Version	1.0
Semester	III	Effective From	June 2022
Course Code	BFVA13302	Course Name	Composition III

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13302	Composition III	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This Course aims to provide knowledge in various communications prevailing in life and the role of Graphic Design in communication. Course provides introduction to Visual Communication in various contexts and explores the design strategy. Introduces Graphic Design for contemporary communication processes. Students work on simple assignments culminating in a project.

Course Outcome

After completing this course students will be able to:

- Define and interpret visual communication through Design.
- Achieve design solutions in a given context and problem
- Use simple visual elements in communication successfully.
- Understand and analyse designs as applied in different context

Content

GRAPHIC DESIGN 1

- INTRODUCTION TO GRAPHIC DESIGN Surveys visual communication from earliest forms to visualized conceptions of the present. Emphasizes links between society and development of Graphic Design, research and exercise based on form and text.
- Deals with conceptual and execution skills of the designer, with emphasis placed on formal system and principles in solving graphic design problems.(Exercises such as book-cover design)
- 1.Four stages of simplifications.(Realistic to simplest)
2. Creation of Symbol or Logo with specific objective.
+ve,-ve aspect of letter, formation of new letterform using the aspects of +ve+ve &-ve ve spaces.
3. Identity with Visiting Card design.
- 4 .Letter Head design.
5. Envelope design.
6. Sticker design with a social purpose.
7. Invitation Card designing.
8. Conceptual exercises to enhance creativity & observation.



References:

Sr. No	
1	Graphic Design as Communication by Malcolm Barnard / Routledge
2	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Son



BVA II SEM IV

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied Arts)
Year	II	Version	1.0
Semester	IV	Effective From	June 2022
Course Code	BFVA13401	Course Name	Drawing IV

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13401	Drawing IV	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course is a continuation of the previous Drawing course with emphasis on Complex visualization process. Conceptualization exercises, study of Human, animal and other living forms in line, colours and mass. Study of architecture, Design, motives, pattern study etc

Course Outcome

After completing this course students will be able to;

- Visualize complex ideas
- Draw and colour human and other living forms
- Design and render Architectural forms, Patterns organic and abstract.

Content

- Continuation of basic drawing course with emphasis on composition & conceptual exercises, human head studies, animal studies, architectural studies etc. Black & white and Colour Media.
- Project based on illustration.(Select a single subject and make a compilation of various illustration methods for it)
- Study of Design motifs, Patterns
- To practice, Line drawings, Colour sketches.

References:

Sr. No.	
1	Force: Dynamic Life Drawing for Animators, Second Edition - Paperback (2006) by Mike Mattesi
2	Ways of Seeing, John Berger, Penguin ISBN-10: 0140135154, ISBN-13: 978-0140135152
3	About Looking, John Berger, Vintage, ISBN-10: 0679736557, ISBN-13: 978-0679736554
4	Sense of Sight, John Berger, Vintage, ISBN-10: 0679737227, ISBN-13: 978-0679737223
5	The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to

	Sound Cartoons to 3DAnimation, Three Rivers Press; ISBN-10: 0517886022
6	The Illusion of Life: Disney Animation, Ollie Johnston and Frank Thomas, Publisher: Disney Editions; ISBN-10: 0786860707
7	Gray's Anatomy - Descriptive and Surgical. Drawings by H V Carter, Publisher: Parragon 1995 ASIN: B0018DNF7I



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied Arts)
Year	II	Version	1.0
Semester	IV	Effective From	June 2022
Course Code	BFVA13402	Course Name	Composition-IV

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13402	Composition IV	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course will introduce the ideas for designing the Visual Symbols and logos and other brand or public welfare design initiatives. Course will also discuss various aspects of the design process, conceptualization and visualization of the design. Students will get the opportunity to research and explore the Social, corporate and other cultural initiatives through dialog, interaction to arrive at their design concepts.

Course Outcome

After completing this course students will be able to;

- Understand the importance of the symbols and signs and visual elements and use them effectively in their design concepts
- Interact with people from social, cultural and corporate backgrounds to derive what people are looking for and their visual literacy level.
- Explore and experiment with representational designs and abstract designs to achieve their concepts
- Students will be effectively interact with their clients and communicate their ideas

Content

GRAPHIC DESIGN 2

- Creation for a pure symbol for a given product, service brand or a public welfare initiative.
- Creation of logo symbol culmination of logotype and symbol into one integrated design for a given product/service brand or public welfare initiative.
- PRESS LAYOUT DESIGNING:
 - Study of Alignments (Left, Center, Right, Justified)
 - Rearrangement of Layout (Collage and contour drawings)
 - Layout of elements in grayscale.
 - Subjective press Layout.
- POSTER DESIGNING: To design poster and other layout designs for the themes such as , environmental, social issues. Commercial aspects of posters : Poster as publicity materials for promoting different commercial and state activities
 - Poster for Public Welfare like saving water, electricity etc.



2. Poster for Public Services like Postal Services, Railways, Bus Services.

3. Poster for Service Industry like Travel & Tours, LIC etc.

4. Poster for Service Industry like Shopping Malls, Paints etc.

Photography : The required techniques of photography to be explored according to the requirement for the semester.

References:

Sr. No.	
1	Graphic Design as Communication by Malcolm Barnard / Routledge
2	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons

Note: Training at the end of 4th Semester only for APPLIED ARTS students. It's mandatory to have practical training of 2 weeks at any Printing Unit/Reproduction House/Production studio during the Mid-term or Summer Vacation. Students have to procure the training certificate and submit the same in order to be promoted to the 5th Semester



BVA III SEM V

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Applied arts)
Year	III		Version 1.0
Semester	V		Effective From June 2022
Course Code	BFVA13501	Course Name	Drawing V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13501	Drawing V	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis</p> <p>This course introduces basic principles of illustration, method, media and composition. Course will introduce different guidelines for context based illustrations. Provides ample references from the history and contemporary illustration styles. Introduces different methods for illustration for print and publishing, web based digital illustrations, educational, corporate, Science and technical illustrations etc.</p>
<p>Course Outcome</p> <p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> • Understand and execute illustrations in various mediums • Create illustrations for print media • Create illustration for Web based digital media • Create illustrations for educational, corporate, Science and industrial purpose • Create technical illustrations
<p>Content</p> <ul style="list-style-type: none"> • Figure drawing and construction, stressing line and form. Study of anatomy as the basis for understanding the human figure. Black & White media. • Basic elements and principles of illustration • Illustration in different mediums • Illustrations in line, Black and white, colour • Developing individual style of illustration • illustrations for educational, corporate, Science and industrial purpose • Technical illustrations (Advertising illustration, Outdoor Media, Publication illustration). • Conceptual illustrative exercises.

References:

Sr. No.	
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



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Applied arts)
Year	III		Version 1.0
Semester	V		Effective From June 2022
Course Code	BFVA13502	Course Name	Composition V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13502	Composition V	7	-	7	7	350	140	105/210	350/700

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

Emphasis

In this course Students will learn Graphic design aiming at printing media as the final output. This course will brief how to visually communicate and prepare work for printed reproduction of catalogues, brochures, book jackets, advertisements, Newspapers and Magazines. Course will focus on Visual problem solving, application of Art and Design principles and print production standards. Use of Illustrations and Photography in layout designs, image manipulation in digital medium as required for design.

Course Outcome

After completing the course students will be able to:

- Know the Graphic Design in relation to print media
- Use the principles of Design
- Understand the types of Graphics required in print media
- Execute Graphics design for of catalogues, brochures, book jackets, advertisements, Newspapers and Magazines

Content

a. PRESS ADVERTISEMENT LAYOUT (black & white and color) Redesigning contemporary newspaper advertisements. Emphasis is given to relationship of typography, photography, and illustration.

b. ADVERTISING AND PROMOTION Principles and methods of advertising and promotion, designing promotional materials.

Serigraphy: Students will be given exposure to the technique of Serigraphy. It is also known as screen printing or silkscreen. The word serigraph can be used interchangeably with silkscreen but is often preferred by fine artist to differentiate their work from mass-produced silkscreen items like t-shirts, posters, and coffee mugs. Using paper stencil as resist and make prints. Work on screen with touché, use glue as stencil and print. Areas which do not print are blocked in each of the stencil screens. A sheet of high quality, archival paper is first inserted under the screen and special paint poured along the edge of frame. Introductory techniques of b & w and colour printing, Fundamental of line & half tone printing. Advance techniques of colour printing.



References:

Sr. No.	
1	Fundamentals of Graphic Design by Gavin Ambrose, Paul Harris, AVA Publishing
2	Graphic Design Solutions by Robin Landa Cengage Learning



BVA III SEM VI

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Applied Art))
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA13601	Course Name	Drawing VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13601	Drawing VI	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course will in brief discuss how to use digital medium in Place of traditional illustration or combining traditional and digital medium to achieve speed, quality and suitable for various purposes. This course will be based on the principles and design concept learnt in the previous semesters. This course examines the use of the computer as a medium and an additional tool for the illustrator. Students will explore a variety of digital techniques and working methods as well as review the historical development and current directions of digital illustration. Other topics will include topics like proper file setup and preparing files for clients, saving and organizing your digital work , preparing digital images for web use and gallery exhibits.

Course Outcome

On completion of the course students will be able to;

- Understand the digital environment, work efficiency, backup and storage, File formats and file transfer etc.
- Do Image research, usage, manipulations
- Create illustrations based on the fundamentals and principles taught.
- Printing issues

Content

- Figure drawing and construction, stressing line and form. Study of anatomy as the basis for understanding the human figure. COLOUR Media.
- Character development for illustration.(characters for story books, animation film etc.)
- Introduction to the digital environment, equipment and software
 - computer and application setup
 - personalizing the workspace • work efficiency
 - backup and storage
 - file formats and file transfer
 - vector vs. bitmap
 - image research, usage, and copyright
 - working between applications, importing, exporting, placing
 - color space, color mode, calibration
 - input issues (tablet, scanner, camera)
 - Printing issues.
 - experimentation and discovery, incorporating traditional imagery



- optimizing images for web use.

REPRODUCTION PROCESS:

Explain the history of printing to the current methods in use. It is necessary for every student learn about the theoretical aspects and to be familiar with the general knowledge of the following printing processes. Students would be able to make comparison of the different processes from the economic and suitability point of view. Image transfer from RGB to CMYK. Litho-Offset printing. Deals with the application of reproduction techniques, screens, Line conversions, and imaging systems to surface printing. Introduction to major printing processes technicalities related to artwork preparations.

References:

Sr. No.	
1	Digital Painting Techniques, Volume 1 by Taylor & Francis, 2009
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, 2009,

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied arts)
Year	III	Version	1.0
Semester	VI	Effective From	June 2022
Course Code	BFVA13602	Course Name	Composition VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13602	Composition VI	7	-	7	7	350	140	105/210	350/700

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

<p>Emphasis This course will be aiming at developing deep awareness of the students towards Advertising and Packaging Design along with a thorough understanding of Typography.</p>
<p>Course Outcome At the end of the course the student will be able to (a) Develop a deep awareness of artists working with different media and context (b) Demonstrate the visual research methods, understanding the visual language through their consistent art practice (c) Understand the studio disciplines and the wide range of materials used in creating the art works and advance level of techniques. (d) Create advertisement concepts and designs for various institutional needs (e) Create advertisement concepts and designs for various services (f) Create advertisement concepts and designs for social welfares and causes (g) Create advertisement concepts and designs for various consumer durable goods.</p>
<p>Content a. Advertising Design 1. Advance Layout design for advertising 2. Advertisement for non-commercial services like educational institutions, hospital, consumer court etc. copy based design. 3. Advertisements for consumer goods like personal hygiene or cosmetic or health products. Pictorial based advertisement. 4. Magazine advertisements for commercial services like hotels, travel agency, hospitality etc. 5. Advertisement for consumer goods like food products or health care products. 6. Advertisement for public welfare like pollution (air/water/sound), save forest, energy conservation and any other issues related to environmental, traffic rules etc. 7. Advertisement for consumer durables b. INTRODUCTION TO PACKAGING DESIGN Introduces package design including the use of various media, typography, and colour analysis. Workshop course includes preparation of package comprehensives and field trips c. GRAPHIC DESIGN FOR PACKAGING Application of graphic design to packaging design problems. Various types of packaging, printing</p>

and fabrication methods, regulatory guidelines, and the use of computers are included.

Packaging design objectives of the practical:

1. Identify the various elements which are included in label design.
2. Understand the terminology used in packaging design.
3. Understand the processes involved in packaging.
4. Explore materials used in packaging design.
5. Understand the economical and physical limitations of a package.
6. Experiment with box construction.
7. Understand suitability of the package design for the target audience.

TYPOGRAPHY 3

1. Introduction of type measurements, Point systems, Pica, Ems, Ddot, Cicero and Metric System.
2. Copy fitting, counting of character, setting of copy in type, area calculation of manuscript and type written copy.
3. Double spread Lay-out and typographical measurement making.

Project work (portfolio development)

Further developments of the portfolio, resumes preparation, and career exploration for professional placement.

References:

Sr. No.	
1	Citizen Designer: Perspectives on Design Responsibility by Steven Heller, Véronique Vienne /Allworth Press
2	Advertising by Design: Generating and Designing Creative Ideas Across Media by Robin Landa / John Wiley & Sons
3	The Design Manual by David Whitbread / UNSW Press

Note: Training at the end of 6th Semester only for APPLIED ARTS students. It's mandatory to have professional training of 6 weeks at any Advertising agency/ Design studio during the Summer Vacation. Students have to procure the training certificate and submit the same in order to be promoted to the 7th Semester.

BVA IV SEM VII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Applied art)
Year	IV		Version 1.0
Semester	VII		Effective From June 2022
Course Code	BFVA13701	Course Name	Drawing VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13701	Drawing VII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course will in brief discuss how to use digital medium in Place of traditional illustration or combining traditional and digital medium to achieve speed, quality and suitable for various purposes. This course will be based on the principles and design concept learnt in the previous semesters. This course examines the use of the computer as a medium and an additional tool for the illustrator. Students will explore a variety of digital techniques and working methods as well as review the historical development and current directions of digital illustration. Other topics will include topics like proper file setup and preparing files for clients, saving and organizing your digital work , preparing digital images for web use and gallery exhibits

Course Outcome

On completion of the course students will be able to;

- Understand the digital environment, work efficiency, backup and storage, File formats and file transfer etc.
- Do Image research, usage, manipulations
- Create illustrations based on the fundamentals and principles taught.
- Printing issues

Content

Foundational Drawing skill in making life studies of Human And animals, action poses and expressions. Outdoor sketching. Advertising illustration indoor & outdoor media.

TYPOGRAPHY

Foundational drawing skill in making life studies of human and animal, action possess and expressions. Outdoor sketches. Advertising illustration indoor & outdoor Media.

ADVANCE TYPOGRAPHY 1

The solution of advanced typographical problems that address typographic origins, forms, and communications. The course involves computerized typesetting as a type source.

b. ADVANCE TYPOGRAPHY 2

Comprehensive study of typographic applications and principles of text, grids, ligatures, and letterform.

References:

Sr. No.	



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	Human Computer Interaction , A. Dix, J. Finlay, G.D Abowd and R. Beale, 3rd Ed., Pearson Education Ltd., 2004.
4	The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts. (Applied art)
Year	IV		Version 1.0
Semester	VII		Effective From June 2022
Course Code	BFVA13702	Course Name	Composition VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13702	Composition VII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This Course provides opportunity to students to develop a project based on Corporate Identity. Students will do research on visual communication on the subject through references, field visits, Interaction with Industry people. Students will come out with creative concepts, ideas and sketches as the initial stage of the research. More focus will be given on consistency of the visual format, in the Logo design, and its use in all corporate communications. Advance level of the research project focus on to develop a research methodology. To analyse the data and develop a design criteria to produce the individual project synopsis. This involves strategizing Campaign design and development. This Course introduces basic concepts in Interaction Design. Interaction Models – issues in man machine interface, ergonomic considerations, dialog.

Course Outcome

After completing this course students will be able to

- Apply knowledge learnt in this course in designing the interactive model of different devices.
- Apply the knowledge in designing the web page, standard operating key boards for example Mobile phone, ATM machine etc.
- Evolve simple, user friendly Minimalistic design ideas for application.

Content

ADVERTISING DESIGN (Research project 1)

a. CORPORATE IDENTITY

Students develop a corporate identity. Stress is on consistency of visual format in the design of a logo, and its application to stationery and various forms of corporate communications.

b. SENIOR DESIGN PROJECT RESEARCH

Stresses the research methodology related to the design process. Students collect and analyse data, and develop design criteria to produce an individual projects abstract.(Campaign Design and development)

c. Web interface design for same subject of corporate identity.

References:

Sr. No.	
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	Human Computer Interaction , A. Dix, J. Finlay, G.D Abowd and R. Beale, 3rd Ed., Pearson Education Ltd., 2004.
4	The Essential Guide to User Interface Design of Interaction Design, W.O. Galitz, John Wiley & Sons, 2002.



BVA IV SEM VIII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		B. Visual Arts. (Applied Art)
Semester	VIII		Version
Course Code	BFVA13801	Course Name	1.0
			Effective From
			June 2022
			Drawing VIII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13801	Drawing VIII	7	-	7	7	350	140	105/210	350/700

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

Emphasis

The emphasis of the project on individually planned design research projects that involve considerations of Advertising Campaign for public welfare for any socially relevant issue. 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.

Course Outcome

After completing this course students will be able to ;

- Apply knowledge learnt in this course in designing various magazines, story books, etc
- Create storyboards for various design related projects.
- Create illustrations
- Understand the basics in creating an aesthetic design

Content

Illustration for various media such as MAGAZINE COVER PAGE, CHARACTER DEVELOPMENT, CHILDREN STORY BOOKS, NEWS PAPER STORYBOARD , EDITORIAL ILLUSTRATION keeping in mind perspective, light and shade, techniques and effects, outdoor sketches. Fashion illustration, Sense of costumes, Colour sense, Study of drapery, proportions, aesthetic, and presentation.

References:

Sr. No.	
1	Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
2	Visual Communication: More Than Meets the Eye By G. Harry Jamieson / Intellect, Books, 2007
3	. Bauhaus, 1919- 1933 by Magdalena Droste / Taschen, 2002

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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts. (Applied Art)
Year	IV	Version	1.0
Semester	VIII	Effective From	June 2022
Course Code	BFVA13802	Course Name	COMPOSITION-VIII Advertising Design-Research project-II

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA13802	COMPOSITION-VIII Advertising Design-Research project-II	7	-	7	7	350	140	105/210	350/700

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

Emphasis

This course will brief on the importance of the portfolio, and different types of portfolio and methodology in systematically developing individual Project portfolios. Also, the course briefs about portfolio's for different purposes. 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 an external jury.

Course Outcome

After completing this course students will be able to :

- Create their systematic individual project portfolios
- Design advertising campaigns
- understand the difference between hoardings and posters

Content

a. SENIOR DESIGN PROJECT II

Stresses on the research methodology related to the design process of Advertising campaign for public welfare for any relevant current issue.

b.TV ADVERTISING CONCEPTS(STORY BOARD)

c. Poster/Hoarding (Outdoor media)

- Understanding the type of poster required for a specific purpose.
- Understanding the difference between poster and Hoarding design
- Identify the elements that should be incorporated into various types of posters and hoardings.
- Explore various new methods of designing hoardings.

References:

Sr. No.	



1	Visual Communication: Images with Messages by Paul Martin Lester / Thomson Wadsworth, 2006
2	Visual Communication: More Than Meets the Eye By G. Harry Jamieson / Intellect Books, 2007
3	Bauhaus,1919- 1933 by Magdalena Droste / Taschen, 2002



COMMON THEORY/SKILLBASED/ PROFESSIONAL/ TRANSDISCIPLINARY ELECTIVES FOR PAINTING, SCULPTURE, APPLIED ARTS



BVA II SEM III

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	III		Effective From
Course Code	BFVA12303	Course Name	Early Christian Art Art of China & Japan-I, Ancient Indian Art-III, Fundamental of Visual Arts-III Theory of Graphic design 1

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12303	Early Christian Art, Art of China , Japan-I Ancient Indian Art-III Psychology-I Theory of Graphic design 1	6	6	-	6	300	120	90/180	300/600

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

** Only for Applied Art Students

Emphasis

In the first part Course introduces the art practices and the philosophy of Early Christian Art , Architecture and Design. The course will discuss different artistic styles and mediums practiced. The Course also focuses on Far Eastern Art of China and Japan and Indian Art of the Medieval phase. Along with this the course will touch the basics of psychology in context with art.

Course Outcome

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

- Understand and analyse the characteristic features of Christian, Far Eastern and Indian Art.
- Acquire knowledge of Architecture, Artifacts and art of the various periods and their inter relations.
- Capable of psychological analysis and planning of art work.
- Capable of writing their observations and reviews of their and others art works

Content**1. EARLY CHRISTIAN ART**

- Historic background-** Shift of capital to Byzantium, religious split early coins sculptures and manuscripts
- Architecture-** Basic plans of Basilicas.



- **Mosaic work-** in the Basilicas-study of the visual language and religious and political connotations
- **Manuscripts and small votive objects-**narrative ,textual, quality, introduction of volumn codex, and visual format, understanding of perspective.
- **Later structures-** Hagia Sophia improved architectural elements, mosaics.
- **Second Golden Age-**late 9th to 11th c. variation in the architectural elements, dominance of regional elements.
- **Byzantine painting and votive objects-**Encaustic
- **Early Medieval art**
- **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
- **Architecture-** Palace Chapel of Charlemagne
- **Ottonian Art**
- **Romanesque Art**
- **Architecture-**c.1050-1200-Western Europe with regional variation, increase in structural solidity.

2 ART OF CHINA JAPAN PART 1

CHINA

- Time line chronology of dynastic rule in china
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art ,architecture and sculpture
- Origin of art in china,decorative arts in ancient chine from shang,chou and han dynasty - from Neolithic to modern time porcelain, ceramic and bronze wares/vassals
- Techniques of bronze casting significance of bronze vessels in minor arts in china
- Buddhist art in china and the trading links with outside world thought silk router from Tang to Yuan dynasty painting in palaces and monastery - Dun Huang caves
- Philosophical thoughts in China-Lao Tzu-Taoism,Confucianism and its influence on art culture of China
- Origin and development of figurative painting under Confucianism based on well known masters
- Taoism and the development of landscape painting in China from sung to Ming and Shing dynasties
- Comparison between the attitudes towards nature in Chinese and western traditions

3 ANCIENT INDIAN ART PART 3

- 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

4 PSYCHOLOGY- I



1. Definition Of Psychology, Branches of Psychology , Methods of Psychology.
2. Emotion
3. Motivation
4. Learning
5. Memory

5 Theory of Graphic design 1 (Only for Applied Art Students)

- a) Introduction: What is communication? Its evaluation. 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.
- b) Gestures and sign languages, Mudra
- c) Pictures cave paintings
- d) Objects Artifacts iconography.
- e) Signs and symbols.
- f) Script evolution

References:

Sr. No.	
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	A history of Far Eastern art by Sherman E. Lee
5	One Thousand Years of Japanese Art (650-1650) by Sherman E. Lee, Michael R
6	Creative Thinking For Dummies By David Cox



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS	Programme	B. Visual Arts.
Year	II	Version	1.0
Semester	III	Effective From	June 2022
Course Code	BFVA10304	Course Name	Humanities: Society & Culture III

Course Code	Course Name	Credits	Lecture	S/W/L	Total	CE	University Exam		Total
							SE	TEE	
BFVA10305	Society & Culture III	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The emphasis is on gaining knowledge of development of visual art forms as a complex dialogue between cultural aspirations of the period, forms of the past, styles, technology, & society. The course also examines religion as a major force in the manifestation of culture in Europe, Asia & India. The course covers comprehensively historical and cultural developments in Japan and China.

Course Outcome :

At the end of the course students will be able to

To identify key events which express / define change over the time period c500 – c1500 in Europe.

To analyse cause & effect relationships and multiple causation in historical events.

To trace the development & dispersal of Christianity.

To identify important features & characteristics of Christian church architecture, manifestation in material cultures in the early and late medieval periods.

To trace the development of early Hindu temple form.

To trace the major historical developments in Japan and China

Content

Key political, economic, social & cultural concepts & activities of medieval period in Europe; Christianity as a determinative aspect in architecture, visual arts & society of medieval period; Overview of Christian architecture and arts of Europe during early Christian, Byzantine, Romanesque & Gothic periods. Inception & development of Hindu temple form with respect to planning principles & design elements, development of regional styles, manifestations and ornamentation thereof.

References:

1	Ching, Francis, 1943. A Global History of Architecture. John Wiley & Sons, New Jersey
2	Erland-Brandenburg, Alain, 1995. Cathedrals and Castles: Building in the Middle Ages. Abrams, New York
3	Grover, Satish, 2003. Buddhist and Hindu Architecture in India. CBS Publishers, New Delhi

4	Jordan, William Chester, 2002. Europe in the High Middle Ages. Penguin, New Delhi
5	Kramrisch, Stella, 1976. The Hindu Temple. Motilal Banarassidas Publishers, New Delhi
6	Overy, Richard, 2009. Complete History of the World. HarperCollins Publishers, London
7	Pirenne, Henri, 2014. Economic and Social History of Medieval Europe. Ingram short title



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	III		Effective From
Course Code	BFVA10305	Course Name	Liberal Studies & Life Skills III History of Arts Traditional Indian Arts Art Appreciation Film Appreciation

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10305	Liberal Studies & Life Skills III History of Arts Traditional Indian Art Art Appreciation Film Appreciation	2	2	-	2	100	100	-	100/200

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

1. History of Arts

History of Art means the visual arts which may be defined as any activity or product made by humans in a visual form for aesthetical or communicative purposes, expressing ideas, emotions or, in general, a worldview. This elective course emphasizes a deep conceptual understanding of art historical concepts. Students will develop the essential skills of visual and contextual analysis. By examining works of art from diverse cultures and the relationships among these works, students develop an understanding of global artistic traditions. This elective would cover.

- Understanding of the basic terms, facts, and concepts in art history
- Comprehension of the progress of art as fluid development of a series of styles and trends that overlap and react to each other as well as to historical events
- Recognition of the basic concepts inherent in each style, and the outstanding examples of each.

2. Traditional Indian Arts

Indian folk artistry is uniquely recognized all over the world not only for

richness of aesthetics but also as indicators of age-old habitual belief. Different religions, sects and beliefs have co-existed throughout Indian traditional life. The rural society's needs for art and craft objects are supplied by the local artists and craftsmen which are mainly of three types viz ritualistic, utilitarian and individualistic.

There are many kinds of ritualistic traditional art like Patachitra, Pichvai, Alpana, Kolam etc. Decorative wood carving, embroidery, basket work, earthen ware etc. are among the typical utilitarian folk art. These are made by rural artists without any formal training, and most of these designs are repeated generation after generation. After studying this elective, the learners will be able to:

- Describe the background and region of Traditional Arts of India.
- Identify the different regional traditional arts forms of India.
- Explain the medium, techniques and styles of these traditional arts.
- State the designs and motifs used in folk art.

3. Art Appreciation

The purpose of Introduction to Art appreciation is to provide students with an understanding of the diverse ways in which cultures construct and represent their realities. Through thematic examination of both historical and contemporary art, students will acquire formal analysis skills to describe works of art and techniques of art production. Further building upon formal analysis, students will critically interpret and contextualize visual art forms.

Through this course, students would learn how to understand art by analysing it from several points of view. Subjects and symbolism, historic and cultural context (the "what" of a work), materials and techniques, elements and design principles (the "how" of a work), all come into play. Considering the "whys" behind works of art, however, may further enrich their appreciation of art.

4. Film Appreciation

This course would provide an introduction to the narrative and stylistic techniques used in filmmaking in order to more fully understand how meaning is constructed, conveyed, and interpreted in film. In a participatory interactive format, students would critically explore thought-provoking films and the creative approaches behind them, actively engaging with each work and developing their informed perspective through sessions, facilitated discussion, readings, movie screening and activities, and online blogs. Students will also explore areas and aspects of film criticism like genre studies, mythic structures and some of landmark modern and postmodern examples of world cinema.

Note: Four modules of 04 weeks each will be offered for life skill course



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	III		Effective From
Course Code	BFVA16306	Course Name	Photography

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIA	University Exam		Total
							SE	TEE	
BFVA16306	Photography	2	2	-	2	100	40	30/60	100/200

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

The course intends to make the students to observe 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. Different parts of SLR Camera-Creative mode and basic modes in SLR camera-Basic 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. Basic knowledge of different Image capturing formats-RAW, TIFF, JPEG and Storage Devices- SD card CF card, etc will also be given along with knowledge of different camera accessories. Overall the students will improve their picture taking skills by taking photographs and techniques required to understand and operate the camera.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	III		Effective From
Course Code	BFVA14307	Course Name	Professional elective-3A Assemblage Art Graphic Design Woodcut

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14307	Professional elective-3A Assemblage Art Graphic Design Woodcut	2	-	2	2	100	40	30/60	100/200

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

1. Assemblage art

Assemblage Art made from “throwaways”. Art has been created from cast-off materials since art has been in existence. Certain artists are drawn to making something out of what would generally be considered nothing — taking what most people would view as useless and arranging it in an artistic manner, or placing it with traditional materials or in a particular setting that elevates it from junk to art. Art created in this manner is often referred to as “assemblage” and endless varieties of it exist. This elective aims at exploring different types of art assemblages and along with practical hands on practise resulting in creative outcomes.

2. Graphic Design:

This course will focus on the social communication aspect of art. Press Advertisement Layout (black & white and colour) Redesigning contemporary newspaper advertisements. Emphasis is given to the relationship of typography, photography, and illustration. Advertising and promotion principles and methods of advertising and promotion, designing promotional materials all will be explored in this course.

3. Woodcut: Woodcutting (xylography or woodcut) is a relief printing technique that uses a carved wood block and is the oldest printing technique. This elective about Woodcutting is a complete guide to create woodcuts and will explain the Historical introduction to woodcutting, direct approach to the technique with the use of blocks and original prints, making sketches suitable for the woodcutting technique, block preparation (sanding, smoothing and surface preparation), transferring the sketch to the block, cutting with appropriate tools, block inking techniques, multilayer image production, and hand printing of the finished block.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	I		Version
Semester	II		Effective From
Course Code	BFVA18308	Course Name	Transdisciplinary Open Elective-3B

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lectures	S/ W/ L	Total	CIE	SE	UE	Total
BFVA18308	Transdisciplinary Open Elective-3B	2	-	2	2	100	100	--	100/200

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

Note:

- Refer Annexure for the Transdisciplinary Open Electives to be offered by institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT. A comprehensive List of the electives will be available on Sarvajanik University Website.



BVA II SEM IV

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA12403	Course Name	Western Art: Gothic & Renaissance Art of china Japan Part-II Indian Art- Medieval Part-1 Fundamentals of Visual Arts-IV Theory of Graphic Design II

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lectures	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12403	Western Art:Gothic & Renaissance. Art of china Japan Part-II Indian Art-Medieval Part-1 Fundamentals of Visual Arts-IV Theory of Graphic Design II	6	6	-	6	300	120	90/180	300/600

Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation
 **Only for Applied Art Students

Emphasis

This Course introduces Art, Design and Architecture of the Gothic period in Western Art history. History of Early and Northern Renaissance Art, Design and architecture will be discussed along with different styles of Painting, Artists and their contributions in the respective art periods. Apart from this canons and techniques of Chinese art and basics of Architectural forms will be taught. Detailed study about Japanese art, South East Asian Art and Medieval Indian art will also be a part of this course. A basic understanding of psychology in context with art will also be taught.

Course Outcome

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

- Understand the artistic evolution during the Gothic and Renaissance period.
- Understand the artistic evolution of Chinese, Japanese and Medieval Indian Art.

Distinguish and identify Sculptures and paintings by different artists of this time and their style

and techniques.

(c) Differentiate styles and themes by period and artists.

(d) Critically analyse Artists' art works .

(e) Write on specific artist, Artwork and their importance in timeline.

Content

1 GOTHIC ART & RENAISSANCE ART

The age of Cathedrals- Political background spread of the architecture style-though France to other parts of Europe: Early gothic

High gothic- Functional studies of prominent architectural elements though cross sectional plans, understanding weight bearing mechanism and notion of verticalism.

Flamboyant gothic -

Architecture Regional variation-England, Germany and Italy

English gothic-Influenced French style and Cistercian beliefs-English Late Gothic perpendicular style-ornamentation

German Gothic- impact of Romanesque, High hall church

Italian Gothic-Cistercian influence over French influence, Franciscan Order.

Sculptures and Painting-Figures placed in architectural framework, symmetry and clarity ,in tympanum spaces, pillars, Classical High Gothic.

International style- artists-Clauster Sluter, Mosdes Well Manuscripts-The Prayer Book of Philip IV the Fai, Psalter of St. Louis etc.

Early Renaissance- Beginning of Renaissance. Reason political, social and economic classical ideas. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi. Alberti Architecture. Donatello, Ghiberti, Luca Della Robbia and Early Renaissance Sculpture. Ucello, Piero Della Fracesca, Massaccio perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione. Mature Venetian school, Techiques of Italian Fresco.

Northern Renaissance-Concept of other Renaissance guild systems.Renaissance in Netherlands Robert Campin, Roger Wandier Wyden,Hubert and Jan Van Eyck. Rise of Dutch genre painting. Renaissance art in Germany Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

2 ART OF CHINA JAPAN PART -2

CHINA

- six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetics appreciation
- Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

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 Fujiwara phase till modern times
- Salient features of Japanese painting, sculpture and architecture based on the studies on major landmark

- **SOUTH EAST ASIAN ART**

- Survey of south East Asian art based on the geographical mapping against ethno cultural diversity indo-Chinese sources

3 INDIAN ART-MEDIEVAL PART -1

- Medieval in North Indian Architecture: the development of temple architecture of western India. Parmara, Solamki, Chandola, Kalinga, Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh ,Orissa etc.
- Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakan and Vijayanagar architecture regional variations and idioms.
- Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovation of Akbar, Jahangir and Shah Jahan period.

4 PSYCHOLOGY-II

1. Personality
2. Intelligence
3. Counselling
4. Stress Management
5. Happiness

5 Theory of Graphic Design II (Only for Applied Art Students)

a. Symbols

- 1.About Symbol
- 2.Symbolism in India

b. Outdoor poster albums till neon and electronic moving colour type display messages signs.

c. Basic Principles of Design

1. Principles of Layout (2) Theory of Typography (3) Attitudes & Attributes of G.D.

d. Methods of reproduction

Principles and development of relief, offset, screen, Photogravure printing processes.

e. Newspaper

Brief History

Types of Newspapers

Newspaper as an advertising media.

Use of Newspapers as a means of Visual communication

f. Magazine

Brief History

19th and 20th century magazines.

Magazines as an advertising media.

Use of Magazine as a means of Visual communication.



References:

Sr. No.	
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	Gothic Art and Thought in the Later Medieval Period. Essays in Honor of Willibald Sauerländer Edited by Colum Hourihane
5	A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannaatha
6	Foundations of Indian Aesthetics by Vidyanivas Mishra
7	The Concepts of Rasa (With Special Reference to Abhinavagupta) by S C Panine
8	Indian Philosophy (Volume -1) 2nd Edition 2nd Edition. By S Radhakrishnan
9	Visual Thought: The Depictive Space of Perception edited by Liliana Albertazzi
10	venting Marcel Duchamp by Anne Collins Goodyear, Jam
11	. Human-Built World by Thomas P. Hughes IV.
12	Creative Thinking For Dummies By David Cox

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA10404	Course Name	Humanities: Society & Culture IV

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10404	Humanities: Society & Culture IV	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The emphasis is on historical developments central to the period of European Renaissance, formulation of new typologies in buildings and the decorative arts, artists' response to new materials & technology as well as personal aspiration. It also covers developments in visual arts with respect to changes in regimes of representation and media. The course examines the advent of Islam, growth of Islamic principalities and empires. It emphasizes the impact of Islamic cultures and religion in India due to cultural syncretism. It also covers developments in Deccan and South India. The relation with the imperial ideology will also be examined. This course will look at the political and cultural aspects of some select monuments in medieval history. Going beyond the mere description, an attempt will be made to examine the structures and art within the broader spatial landscapes, attitudes of the communities, narratives associated with their life.

Course Outcome

At the end of the course students will be able to

- To understand social, political & economic factors involved in the production of culture
- To understand the overall chronological & stylistic progression in art and architecture during Renaissance
- To recognize salient features due to changing perception and personal visions of Architects and artists.
- To understand the art world of the period and contribution of outstanding artists.

Content

The Renaissance in Italy with focus on High Renaissance, Baroque, Rococo periods, the society its material and non-material culture ; Islam as a world religion- its basic tenets ; Influence of Islam on world politics and Islamic period of expansion; Survey of sacred, commemorative, secular architecture in the Islamic world with special focus on India during Sultanate period in North India, the Deccan, and South India .

References:

Sr. No.	



1	Burckhardt, Jacob, 2012. The Civilization of the Renaissance in Italy. Benediction Classics, London
2	Collier, Dirk. 2017. The Great Mughals and their India. Hay House. U K
3	Eaton, Richard, 2005. A Social History of the Deccan (A New Cambridge History of India). Cambridge University Press.
4	Grover, Satish, 2002. Islamic Architecture in India.CBS publishers, New Delhi.
5	Juneja, Monica, ed.2001. Architecture in Medieval India: Forms, Contexts and Histories. Permanent Black, New Delhi.
6	Mallgrave, H.F.(ed), Architectural Theory Vol 1: An Anthology from Vitruvius to 1870. Blackwell Publishing, Victoria

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA10405	Course Name	Liberal studies & Life Skills 1.Public Speaking 2.Communication Design 3.Branding & Marketing 4.Creative Writing, Journalism & Mass Communication

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10405	Liberal studies & Life Skills 1.Public Speaking 2.Communication Design 3.Branding & Marketing 4.Creative Writing, Journalism & Mass Communication	2	2	-	2	100	100	-	100/200

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

1. Public Speaking

This course would be an introduction to speech communication which emphasizes on the practical skill of public speaking, including techniques to lessen speaker anxiety, and critical skills to enhance speaker presentations. Its goal is to prepare students for success in typical public speaking situations and to provide them with the basic principles of organization and research needed for effective speeches. This course should cover following aspects of public speaking.

- Plan and prepare speeches that inform, persuade, or fulfil the needs of a special occasion and juries.
- How to outline speeches in a logical and thorough fashion.
- How to outline speeches in a logical and thorough fashion.
- Evaluate speeches based on a variety of verbal and non-verbal criteria;
- Understand and explain the communication process.

2. 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 will touch upon basics of graphic design, advertising, corporate branding, product packaging, publishing, web design. Students will gain basic understanding of communication design across a broad range of media. Students will gain exposure for the communication imperative in a commercial environment and learn how to respond confidently to design problems.

3. Branding and 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.

4. Creative writing, Journalism and Mass communication

This course is 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.
- 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.

Note: Four modules of 04 weeks each will be offered for life skill course.

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	II		Version 1.0
Semester	IV		Effective From June 2022
Course Code	BFVA16406	Course Name	Motion Graphics

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16406	Motion Graphics	2	-	2	2	100	40	30/60	100/200

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

This course will explore the power of graphic design in motion. The challenges and aesthetics of the medium will be studied in practice as well as theory, with an emphasis on effective communication through historically informed composition and editing. In addition to exploring movement, image, montage, abstraction, and visual narrative structure, students will photograph, create graphics and edit/animate their own images with sound design. Students taking the course for a second semester will further develop their technical and conceptual skills with more ambitious motion projects and will experience an increase in one on one time with the professor for focused project direction.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA14407	Course Name	Professional Elective-4A
			1 Lithography
			2 Clay Animation
			3 Creative Calligraphy
			4 Wood Carving

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14407	Professional Elective-4A 1 Lithography 2 Clay Animation 3 Creative Calligraphy 4 Wood Carving	2	-	2	2	100	40	30/60	100/200

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

1 Lithography

This course introduces methods of plate and stone lithography, multiple block layered color relief printing, and monotype used as a developmental tool. It presents print as the expressive means toward exploring visual intent and subject. The intrinsic nature of print involves drawing, creating multiples, opacities and transparencies, varied material substrates, color layering, and sequences and versions. This course is project-based, and projects may bridge media to build a group of related prints. Presentations on the historical and contemporary print and its culture, would help the students to understand the implications of this course.

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 Pottery & Ceramics-II:

(Minimum Requirement: the student must have completed Pottery/Ceramic I elective.) This course combines review and refinement of existing clay forming processes leading to the extension of skill acquisitions. The focus will be on personal design and construction of the clay object, whether functional and/or sculptural in purpose. Further glaze and surface resolutions will be explored and mixed media options will be addressed as the student expands the knowledge of ceramic materials and kiln firing technologies. Thus this advanced course will be exploration of personal aesthetics within the context of the ceramics, while cultivating a better sense of critical self-analysis in the development of one's own personal artwork .

4 Wood Carving

CIE- Continuous Internal Evaluation, SE- Summative Evaluation (Jury/Viva/Theory Exam), TEE-Term End Evaluation, UE- University Exams (Jury/Viva/Theory Exam)



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.



SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	II		Version
Semester	IV		Effective From
Course Code	BFVA18408	Course Name	Transdisciplinary Open Elective-4B

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	SE	UE	Total
BFVA18408	Transdisciplinary Open Elective-4B	2	-	2	2	100	100	--	100/200

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

Note:

- Refer Annexure for the Transdisciplinary Open Electives to be offered by institutes of Sarvajanik University to students of Faculty of Fine Arts, IDPT. A comprehensive List of the electives will be available on Sarvajanik University Website.



BVA III SEM V

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BFVA12503	Course Name	Western Art: Post Renaissance Roccoco Art of Tribal Folk & Popular Art part-1 Indian Painting Part-1 Indian Aesthetics Part-1 Theory of Advertising Design-1

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/ W/ L	Total	CE	University Exam		Total
							SE	TEE	
BFVA12503	Western Art: Post Renaissance Roccoco Art of Tribal Folk & Popular Art part-I Indian Painting Part-I Indian Aesthetics Part-I **Theory of Advertising Design-1	6	6	-	6	300	120	90/180	300/600

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

** Only for Applied Art Students

Emphasis

In this course Post Renaissance Art, Design and architecture are discussed. Different styles of Painting, Artists and their contributions are discussed. In post Renaissance, Artists under high renaissance, Mannerism and artists under Baroque period and their contributions are studied. This course also introduces Roccoco Art of Tribal, folk and popular art of India and Africa. Apart from this the course also introduces Indian painting from different regional schools such as Eastern Indian Manuscripts, Sultanate School of Painting, Deccani School, Mughal School, Rajasthani School and Pahari School. This course also introduces Aesthetics and its scope in Visual Arts. It provides knowledge in Genesis and development. It introduces Indian philosophy and its principles in the context of Indian arts. Students will be able to learn about aesthetic concepts, Natyashasthrs of Barathamuni.

Course Outcome

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

- (a) Understand the artistic evolution during post Renaissance period.
- (b) Sculptures and paintings by different artists of this time and their style and techniques are studied.
- (c) Differentiate styles and themes by artists.
- (d) Critically analyse Artists art works .
- (e) Write on specific artist, Art work and their importance in time line.
- (f) Aware of different periods of Indian Art history and the dynastic rulers and their contribution to the development of Art in India.
- (g) Understand the aesthetics and its importance in Visual arts
- (h) Interpret the principles of Indian Philosophy, Natyashastra of Bharatamuni

Content

1 Western Art - Post Renaissance

- **High Renaissance-** Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's school of Athens and Michelangelo's Sistine Chapel Ceiling.
- **Mannerism-** The shift of concepts and ideals from High Renaissance to Mannerism. Mannerist concept of beauty. Designs, contra posta, Nuditas Virtualis, Figura Serpentinata and Maniera. Titian and the shift from High Renaissance to Mannerism. Early Mannerism of Rossi, Pontorno, Correggio and Cellini. Academia Della Designo. Tintoretto, Veronese, Parmagianano and the Late. Mannerism. El Greco and the transition to Baroque.
- **Baroque-** Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Caravaggio, Rembrandt, Vermeer, George De Latour and the Baroque quality of light. Claude Lorraine and the development of Landscape painting.

2 ROCCOCO ART OF TRIBAL, FOLK AND POPULAR ART PART 1

- Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.
- Relationship between art and religion.
- Role and place of artist in tribal and folk society.

SPECIFIC AREAS: INDIA

- Introduction to tribal/folk India and geographical distribution.
- Descriptive accounts of all kinds of Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal)
- Metal casting traditions (dhokra casting of Bastar)
- Wall painting tradition (Madhuban, Warli, Pitthoro, Gondas)
- Textile painting traditions (Mata ni pachedi, Phads, Puri, patas)
- Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Banarasi etc.)
- Puppetry tradition

Their religious and ritualistic significance.

AFRICA.

- Introduction to prominent tribes, geographical distribution, religious manifestations.
- Nyama
- Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
- Introduction to cults employing sculptures-

- Ancestor cult
- Cult of the dead
- Cult of secret societies and initiation rites

Characteristics forms of sculpture

- Nature spirits
- Ancestor spirits
- Magical statues
- Animal carvings
- Masks

- Areas and Tribes

- Bambara,

Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakong o, Bakuba, Baluba, Basonge, Bapende, Bateke, etc.

- Description and Analysis of art of above tribes.
- Forms and functions
- Masks

3 INDIAN PAINTING PART -1

- Eastern Indian Manuscripts
Sultanate School of Painting
Sikandernama, Humza Namah, Mandu Neemat Namah

- Deccani School of Painting
Bijapur, Golconda, Ahmednagar, Aurangabad

- Mughal painting

- **Sources-**

persian, Indian, European, Historical development of Mughal Paintings

From Babur to Late Mughals, Akbari school, Painters and Major Manuscripts, Akbari

Conventions and The Issue of Imperial Patronage, Imperial-Sub-Imperial and Popular styles, Some Major Scholars and Their Methodological concern

JEHANGIRI SCHOOLS: Eclecticism and shift in Naturalism, Shajahan and His school
Aurangzeb and Later Mughals

- **Rajsthani schools:**

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

Basholi, Guler, Kangra and Sub-Schools

Painter's Geneology and few Significant Painters

B N Goswami Theory of Migration Painters

Mughal Influence and Declining Interest of Patronage by the close of 18th Century in Hills

4 INDIAN AESTHETICS PART 1

- Introduction to Aesthetics and its scope
- Genesis and development of Aesthetic
- Brief introduction to the basic principles of Indian philosophy as related to the arts.
- Evolution of the Aesthetic concepts
- Natayashastra of Bharat Muni.



5 Theory of Advertising Design-1 (Only for Applied Art Students)**A) Introduction to Advertising**

- 1.Village Economy
- 2.Post Industrial Revolution Economy
- 3.Mass Production and Transportation
- 4.Advertising-a part of Marketing
- 5.Direct and Indirect Advertising
- 6.Qualities of Modern Advertising
- 7.Advertising an Art, a Science, a Business, a Profession

B) History of Advertising

- 1.Pre-printing Period
- 2.Early Printing period
- 3.period of Expansion
- 4.Period of Consolidation
- 5.Period of Scientific Developments
6. Period of Business and Social Integration.

C) The Social and Economic Aspects of Advertising

- 1.Advertising business offers Employments
2. Advertising Promotes freedom of the Press.
- 3.Functions of Advertising
- 4.Advertising creates demand and consequently sales
- 5.Advertising reduces selling cost
- 6.advertising creates employment
- 7.Advertising establishes reputation and prestige
- 8.Truth in Advertising
- 9.Advertising tries to raise the Standard of living
- 10 Role of Advertising in Society.

References:

Sr. No.	
1	Art and the aesthetic George Dickie
2	The aesthetic experience Robert Lechner
3	The Politics of Aesthetics Jacques Ranciere
4	Modernity and Its Discontents James L. Marsh, John D. C
5	Indian Art by Partha Mitter
6	Art Of Ancient India by Susan L. Huntington, John
7	Arts of India by Krishna Chaitanya

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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	III		Version 1.0
Semester	V		Effective From June 2022
Course Code	BFVA10504	Course Name	Humanities: Society & Culture V

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10504	Humanities: Society & Culture V	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The emphasis is on gaining knowledge of development of Miniature art form as an artistic dialogue between cultural aspirations of the period, forms of the past, styles, technology, & society. The course also covers comprehensively historical and cultural developments in Deccan.

Course Outcome

At the end of the course students will be able to

- To analyse cause & effect relationships and multiple causation in historical events.
- To trace the development & dispersal of Miniature art.
- To trace the development of Miniature art form.
- To identify important features & characteristics of miniature styles under different schools
- To trace the major historical developments in Deccan

Content

The Mughals-Persian influence and impact on Royal Court:

- Reigns of Babur, Humayun, Akbar's Atelier, Jahangir's Atelier, Shahjahan: Manuscript illustration, Calligraphy, Important aspects of the Mughal ateliers.
- Decline of Arts in Aurangzeb's rule and migration of artisans.
- Factors for the growth of Rajasthani Miniature Schools Local histories of Marwar, Mewar & other states)
- Hindu influences on Miniature schools, contrast with Mughal miniature schools
- Decline of artisanship with growth of Colonial powers
- Factors responsible for decline

Deccan:

- The Bahmani Sultanate, Regional powers of Deccan like Bidar, Golconda, Ahmadgar, Bijapur.
- Factors for the rise of local schools of miniature
- Difference between Mughal & Deccani miniature styles
- Imperial patronage and rise of arts in Kingdom



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Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BFVA16505	Course Name	Video Editing

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16505	Video Editing	2	-	2	2	100	40	30/60	100/200

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

Video Editing is all about making an appealing video by combining different shots into one. Along with that, you can add and remove different sounds to it. Video editing has been a process of re-arrangement and thus making new modifications to the video. It is not about linear video editing but the non-linear or digital editing process. With this subject, students will have an understanding of different videos with hands-on and practical training. Video Editing is all about practice. In the course, students will come across different subjects and concepts. The basics include editing videos, removing and including sound, correcting the colors, managing the picture, bringing continuity in the video, and adding some special effects.



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Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	V		Effective From
Course Code	BFVA14506	Course Name	Professional elective-5A 1.Intaglio Printmaking 2. Film Making 3. Miniature Painting 4. Metal Casting

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14506	Professional elective-5A 1.Intaglio Printmaking 2. Film Making 3. Miniature Painting 4. Metal Casting	2	-	2	2	100	40	30/60	100/200

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

1. Intaglio Printmaking:

This course offers a basic introduction to the intaglio print media both traditional and contemporary – including etching, aquatint, photo-processes, monotype, and alternative techniques. Printmaking encompasses drawing, design, mark making, multiples, sequences, and overlays, using various materials such as metals and plastics. Students master and adapt intaglio techniques as an expressive means, exploring their own imagery. Group and individual critiques; emphasis is on image development and technical knowledge. Projects may span media to build a group of related prints. Presentations on the historical and contemporary print and its culture would make an important part for the understanding of the implication of this elective.

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 Color, Shape, Movement, montage Essentials, Color Correction and Color Grading).

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

4. Metal Casting: This course will explore the art of metal casting by lost wax process. Piece Mould and mother mould making. Wax Application on Mould, Marking sculptures direct wax, wax sheet for metal casting. Mould making, Channel Making, Direct and Indirect method of metal pouring, Finishing, polishing and patina, Techniques and theory of Metal casting



BVA III SEM VI

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA12603	Course Name	19TH Century Art, Tribal Folk & Popular Art-II Indian Painting-II, Indian Aesthetics-II, Theory of ADVTG.Design-2

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12603	19th Century Art Tribal Folk & Popular Art-II Indian Painting-II Indian Aesthetics-II Theory of ADVTG.Design-2	6	6	-	6	300	120	90/180	300/600

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

Emphasis

This course introduces the political background of Neo Classicism and artists of this period. It introduces concepts of Romanticism philosophy and literature. Here it will be briefed about the Ideological position of realism, Bohemianism and artists under the period. It is discussed here about Impressionism as the ideological premise also as the avant-garde Movement. Post impressionism is introduced along with neo-impressionism and different approaches to post impressionism. A part of the course also talks about the tribal, Folk and Popular Art of Oceania, (i.e. Polynesian islands, Melanesian Micronesian islands, Australia) and North and South America. The course also introduces later developments in the political and cultural scenarios such as, Company school of paintings which brings lot of changes in Indian art scene. Course also introduces parallel artistic practices like Kalighat paintings. There is a brief introduction about Raja Ravivarma's artistic career and the later Bengal Schools and some important artists. And lastly the course will also cover the various theories of Rasa and give details of interrelationship of visual and performing arts under the Indian Aesthetics head.

Course Outcome

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

- Define different movements of the 19th century
- Explain the rationale behind the different movements and the socio, political backgrounds and artists' 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.

- (e) Understand and analyse the existence of different tribal, Folk and Popular Art.
 (f) Understand and analyse the existence of different schools of art under different patronages and regions.
 (g) Define the characteristic features of each school of painting
 (h) Differentiate each school and the contexts and the influences etc.
 (i) Capable of evaluating the thematic concerns of the artists and their techniques
 (j) Define and interpret the characteristic features of various Rasas
 (k) Understand and analyse details of interrelationship of visual and performing arts.

Content

1 19th Century Art

Neo Classicism - Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Concepts of Neo Classicism. Neo Classicism and the nationalism. Neo Classicism Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

Romanticism- Concept of Romanticism. Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

Realism- Ideological position of Realism. Bohemianism, Realism in allied field. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

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, Cloisionism, Synthesism. Different approaches of post impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gaugin, Lautrec, Seurat and Cezanne.

2 TRIBAL, FOLK AND POPULAR ART PART - 2

i) OCEANIA:

- Impact of Taboo and Mana on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia.
- Migration of artistic styles from Indonesia, to Melanesia and further diversification.
- Characteristic art practices such as Korawar statues, canoe prows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wings, tapa cloth, adzes, etc.

Descriptive analysis of art practices of all polynesian islands

- Fiji
- Marquesas Islands
- Easter Islands
- Hawaii Islands
- Central Polynesia
- New Zealand

Discussion on Religion, social institutions, deities, tattoos, etc. Also.

Descriptive analysis of art practices of Melanesian islands-

- New Caledonia
- The new Hebrides
- New Britain
- New Ireland
- Admiralty island
- New Guinea

Descriptive analysis of art practices of Micronesian island-

- Caroline Island
- Gilbert Island
- Marshall Island
- Marianna Island

Australia

- Bark paintings
- Boomerangs

ii) NORTH AMERICA/SOUTH AMERICA:

- A survey of various regions

POPULAR AND MASS ART:

- Notions of Mass and Popular Art.

3 INDIAN PAINTING PART -2

i) 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 patrons miniature style in painting with English touch. Hunting Scenes, Religious Practices
- Other centres: Patna Banaras, etc.
- Bazaar Art- Firka sets

ii) Kalighat paintings

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

iii) 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
- First Indian artist to break the monopoly of the British artists as portrait travelling artist
- Influence of theatre- Impressed by the realistic rendering of the persons, background, lights, objects, etc.
- Woman from their social milieu regional ,national and feminine ideals :ancient Indian epics and Literary classics

- f. Theatrical realism
g. Oleographs
iv) **The Bengal School and Other Artists**
a. Nationalist sentiments:Mid-19th century
b. Abanindranath Tagore
c. Abdur Rehman Chughtai
D. Gaganedranath Tagore- Modernism
e. Rabindranath Tagore

4 INDIAN AESTHETICS PART-2

- Theories of Rasa, Dhavani, Alamkara,Riti
 - Inter relationship of the above concepts and their relevance to arts.
 - Interrelationship of visual and performing arts
- Shadanga relevance to Vishnudharmottara Purana

5 THEORY OF ADVERTISING DESIGN-2 (Only for Applied Art students)

- a. Methods of reproduction
Principles and development of relief, offset, screen, Photogravure printing processes.
- b. Campaign Planning:
What is campaign? What is campaign planning ?
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.
- c. Structure, function and operation of an advertising agency:
- d. Needs and wants of the consumer: Advertising Appeal, primary selling points, outstanding selling points, unique selling points, Psychology of Consumers.

References:

Sr. No.	
1	An Introduction to Nineteenth-Century Art by Michelle Facos
2	19th century art by Robert Rosenblum, Horst Woldemar Janson
3	Nineteenth century art: a critical history by Stephen Eisenman, Thomas E. Crow
4	Indian Miniature Painting by Anjan Chakraverty
5	Scroll Paintings of Bengal by Amitabh Sengupta
6	Indian Miniatures by N. L. Mathur
7	Mughal miniatures by J. M. Rogers
8	Splendor of Rajasthani Painting by Jayasimha Niraja
9	The Arts Management Handbook: New Directions for Students and Practitioners By Meg Brindle, Constance DeVereaux

10	Visual Arts and the Law: A Handbook for Professionals By Judith B Prowda
11	The Arts Management Handbook: New Directions for Students and Practitioners by Meg Brindle, Constance DeVereaux
12	Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources (Paperback) by Philip Kotler
13	Management and the Arts (Paperback) by William J. Byrnes
14	Fundamentals of Arts Management - Arts Extension Service, University of Massachusetts, Amherst, 2007
15	Art Market Research - Tom McNulty



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	III		Version
Semester	VI		Effective From
Course Code	BFVA10604	Course Name	Humanities: Society & Culture VI

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10604	Humanities: Society & Culture VI	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The emphasis is on Europe in the time period 1700s to 1800s, when insights developed in the natural sciences and mathematics. Social theorists, philosophers, revolutionaries and thinkers sought to change society through novel ideas, humanistic concerns. The Industrial Revolution and its social, economic, and political consequences will be overviewed. This period will be considered through the study of arts, politics, philosophy, and culture.

In India the emphasis will be on understanding the impact of the rise of colonialism and subsequent growth of Nationalism.

Course Outcome

At the end of the course students will be able to

- To understand social, political & economic factors involved in the production of culture
- To understand the overall chronological & stylistic progression in art and architecture during the age of enlightenment and birth of revolutions
- To recognize changes in society due to spread of fresh ideas and personal vision of philosophers, thinkers and revolutionaries
- To be aware of the upheavals caused due to industrialisation in Europe.
- To understand the rise of colonialism in India and its repercussions on Indian society.

Content

Emergence of Absolutist states like France, England, Crisis of absolutist states;

- Crisis of the absolutist state in France and England
- The American War of Independence and The French Revolution: their genesis, nature and consequences, Napoleonic era and aftermath
- Interpreting 18th century in India, Emergence and growth of Nationalism

References:

Sr. No.	
1	Hobsbawm, E.J, 1962.The Age of Revolution. Weidenfeld & Nicolson ,U.K



2	Hobsbawm, E.J.,1988. The Age of Revolution. Abacus, U.K.
3	Hunt, Lynn, 2004. Politics, Culture and Class in French Revolution. University of California Press, S.F.
4	Metcalf, Barbara & Metcalf, T.R.,2012. A Concise History of India. Cambridge University Press.
5	Sinha, Arvind, 2010.Europe in Transition, Manohar Publishers, New Delhi



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA16605	Course Name	Multimedia Installation

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16605	Multimedia Installation	2	-	2	2	100	40	30/60	100/200

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

Multimedia Installation: This introductory course encourages students to experiment with the nature of media on both a visual and a conceptual level. Through a series of progressive assignments and basic skill development, students learn to integrate video still images sound and performance into spatial works.



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Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	III		Version 1.0
Semester	VI		Effective From June 2022
Course Code	BFVA14606	Course Name	Professional elective-6A 1. Miniature Sculpture 2. Direct Metal Work 3. Illustration

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14606	Professional elective-6A 1. Miniature Sculpture 2. Direct Metal Work 3. Illustration	2	-	2	2	100	40	30/60	100/200

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

1. Miniature Sculpture:

In this elective the student will get to explore various materials that can be used to make very minute scale sculptures which can be used as magnets, jewellery pieces or in other creative contexts. From pencil lead, to using clay, paper, paper clay, and polymer clay as material the student will get a chance to explore various sculpting techniques and create a miniature world for themselves. This course is for creative minds who have their very special creative vision and would like to see the same in front of them.

2 Direct Metal Work:

In this elective composition by following techniques in metal will be the focus :A) Arc Welding B) Soldering c) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet will also be taught.

3. Illustration:

This course will allow the student to learn visual communication strategies and solutions through hand-rendered illustrative means. There will be a lot of experimentation with a wide variety of media and techniques through concept-driven coursework. In addition, the course will give students insights into the basic demands of a professional illustration career like analyzing formal principles of drawing and how they relate to illustration, construct conceptual solutions for various applications, sizes, formats, and variety of media (pencil, ink, water media, acrylics, oils, markers, pastels, charcoal, paper, or collage) and question conceptual appropriateness of solutions based on intent, audience, and use. Character development, Magazine Editorial Illustration, Book Illustration, Newspaper Infographic Timeline, Journal will be some of the tentative classwork exercises and projects.

4. 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



BVA IV SEM VII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VII		Effective From
Course Code	BFVA12703	Course Name	20th Century Art, 20th Century Indian Art-I, Theory of Advertising, Visual Communication & Media-1

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12703	20th Century Art, 20th Century Indian Art-I Western Aesthetics-I **Theory of Advertising, Visual Communication & Media-1	4	4	-	4	200	80	60/120	200/400

Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% -Periodic Evaluation
 **Only for Applied Art Students

Emphasis

This course introduces Modern art trends in Europe and America and important trends and 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, political and scenario during this period in the European and American context. This course introduces Conceptual Art, theories and the artists like Joseph Beuys, Yves Kline etc. 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, influences of the west, Prominent Art critics and writers of the period.

Course Outcome

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

- 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.
- Define Modern Indian Art
 - Interpret the different movements at different locations in India by prominent artists.



- (c) Explain the major shifts in Indian Art and artists and their art works.
 (d) Understand different schools of thoughts and the influences on individual artists..

Content

1 20th Century Art

Cubism

- a. Influence of post-Impression on Cubism
- b. Pablo Picasso Blue Period, Res Period
- c. Analytic cubism and Synthetic Cubism
- d. George Braque, Fernand Leger, Juan Gris

Futurism

- a. Notion of a manifesto
- b. Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carré

Fauvism

- a. Three regions/ groups Academie Carriere (under Gustav Moreau), from Chatou and from Le Havre
- b. Artists at Academie Carriere: Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy
- c. Artists from Chatou: Andre Derain, Maurice de Vlaminck
- d. Artists from Le Havre : Emile Othon Friesz, Raoul Dufy, Georges Braque
- e. Reaction from critics

Dadaism

- a. A mid-world war art movement
- b. Jean Arp and Marcel Janco Zurich
- c. Marcel Duchamp, Man Ray, and Francis Picabia New York
- d. Andre Breton with the above members in Paris
- e. Richard Huelsenbeck went to Berlin to draw- John Heartfield and George Grosz
- f. Max Ernst Cologne
- g. Kurt Schwitters in Hanover
- h. Writers- Hugo Ball, Tristan Tzara, Richard Huelsenbeck
- i. Manifesto, sound poems: Anti-art and art
- j. Accidental poetry, music, skits, storytelling and manifestos: Aim to Liberate art

Surrealism

- a. Manifesto
- b. Psychic automatism
- c. Prominent artists- Salvador Dali, Rene Magritte, Jone Miro, Max Ernst, Man Ray Andre

Masson Yves Tanguy, Giorgio de Chirico

German Expressionism

- a. **Die Brucke, (The Bridge) 1905**
1. Ernst Ludwig Kirchner
2. Erich Heckel
3. Emil Nolde
- b. Other artists- Otto Mueller or Muller Erich Heckel Fritz Bleyl Karl Schmidt- Rottluff

Der Blaue Reiter (the Blue Raider) 1911

1. Wassily Kandinsky
2. Franz Marc
3. Gabriele Muntter

Abstract Expressionism

- a. Action or Gesture painting Jackson Pollock, Willem de Kooning, James Brook, Franz



Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin

b. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt- simple, unified blocks of colour

Suprematism

- a. Kazimir Malevich
- b. Constructivism
- c. Naum Gabo
- d. Aleksander Rodchenko

De Stijl

- a. Theo van Doesburg
- b. Piet Mondrian

Bauhaus

Eclectic attitude and multidisciplinary approach

Pop Art

- a. Overview of - late capitalism, consumerist society, mass production, advertising and mass media
- b. Great Britain - Formation of the Independent Group
 1. Broadening taste into more popular, less academic art
- c. North America lived in experience
 1. Difference in - Fine Art and Pop
 2. Art objects or mass culture objects
- d. Prominent Artists- Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R.B. Kitaj, Sigmar Polke, Robert Rauschenberg

Conceptual Art

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

2 20th CENTURY INDIAN ART PART 1

The Calcutta Group:

Prodosh Das Gupta, Paritosh Sen, Kamala Dsa Gupta, Govardhan Ash, Gopal Ghos, Abani Sen, Rathin Maitra, Subho Tagore, Paritosh Sen

Progressive Artists' Group:

- a. Study of the post- independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre progressive groups from different fields theatre, writers, etc.
- b. Detail study of the works of the members of the group - F.N. Souza, K.H. Ara, S.H. Raza, M.F. Husain, S.K. Bakre, H.A. Gade
- c. Role of Critics and collectors- Rudy von Leyden, Walter Langhammer, and E. Schlesinger

Other progressive Schools/Groups:

- a. 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
- b. 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

a. Study of the contribution of other individuals-V.P.Karmarkar,K.Hebbar,Sivax

Chavda,Ravishankar Raval, Somalal Shah,Herman Goetz,Markand Bhatt

B.1950's onwards- Shanti Dave ,G.R. Santosh,Jyothi Bhatt,Kumud Patel,Jyotsna Bhatt,Mahendra Pandya,Krishna Chhatpar,Nagji Patel

c.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

3 WESTERN AESTHETICS PART 1

1.General overview of Greek art and the then dominant notion of humanism

2.Plato

A. Notion of Transcendental truth, Mimesis

B Plato's stand to works of art, Poetry- as mimetic as it produces appearance visual illusion and deception its aim

C Dose art increase knowledge

D Plato low opinion for poets and other imitators on ethical basis reasoning

3.Aristotle

a. Catharsis

2.Commentaries on Plato, Aristotle and related topics

a. Leo Tolstoy

1.Critical debates in 19th century Russia

2. Study of his work - What is Art ? as a critique of previous theories of art

3.Art and Infectiousness

4.Evaluating content of art

b. Eugene Veron

1.Art and Emotional expression

c. Curt Ducasse

1.Art as a language of emotions-and transmission of the same

2.Role of an artists and the viewer

5.Commentaries on Plato, Aristotle and related topics

a. R.G.Collingwood

1.Overview of his work- Outlines of the Philosophy of Art

2.Art as expression , imagination and language

3.Principles of Art emphasis on the role of art in initiating self-knowledge

4."Art Proper " and "Art Falsely So Called"

5.Art as dimension of human experience

6.Relationship of an artist to his/her own community

b.Horace

1.Ars Poetica-a canonical approach lists the rule for mainly poets

2.Morality, propriety,balance,beauty,wisdom and also imitation

c. Longinus

1.Work- Peri Hypsous and On the Sublime

2.Art ability to move

3.Artist as a genius

6.Renaissance Aesthetics

a. Overview of notions Humanism ,rationality

b. Repose, restrain, contemplation, harmony, congruity in works of art

c. Sense of symmetry, order, and decorum, congruence in architecture

d. Vitruvius-firmitas, utilitas and venustas



- e. Leon Battista Alberti
 - 1. Analysis physical expression and the moral expression
 - 2. Role of artists in contemplating and creating - Ideal beauty
- f. Marsilio Ficino
 - 1. Beauty in natural bodies
 - 2. Ordo- arrangement, modus-measure, species - appearance or aspect
- g. Leonardo da Vinci
 - 1. Artist is the perfecter of nature
 - 2. Role of logic and mathematics in studying nature
- h. Michelangelo Buonarroti
 - 1. Reactionary comments Leonardo
 - 2. Considers sculpture superior to painting greatness of sculptures
 - 3. Criticism of Flemish artists
- i. Giorgio Vasari
 - 1. Lives of Paintings, Sculptors and Architects
 - 2. Cyclical model-Cycle 14th, 15th and 16th century, reference to art works of
 - 1. 14th Cimabue and Giotto
 - 2. 15th Masaccio, Piero della Francesca and Mantegna
 - 3. 16th Leonardo, Raphael and Michelangelo
- j. Heinrich Wölfflin
 - 1. Five pair of opposed visual concepts- differentiating the classical High Renaissance and the Baroque phase

4 Theory of Advertising, Visual Communication & Media-1 (Only for Applied Art students)

- a. History of Design and Art of Electronic Age (computer Graphics)
 - Computer Imaging Digital Photography, Design, type, film, the moving image, Animation Television Television computer generated imagery Design and illustration Graphic Design
- b. Bauhaus School
- c. Books
 - Brief History of books
 - 16th Century and Early Modern book.
 - The art of the Book
 - Types of the Books
 - Use of Books as a means of Visual Communication
- d. Films and Television:
 - Brief History of Films and Television
 - Elements for Films
 - Animated Cartoons and its Production Methods.
 - Television as an Advertising Media.
 - Television as a means of Visual communication

References:

Sr. No.	
1	Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations By Partha Mitter
2	The Triumph of Modernism: India's Artists and the Avant-garde, 1922-1947 By Partha



	Mitter
3	Culture and the Making of Identity in Contemporary India edited by Kamala Ganesh, Usha Thakkar
4	Art for a Modern India, 1947-1980 By Rebecca M. Brown
5	v. 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	VISUAL ARTS		Programme
Year	IV		Version
Semester	VII		Effective From
Course Code	BFVA10704	Course Name	Humanities: Society & Culture VII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10704	Humanities: Society & Culture -VII	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The course will cover a broad history of Europe and the world in the 20th century, its ideologies, ideas, political, social and cultural movements. The course will focus on broad themes of 20th c European history, confrontation between liberal and extremist ideologies, changing notions of class, race and gender. This course will cover the major ideologies of the 20th century, the cultures in which they occurred, and their connections to themes such as deep nationalism, conflict, and revenge. Looking at the history of the century through an interdisciplinary lens it will focus on the cultures of those affected, students will gain a better understanding of where we, as humans, are in relation to where we've historically been. It will provide a broad overview of events and personalities who have shaped modern history and the consequences thereof.

Course Outcome

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

- Demonstrate knowledge of some of the fundamental concepts and historical events and ideas related to the 20th century world.
- Evaluate global exchanges and perspectives in context of social, religious, and intellectual traditions.
- Read, analyse, organize, and synthesize evidence, historical problems, and interpretations connected to the history of the 20th century world.
- Connect historical events with contemporary global affairs.

Content

Empire building and expansionism of European nations, Growth of Imperial conflicts, The Growth of Facism, Nazism, Communism, Liberalism and confrontation between ideologies
The World Wars and its social economic and political consequences
Modernism : its characteristics, forces that shaped modernism

References:

Sr. No.	



1	Gilbert, Martin, 2002. A History of the 20 th century. William Morrow Paperbacks,
2	Mahajan, Sneha, 2012. Issues in 20 th century world history. Laxmi Publication, Mumbai
3	Roberts, J.M., 2000. The Penguin History of the Twentieth Century: The History of the World, 1901 to the Present. Penguin
4	Englund, Will, 2017. March 1917 – On the Brink of War and Revolution. Norton and Co., New Hampshire
5	Weber, Eugen, 1992. Movements, Currents, Trends: Aspects of European Thought in the Nineteenth and Twentieth Centuries. D.C. Heath and Company



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme B. Visual Arts.
Year	IV		Version 1.0
Semester	VII		Effective From June 2022
Course Code	BFVA16705	Course Name	Studio Writing

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16705	Studio Writing	2	2	-	2	100	40	30/60	100/200

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

This course will sharpen students' capacities in art-critical thinking and writing, both analytical and creative, in preparation for future professional practices. The Artist Lectures and students' own studio work will serve as the vehicles for research, discussion, and writing in the course.

References:

Sr. No.	
1	The Arts Management Handbook: New Directions for Students and Practitioners By Meg Brindle, Constance DeVereaux
2	Visual Arts and the Law: A Handbook for Professionals By Judith B Prowda
3	The Arts Management Handbook: New Directions for Students and Practitioners by Meg Brindle, Constance DeVereaux
4	Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources (Paperback) by Philip Kotler
5	Management and the Arts (Paperback) by William J. Byrnes
6	Fundamentals of Arts Management - Arts Extension Service, University of Massachusetts, Amherst, 2007



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VII		Effective From
Course Code	BFVA14706	Course Name	Professional Elective-7A
			1 Stone Carving
			2 Advertising Design
			3 Mural-1

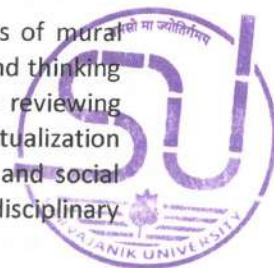
Course Code	Course Name	Credits	Lecture	S/ W/ L	Total	Examination Scheme			
						CIE	University Exam		Total
							SE	TEE	
BFVA14706	Professional Elective-7A 1 Stone Carving 2 Advertising Design 3 Mural-1	2	-	2	2	100	40	30/60	100/200

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

1. Stone Carving: This course will include introduction to different types of Stones and various methods of sculpting Stone(cutting, carving, grinding, polishing etc.) Tools and techniques-Use and handling of Stone carving Tools (Pointed and flat chisels and Pneumatic and other power tools) Tempering and maintenance of carving tools all will be covered under this course.

2. Advertising Design: Designing ads, composing graphics for social media etc is the demand for the day. This course will cover the basics of Advertising design. Press Advertisement Layout (black & white and colour) Redesigning contemporary newspaper advertisements. Emphasis is given to the relationship of typography, photography, and illustration. Advertising and promotion principles and methods of advertising and promotion, designing promotional materials. Advance Layout design for advertisement for non-commercial services like educational institutes, hospitals, consumer court etc. Copy based design. Advertisement for consumer goods like personal hygiene or cosmetic or health products. Pictorial based advertisement. Magazine advertisement for commercial services like hotels, travel agency, hospitality etc. Advertisements for consumer goods like food products or health care products. Advertisements for public welfare like pollution (air/water/sound), save forest , energy conservation and any other issues related to environmental, traffic rules etc.. Advertisements for consumer durables, all this will be covered up in this elective.

3. Mural-I: This course introduces theoretical, conceptual and practice-based aspects of mural painting and other related media. It focuses on art as research, as a way of knowing and thinking through the process of creating. Theory and practice sessions will be combined with reviewing different movements and styles. The course integrates an intensive design and conceptualization process with a practicum in large-scale mural painting, serving both as professional and social practice. It also includes techniques such as drawing, experimental media and interdisciplinary practice.



BVA IV SEM VIII

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA12803	Course Name	Contemporary Art, 20th Century Indian Art-II, Global Trend in Art Western Aesthetics –II, Theory of Advertising, Visual Communication & Media-2

Course Code	Course Name	Teaching Scheme				Examination Scheme			
		Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA12803	20th Century Indian Art-II, Global Trend in Art Western Aesthetics – II **Theory of Advertising, Visual Communication & Media-2	4	4	-	4	200	80	60/120	200/400

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

**Only for Applied Art Students

Emphasis

This course introduces 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 – Cindy Sherman, Kiki smith etc. Introduces to Neo Conceptual art, Stuckists, Young British Artists. It also introduces Installations, Performance, Video Art and Subversive Art. In this Course woman artists and their works are introduced. Feministic theory alongside the international women artists and their art theories are introduced. 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

- (a) Interpret many concepts of Contemporary art and art theories
- (b) Explain the feministic theory and some important women artists.
- (c) Analyse and critic on latest trends and movements in Contemporary Art
- (d) Understand and define the new approaches in terms of concepts and themes of Indian Contemporary art
- (e) Differentiate the approaches by the prominent senior artists in comparison to young artists their art works, themes, material approach etc.
- (f) Explain, the notions of Indian Contemporary art scene with global trends and identify the commonalities and differences.
- (g) Understand and explain the new objectives of New Media.
- (h) Explain different artists and their works and the theories
- (i) Interpret the relevancy of the new technologies and Digital mediums in Art.
- (j) Explain new media art in India- Artists and their works.

Content

1 CONTEMPORARY ART

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

2 20th CENTURY INDIAN ART PART 2

- **1.Feminism:**
 - a. 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.
 - b. Newer ways of looking at feminism through New Media works, lesbianism, Consumerism, etc- Mithu Sen, Tejal Shah, Pushpamala N, Koumudi Patil
2. 1980's onwards the change in the Indian art scenario with the advent of globalization:
- a. 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
 - b. The Third Sotheby's Prize Exhibition 1992: Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty
3. Study of works of : Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T.V. Santhosh, Sudarshan Shetty, Subodh Gupta, Ranbir Kaleka

3 WESTERN AESTHETICS PART 2

1. Sublime and Longinus



- a. Anthropocentric approach
- b. Nature and Art
- c. Necessity of a noble idea
- d. Manner in which a sublime experience occurs
- e. Nation of a genius artist as a creator
- f. Relation to baroque ideals of art
- 2. Immanuel Kant 18th century
 - a. Prime importance - mental faculty of reason
 - b. Overview of Critique of Pure Reason knowledge
 - d. Critique of Practical Reason ethics
 - e. Critique of Judgment aesthetics
 - f. Difference between-cognitive and moral judgments
- G. Four Moments:
 1. Disinterested Delight
 2. Universal Delight
 3. Purposiveness without Purpose
 4. Necessary Delight
- 3. Kantian Sublime
 - a. Sublime Critique of Judgment
 - b. Role of reason
 - c. Aesthetic judgments: subreption
 - d. Mathematical and Dynamic Sublime
 - e. Sublime and nature and humans
 - f. A priori
- 4. Benedetto Croce
 - a. Work -the Aesthetic as the Science of Expression and of the Linguistic in General
 - b. Art and Intuition
 - c. Differentiates between-intuitive (aesthetic) and conceptual (logic)
 - d. Independence from morality
- 5. Bernard Bosanquet
 - a. Art as a form of self-expression
 - b. Four principal areas:
 1. The nature and evolution of aesthetic consciousness
 2. Artistic production
 3. Aesthetic appreciation particularly the experience of beauty 'ugliness' and the sublime in art
 4. The role of art in the development of character.
- c. Easy Beauty
- 6. Psychoanalysis
 - A. Sigmund Freud- Interpretation of Dreams
 1. Free association, dreams and transference
 2. Dream-Manifest Content



3. Structure of Mental Apparatus
4. Id,Ego and Super-Ego
- 5.Art and Literature- Pathography
- 6.Psychoanalytic method of dream interpretation
- 7.Leonardo da Vinci

b.Jacques Lacan

- 1.1936 Mirror Stages
- 2.Symbolic expressions

c.Julia Kristeva

7.Formalism

a.Clive Bell

- 1.Significant form

b.Roger Fry

- 1.Vision and Design
- 2.Significant from
- 3.Explanation through works of artists

c.Susanne Langer

- 1.Important work - Philosophy in a New Key, Feeling and Form
- 2.Art and symbolism
- 3.Discursive and non discursive symbols

4 GLOBAL TRENDS IN ART

Art Trends of the world from 2000 onwards.

5 THEORY OF ADVERTISING,VISUAL COMMUNICATION & MEDIA-2 (only for Applied Art Students):

a. Creative Advertising

Creative Advertising

Planning and Execution

Product Analysis

Human motives Desire and Hope

Copy Platform

Visualization Invention of Advertising Ideas

Principles of Design and Layout

Picture vs. Words Communication

Pictures in Advertising

The Hard-Sell-The Soft-sell.

Type of Advertising

b.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
 c.Selection of Advertising Media
 Selection of Appropriate Media for Advertising
 Evaluation of the Media
 Major Media Analysis

References:

Sr. No.	
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.

SARVAJANIK UNIVERSITY			
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA10804	Course Name	Humanities: Society & Culture VIII

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA10804	Humanities: Society & Culture VIII	2	2	-	2	100	40	30/60	100/200

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

Emphasis

The course addresses history of the world post World War II in the light of certain humanistic concerns. The course will emphasise the combination of history and culture through various themes like growth of commercialism, capitalism, art market, post modernism, gender parity, inclusivity of people of different orientations, psychological anomalies, sociological stress, The themes highlight significant trends and turning points in history, without providing a comprehensive survey of that history. The intent is to explore certain connections between trends and turning points and cultural movements.

Course Outcome

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

- Assess the significance of people, locations, events, and developments, and compare varying perspectives on their historical significance at particular times and places, and from group to group
- Explain different perspectives on past or present people, places, issues, and events by considering prevailing norms, values, worldviews, and beliefs.
- Compare and contrast continuities and changes for different groups at particular times and places
- Assess how underlying conditions and the actions of individuals or groups affect events, decisions, and developments, and analyse multiple consequences.

Contents:

Major themes of political, socio-economic and cultural history of Europe and parts of the world since 1945, historical developments of post War World with their socio-cultural complexities, Post modernism, Arms conflict, Growth of Commercial capitalism, Growth and power of Media, Environmentalism, Feminism, Civil rights, gay rights and peace movements



References:

Sr. No.	
1	Barton, Greg, 2002. Empire Forestry and the Origins of Environmentalism. Cambridge University Press.
2	Bose, Sugata, Jalal, Ayesha, 1998. Modern South Asia : History, Culture, Political economy. New Delhi
3	Gadgil, Madhav; Guha, Ramachandra, 1993. <u>This Fissured Land: An Ecological History of India</u>
4	Hobsbawm, E.J., 1996. The Age of Extremes 1914-1919. Vintage, New York.
5	Snow, David A., Sarah Anne Soule, Hanspeter Kriesi, 2004. The Blackwell companion to social movements. Wiley-Blackwell.
6	Curran, James, 2016. Media and Power. Routledge
7	Curran, James, 2019. Media and Society. Bloomsbury Academic



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA16805	Course Name	Professional Practices

Course Code	Teaching Scheme					Examination Scheme			
	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA16805	Professional Practices	2	2	-	2	100	40	30/60	100/200

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

This course is an introduction to the multifaceted professional art world. Students will engage with various participants in that world, including professional artists, curators, critics, and gallery directors. Through these encounters, readings, discussions and directed assignments students will learn about the contexts, strategies and requirements for promoting their work in the art marketplace and maintaining a career as a working professional artist.



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	VISUAL ARTS		Programme
Year	IV		Version
Semester	VIII		Effective From
Course Code	BFVA14806	Course Name	Professional elective-8A 1.Product and Furniture Design 2 Packaging Design 3.Mural-II

Teaching Scheme						Examination Scheme			
Course Code	Course Name	Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
							SE	TEE	
BFVA14806	Professional elective-8A 1.Product and Furniture Design 2 Packaging Design 3.Mural-II	2	-	2	2	100	40	30/60	100/200

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

1 Product and Furniture Design: This elective aims at providing the basic concepts of Product and furniture design, their features and its development so that students can have a basic knowledge in the common features of product and furniture manufacturing and how to incorporate them suitably in design.

After completion of the course, the student is expected to have a basic understanding of:

- Implementing knowledge in furniture and product design with regard to construction, materials and production.
- Understanding relationships between furniture – function – space, and product – function. To consider different materials, such as wood and metal, other new materials, and relate these to their own design.
- Finding a personal approach in creative processes.
- Communicating through their drawings and sketches.
-

2 Packaging Design: This elective will introduce package design including the use of various media, typography, and colour analysis. Workshop course includes preparation of package comprehensives and field trips. Application of graphic design to packaging design problems. Various types of packaging, printing and fabrication methods, regulatory guidelines, and the use of computers are included. **Packaging design objectives of the practical will include:**

1. Identify the various elements which are included in label design.
2. Understand the terminology used in packaging design.
3. Understand the processes involved in packaging.
4. Explore materials used in packaging design.
5. Understand the economical and physical limitations of a package.



6. Experiment with box construction.

7. Understand suitability of the package design for the target audience.

Thus at the end of this elective the student will be aware of the basics of Packaging design and will be competent enough to handle personal projects.

3 Mural-II. The objective of this course is for participants to explore and develop their ideas visually and interrogate the impact of public art in communities, based on context and site specificity. In terms of skills it will enable students to control scale, color, elements of form, specific techniques and safety measures aimed at public spaces. It will help them develop proposals into actual projects. They will also experiment with digital tools such as projectors and software to present sketches and final proposals. The course incorporates conducting a collective mural for the campus.



Annexure I
Liberal Studies & Life Skill Additional Topics
(Can be offered from time to time by the Institute)

1 Gandhian Philosophy

This module on Gandhian Philosophy would cover the concepts primarily concentrated on different aspects of Gandhi's life, work and philosophy. It is the study of fundamental and general problems associated with matters such as mind, reason, values, existence, knowledge and language. It includes Gandhi's views and perceptions on economic, social, gender, political, environmental and sustainable development, critiques and evaluation of Gandhian concepts and their relevance in the contemporary world.

2 Indian Ethos and Vedic Lifestyle

This module has been designed to create an exposure to Indian ethos and Vedic lifestyle on mind-set and value system of the students. The Vedas are comprehensive knowledge system of Indian ethos and lifestyle. The Vedas impacted every aspect of man's life. In Indian ethos module aspects of the Indian socio-political environment, Indian work ethos, Indian heritage in production and consumption, Indian perspective of values, Secular and Spiritual values would be covered. Module of Vedic lifestyle would cover the aspect of sense of responsibility and duty, personal empowerment, sustainable lifestyle adoption, respect for sentient beings.

3. Yoga Meditation and Health

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 have 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.

4. Sanskrit Language

Sanskrit is an ancient and classical language of India and a source of later languages and literature across the world. The first ever book of the world Rigveda was compiled in Sanskrit. The body of Sanskrit literature encompasses a rich tradition of poetry and drama as well as scientific, technical, philosophical and religious texts. Sanskrit continues to be widely used as a ceremonial language in Hindu religious rituals and Buddhist practice in the form of hymns and chants. Sanskrit is a language with logical grammar and syntax. This course is aimed to introduce students to this Indian Legacy.

5. Participatory Planning and awareness

Participatory planning is a process by which a community undertakes to reach a given socio-economic goal by consciously diagnosing its problems and charting a course of action to resolve those problems. Experts are needed, but only as facilitators. This course would provide students the opportunity to learn skills and techniques of participatory planning, the practice of engaging diverse people and groups for collecting information, mapping, taking feedback and making decisions. This course is aimed to equip students

with following skills;

- How to use participatory planning techniques with community members to co-generate knowledge for social change?
- What are the appropriate methods for doing this?
- How to map and analyse indigenous knowledge by fusing it with information technology?

6. 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

7. Disaster Mitigation and First Aid

This course enables students to have a better understanding and develop skills in handling disasters giving First Aid treatment in Emergencies in either the home or at the community level.

With knowledge of this course student will be able to demonstrate skill in providing First Aid treatment in emergencies that may be encountered in any settings. The following are the objectives of the course

- Comprehend the ways to manage incidents of disaster.
- Understand the scope of First Aid and role of First Aid.
- Describe the techniques and equipment for First Aid
- Demonstrate the techniques of assessing a casualty.
- Describe the life saving measures for an unconscious casualty.
- Provide First Aid for emergency conditions.
- Identify and give First Aid treatment in community emergencies and natural disasters

8. Climate Change and Resilient city

This module is intended to provide an understanding of the challenges cities in the developing world face and may face in future given climate variability and change, and the urgency of taking action against the impacts of climate change. The module investigates the projected long-term impacts of climate change on cities; the contribution cities make to climate change and principles for how to measure GHG emissions; the vulnerability of cities in the developing world to climate variability and change given the already severe development challenges; an introduction to risk and vulnerability assessments; some broad-ranging, general adaptation and mitigation measures; what this all means for urban planning and sustainable development.

9. 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. Then 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.

10. 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.

11. Fundamental rights and RTI

This module is designated to cover two important aspects;

1) Fundamental Rights; This 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 none 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.

12. Democracy in India and issues

In this module students will engage in historical institutional analysis about the conditions that have brought the Indian State into existence. To explain Indian democracy they will look at various institutional mechanisms, elite bargaining, and the deployment of force, accommodation of regional leaders and their political aspirations, economic development and the constant reconfiguration of caste, party and religious alliances. After successfully completing this course, students will be able to

- Describe and explain how institutions are set up to govern deeply diverse societies.



- Explore the interaction between democratic institutions and India's varied religious interests.
- Analyse the issues behind religious extremism, poverty, insurgencies and armed conflicts.
- Recognize political parties and evaluate how party politics and elections create and impact India's democratic institutions.

13. Banking Insurance and Investment

Banking is defined as the business of dealing in money while insurance is the protection against possible loss and investment is related to securing the future. Basics of banking, insurance mechanism, claims examination, financial investment planning and policy processing are some fields that come under this. Banking is the backbone of all activities, because every transaction where money is involved, the bank is the main character. Insurance and investment business is one of the prominent financial services in modern times. This course has made an attempt to offer students a fundamental tool which will enhance their understanding of these three essential sectors of the modern economy.

14. Basics of Valuation

From a quantitative perspective, investing in land and real estate is most popular and conventional way of investment. It is vital for students to have the knowledge of how to value the property and make a calculative guess on what the expected return on the investment would be. This accuracy of information will help them as an investor or advisor to make better decisions. As part of this module students would learn following topics

- Cost, Price and Value
- Basic elements of Value - Marketability, Utility, Scarcity, and Transferability
- Factors affecting Valuation-Physical, Economic, Legal and Social
- Real Property: Rights and Interests in Real Estate, Types of ownerships and Types of occupancy in Real Estate

15. Taxation

Understanding taxation greatly reduces the likelihood of making mistakes of ignorance. Plus, having a good basic knowledge helps students and future professionals not only avoid difficulties, but also increase saving and investment opportunities. This module would impart students with theoretical and practical knowledge of Direct & Indirect Taxes.

- An overview of the direct taxation system of India
- Knowledge of computation of income tax
- Idea on various avenues for tax planning and tax management
- Awareness on the compliance of tax laws

16. E- Business



In this module students would get an overview about e-business. Some of the topics pertaining to e-business are Service Marketing & Customer Relationship Management, On-line marketing, Internet and web designing, Business models for E-commerce etc.



Annexure 2

Transdisciplinary Elective Additional Topics (Can be offered from time to time by the Institute)

1) SKETCHING

An introduction to visual hierarchy, composition, and pictorial space in drawing with emphasis on linear perspective and the language of light and shadow using black and white media (graphite, charcoal, conte crayon and ink). This course introduces students to classical and contemporary drawing techniques and concepts, with emphasis on the understanding of their formal language and the fundamentals of artistic expression. Drawing of still-life, landscape, and life models from observation are geared towards realism; at the same time, various other drawing styles might be explored. Linear perspective, pictorial composition, figure/ground relationships, shading techniques, tonal value, visual perception, spatial concepts, and critical thinking skills are all emphasized extensively. The main emphasis will be to encourage and nourish individuality and creativity.

2) ACRYLIC PAINTING

An introduction to the fundamental techniques of acrylic painting. Students will learn the basics of handling acrylic paints and brushes and explore a variety of techniques (glazing, layering, impasto, alla prima, and others) and subject matter (landscape, self-portrait, and abstraction). The exercises will become more complex as students work from initial sketches to more developed pieces. While working to attain an understanding of the painting medium the student will be challenged to translate concepts into visual images that work. Demonstrations of different techniques will be given. At each class students will be helped and critiqued on individual basis.

3) COLLAGE MAKING

A collage is a visual representation made from an assembly of different forms, materials and sources creating a new whole. A collage may include newspaper clippings, ribbons, bits of coloured or hand-made papers, portions of other artwork, photographs, and such, glued (photo shopped) to a solid support or canvas. Making collages is an important visualisation technique in the design process, next to design drawing and three dimensional modelling. This course would give you a thorough understanding of different methods of collage, a comparative study of collages of various artists and construct their own innovative collages. This one technique can make a person who feels that he or she has no artistic ability to create a masterpiece.

4) PAPER MAKING

An introduction to the fine craft of handmade paper, focusing on basic sheet forming techniques and the process of recycling material. The course explores handmade paper as another means of self-expression and inspiration from design concepts. The students will be able to identify and explore a variety of cellulose fibres that can be adapted to papermaking. Students will be learning various sheet forming techniques (laminating, embedding, embossing, and pulp painting). They will get to explore both aesthetic and functional applications of



handmade paper. A brief introduction to the history of papermaking from its early use in Asia, to its emergence as an art form in Western culture will also be taught. Handmade paper techniques can be manipulated to express ideas so this elective will offer another medium to the students to explore a vast number of design ideas and concepts.

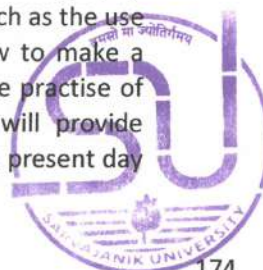
5) WATERCOLOR PAINTING: This course introduces students to classical and contemporary watercolor painting techniques and concepts with emphasis on the understanding of its formal language and the fundamentals of artistic expression. Painting from still-life, landscape, figure, and life models from observation will be geared towards realism; at the same time, various other watercolor painting styles could be explored. Color theory, linear perspective, compositional structure, figure/ground relationships, visual perception, spatial concepts, and critical thinking skills will all be emphasized extensively. We will also study and research major watercolor painting styles in historical context. The hope is that students will use this global approach to develop a "critical eye" in evaluation of contemporary watercolor painting.

6) OIL PAINTING: In this elective the student will learn different oil painting techniques and concepts, including colour mixing and composition while exploring a range of themes such as still life, landscape and portrait painting along with a brief exposure to works of artists from the 19th, 20th and 21st centuries. The course will focus on understanding the key technical aspects of oil painting including modelling paint, value and saturation, colour matching, types of mediums, painting surfaces, types of brushes and storing paint. Different techniques of oil painting like painting in sections, painting 'alla prima', repainting sections of a painting once those sections are dry will also be taught.

7) PHOTOGRAPHY: The course intends to make the students to observe 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. Different parts of SLR Camera-Creative mode and basic modes in SLR camera-Basic 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, fish eye 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. Basic knowledge of different Image capturing formats-RAW, TIFF, JPEG and Storage Devices- SD card CF card, etc will also be given along with knowledge of different camera accessories. Overall the students will improve their picture taking skills by taking photographs and techniques required to understand and operate the camera.

8) PORTRAIT SKETCHING: This course aims at teaching the basics of portrait painting. The course will include the study of the human face with live models using various media namely Gouache on Paper, Watercolor on Paper, and Oil and Dry Pastels. Detailed study of the Human Head and Face. Working towards likeness using Light and Shade represented through paint and representation of Age, Ethnicity, Expressions etc. of human faces all will be thoroughly taught.

- 9) WOODCUT PRINTMAKING: Woodcutting (xylography or woodcut) is a relief printing technique that uses a carved wood block and is the oldest printing technique. This elective about Woodcutting is a complete guide to create woodcuts and will explain the Historical introduction to woodcutting, direct approach to the technique with the use of blocks and original prints, making sketches suitable for the woodcutting technique, block preparation (sanding, smoothing and surface preparation), transferring the sketch to the block, cutting with appropriate tools, block inking techniques, multilayer image production, and hand printing of the finished block.
- 10) POTTERY/CERAMIC- I: Pottery/ Ceramics I course will offer a “hands on” experience to the students. The students will learn traditional methods of construction (Pinching -Coiling -Slab Building -Wheel Throwing) Students will also be learning about differences in clay compositions, clay states and drying procedures. The course will also include understanding of surfaces of ceramic work using different colorants including engobes, under glazes, and glazes. Included in this course will be an understanding of the kiln operation and firing process. Ceramics I students will also learn about the preparation of clay through active participation in the mixing, wedging and aging process involved in reworking and recycling used clay.
- 11) MIX-MEDIA PAINTING: This course will introduce to the students the idea of creative painting-using various techniques, putting into practice various aesthetic theories. Experimentation with a wide variety of media and techniques in representing Themes and Ideas. To ideate and compose elements of a painting in a creative way. To work with spontaneity of the mind and Spontaneity of the medium. Introduction to creative abstraction.
- 12) ANATOMY SKETCHING: This elective will aim to make the students observe the structure and composition of Human body. Translating through drawings the anatomy and structure of Human body, with detailed drawings of each part, under various lighting conditions and various postures and various viewpoints. The course will focus on Full Figure Drawings with Pencils, Pen, Charcoal and Pastels.
- 13) ABSTRACT ART: This elective will offer an in-depth, hands-on look at the materials, techniques, and thinking of major Abstract artists around the world . Through studio demonstrations you'll form a deeper understanding of what a studio practice means and how ideas develop from close looking, and students will gain a sensitivity to the physical qualities of paint.
- 14) CREATIVE CALLIGRAPHY: This course will teach the basics principles of calligraphy. The aim of this elective is to provide an overall knowledge of technicalities such as the use and handling of calligraphic pens, learning basic pen strokes, learning how to make a ladder for each script, how to proportion letters by using grid, along with the practise of writing a number of different calligraphy alphabets. This is not all this course will provide artistic and creative suggestions for using 2D calligraphy and its implication in present day scenarios for creative projects leading to self-employment.



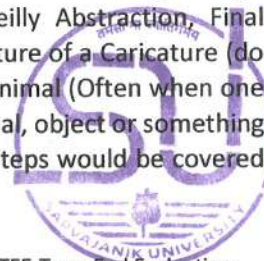
15) POTTERY/CERAMIC-II : (Minimum Requirement: the student must have completed Pottery/Ceramic I elective.) This course combines review and refinement of existing clay forming processes leading to the extension of skill acquisitions. The focus will be on personal design and construction of the clay object, whether functional and/or sculptural in purpose. Further glaze and surface resolutions will be explored and mixed media options will be addressed as the student expands the knowledge of ceramic materials and kiln firing technologies. Thus this advanced course will be exploration of personal aesthetics within the context of the ceramics, while cultivating a better sense of critical self-analysis in the development of one's own personal artwork.

16) ILLUSTRATION: This course will allow the student to learn visual communication strategies and solutions through hand-rendered illustrative means. There will be a lot of experimentation with a wide variety of media and techniques through concept-driven coursework. In addition, the course will give students insights into the basic demands of a professional illustration career like analysing formal principles of drawing and how they relate to illustration, construct conceptual solutions for various applications, sizes, formats, and variety of media (pencil, ink, water media, acrylics, oils, markers, pastels, charcoal, paper, or collage) and question conceptual appropriateness of solutions based on intent, audience, and use. Character development, Magazine Editorial Illustration, Book Illustration, Newspaper Infographic Timeline, Journal will be some of the tentative classwork exercises and projects.

17) BASICS OF SCULPTURE MAKING: This course introduces student to the fundamental context of sculpture. Emphasis on basic form appreciation using clay, plaster, wood and found materials. Extensive use of visual information will encourage a historical sensitivity to form. Figurative and non-figurative experiences will be included. Basic appreciation & understanding of sculpture including a historical overview. Figurative & nonfigurative experiences will be included using a variety of materials & processes. A rang of casting, carving & fabricating projects will be presented. Students will also develop verbal and written competencies related to the evaluation and appreciation of creative work while learning to resolve technical, cognitive and expressive problems at both the individual and collaborative level.

18) ASSEMBLAGE ART : Assemblage Art made from “throwaways”. Art has been created from cast-off materials since art has been in existence. Certain artists are drawn to making something out of what would generally be considered nothing — taking what most people would view as useless and arranging it in an artistic manner, or placing it with traditional materials or in a particular setting that elevates it from junk to art. Art created in this manner is often referred to as “assemblage” and endless varieties of it exist. This elective aims at exploring different types of art assemblages and along with a practical hands on practise resulting in creative outcomes.

19) CARICATURE: This course will focus on the core concepts of caricature. The course will include exploring various ideas as thumbnails, then develop it more with larger rough sketches, resolving the exaggeration, likeness and anatomy. Reilly Abstraction, Final Shaded Drawing, Caricaturing the Body, Memory Sketching, Caricature of a Caricature (do a caricature of your own caricature), Opposition Sketching, Spirit Animal (Often when one makes caricature of a subject, their features remind one of an animal, object or something else), Digital Paint Sketching and Studying the Masters, all these steps would be covered in this elective.



- 20) INSTALLATIONS: This elective introduces to the students the genre of modern contemporary art of Installations. To instill 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.
- 21) INTAGLIO PRINTMAKING: This course offers a basic introduction to the intaglio print media both traditional and contemporary – including etching, aquatint, photo-processes, monotype, and alternative techniques. Printmaking encompasses drawing, design, mark making, multiples, sequences, and overlays, using various materials such as metals and plastics. Students master and adapt intaglio techniques as an expressive means, exploring their own imagery. Group and individual critiques; emphasis is on image development and technical knowledge. Projects may span media to build a group of related prints. Presentations on the historical and contemporary print and its culture would make an important part for the understanding of the implication of this elective.
- 22) 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 applied to any professional career in the art and design worlds, including illustration, painting and fashion design.
- 23) MINIATURE SCULPTURE: In this elective the student will get to explore various materials that can be used to make very minute scale sculptures which can be used as magnets, jewellery pieces or in other creative contexts. From pencil lead, to using clay, paper, paper clay, and polymer clay as material the student will get a chance to explore various sculpting techniques and create a miniature world for themselves. This course is for creative minds who have their very special creative vision and would like to see the same in front of them.
- 24) ADVANCED SCULPTURE: (Prerequisite: the student must have done Basics of Sculpture Making elective) Emphasis of this elective will be on development of a series of related work. Complexity and scale will be addressed using a variety of materials. Both figurative and non-figurative experiences will be included. Intro of more complex processes & larger scale work. Students will create a series of studies showing proficiency in a variety of methods & materials.
- 25) LITHOGRAPHY: This course introduces methods of plate and stone lithography, multiple block layered color relief printing, and monotype used as a developmental tool. It



presents print as the expressive means toward exploring visual intent and subject. The intrinsic nature of print involves drawing, creating multiples, opacities and transparencies, varied material substrates, color layering, and sequences and versions. This course is project-based, and projects may bridge media to build a group of related prints. Presentations on the historical and contemporary print and its culture would help the students to understand the implications of this course.

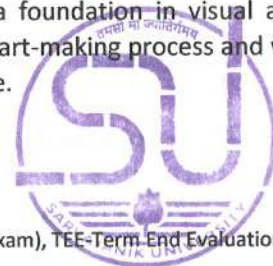
26) STAINED GLASS ART: This course will teach about the basics of making stained glass windows. The students will learn to make patterns, cut colored glass and construct a basic stained glass window using lead and solder. The Copper Foil Method will also be taught which will open the possibility to create boxes, sun-catchers and even lamps. By the end of this elective, students will have constructed a beautiful stained glass window and will be poised to make other projects of increasing complexity.

27) MURALS-I : This course introduces theoretical, conceptual and practice-based aspects of mural painting and other related media. It focuses on art as research, as a way of knowing and thinking through the process of creating. Theory and practice sessions will be combined with reviewing different movements and styles. The course integrates an intensive design and conceptualization process with a practicum in large-scale mural painting, serving both as professional and social practice. It also includes techniques such as drawing, experimental media and interdisciplinary practice.

28) 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.

29) MURALS-II: The objective of this course is for participants to explore and develop their ideas visually and interrogate the impact of public art in communities, based on context and site specificity. In terms of skills it will enable students to control scale, color, elements of form, specific techniques and safety measures aimed at public spaces. It will help them develop proposals into actual projects. They will also experiment with digital tools such as projectors and software to present sketches and final proposals. The course incorporates conducting a collective mural for the campus.

30) DIGITAL ART : In this elective the students will learn the basics of art theory concepts such as the elements of art, principles of design, typography, composition, and color theory. Powerful software tools used to create digital art for print such as Adobe Photoshop and Illustrator etc will be taught. The students will learn editing and understand how to adjust photographs, create original photo manipulations, original illustrations, and commercial art such as advertisements, posters and logos. Possible projects include movie poster design, logo design, surrealist image, self-portrait, digital painting, typographic design, vector illustration, character design, album cover design, and student choice projects. Thus this course will provide a foundation in visual arts concepts with an emphasis on cultivation of creativity and the art-making process and will help in developing student's individual and unique artistic voice.



31) 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.

32) 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 Color, Shape, Movement, montage Essentials, Color Correction and Color Grading).



Semester	GROUP	Specialization	YEAR 1		YEAR 2				YEAR 3				YEAR 4		Credits		
			SEM 1	SEM 2	SEM 3	SEM 4	SEM 5	SEM 6	SEM 7	SEM 8	SEM 9	SEM 10					
Art Studio	Design Studio	Painting	Basic Design & Visual Arts - I	Basic Design & Visual Arts - II	Drawing-III (Anatomy Study)	Drawing-IV (Action Anatomy)	Drawing-V (Figure-Ground Relationship)	Drawing-VI (Experimentation)	Drawing-VII (Develop Individual Visual Vocabulary)	Drawing-VIII (Portfolio Completion)							
		Sculpture	Coloring-I (Visual Literacy) (7)	Drawing-2 (Complex Structures in Nature along with the Understanding of Human Anatomy) (7)	Drawing-III (Anatomy Study)	Drawing-IV (Action Anatomy)	Drawing-V (Figure-Ground Relationship)	Drawing-VI (Experimentation)	Drawing-VII (Develop Individual Visual Vocabulary)	Drawing-VIII (Portfolio Completion)							
		Applied Arts			Drawing-III (Anatomy Study)	Drawing-IV (Action Anatomy)	Drawing-V (Figure-Ground Relationship)	Drawing-VI (Experimentation)	Drawing-VII (Develop Individual Visual Vocabulary)	Drawing-VIII (Portfolio Completion)							
		Applied Arts			Drawing-III (Anatomy Study)	Drawing-IV (Action Anatomy)	Drawing-V (Figure-Ground Relationship)	Drawing-VI (Experimentation)	Drawing-VII (Develop Individual Visual Vocabulary)	Drawing-VIII (Portfolio Completion)							
Design Expressions	Painting			Composition-III (Thematic Exploration)	Composition-IV (Creative Exploration)	Composition-V (Thematic Exploration)	Composition-VI (Individual Expression)	Composition-VII (Research & development of distinguished styles)	Composition-VIII (Final Exhibition)								
	Sculpture	Composition I: (Expression, Style, Structure & Visual Representation I) or (Visualisation/Representation) (7)	Composition II: (Color Design Studio) (7)	Composition-III (Thematic Exploration)	Composition-IV (Creative Exploration)	Composition-V (Thematic Exploration)	Composition-VI (Individual Expression)	Composition-VII (Research & development of distinguished styles)	Composition-VIII (Final Exhibition)								
	Applied Arts			Composition-III (Thematic Exploration)	Composition-IV (Creative Exploration)	Composition-V (Thematic Exploration)	Composition-VI (Individual Expression)	Composition-VII (Research & development of distinguished styles)	Composition-VIII (Final Exhibition)								
History of Art	Painting																
	Sculpture	Early Civilizations Part-I Ancient Indian Art Part-I	Early Civilizations Part-II Ancient Indian Art Part-II	Early Christian Art, Art of China, Japan Part-I, Ancient Indian Art Part-II	Western Art: Gothic & Renaissance Art of China, Japan Part-II, Indian Art: Medieval Part-I	Western Art: Post Renaissance Art of India Part-I, Indian Art: Modern Part-I	19th Century Art: Indian Painting Part-I	20th Century Western Art Part-I	Contemporary Art: 20th Century Indian Art Part-I								
	Applied Arts			* Theory of Graphic Design (I) (only for Applied Art Students)	* Theory of Graphic Design II (I) (only for Applied Art Students)	* Theory of Advertising Design (I) (only for Applied Art Students)	* Theory of Advertising Design II (I) (only for Applied Art Students)	* Theory of Advertising Visual Communication & Media (I) (only for Applied Art Students)	* Theory of Advertising Visual Communication & Media (II) (only for Applied Art Students)								
	Applied Arts																
Fundamentals I: Aesthetics / Psychology	Painting																
	Sculpture	Fundamentals of Visual Arts Part-I	Fundamentals of Visual Arts Part-II	Psychology-I	Psychology-II	Indian Aesthetics Part-I	Indian Aesthetics Part-II	Western Aesthetics Part-I	Western Aesthetics Part-II								
	Applied Arts																
Humanities	Painting																
	Sculpture	Humanities: Society & Culture I	Humanities: Society & Culture II	Humanities: Society & Culture III	Humanities: Society & Culture IV	Humanities: Society & Culture V	Humanities: Society & Culture VI	Humanities: Society & Culture VII	Humanities: Society & Culture VIII								
	Applied Arts																
Liberal Studies & Life Skills	Painting																
	Sculpture	1. Social & Cultural Ethics 2. Self-Expression & Personality Building 3. Sustainability & Responsibility 4. Team Building	1. Sociology 2. Psychology 3. Voluntary Action & Environmental Awareness	1. History of Arts 2. Traditional Indian Arts 3. Art Appreciation 4. Film Appreciation	1. Public Speaking 2. Communication Design 3. Branding & Marketing 4. Creative Writing, Journalism & Mass Communication												
	Applied Arts																
Professional Ability & Skill Enhancement	Painting																
	Sculpture	Professional Ability & Skill Enhancement Course (PMECC)	Communication Skills-I English (I) Hindi (I)	Communication Skills-II English (II) Hindi (II)	Photography	Master Graphics	Video Editing	Micro-media Installation	Studio Writing	Professional Practice							
	Applied Arts																
Electives	Painting																
	Sculpture	Elective - 1A	Elective - 2A	Elective - 3A	Elective - 4A	Elective - 5A	Elective - 6A	Elective - 7A	Elective - 8A	Elective - 9A							
	Applied Arts	1. Creative Cartography 2. 3D Composition 3. Study of Printmaking	1. Textiles, Natural Dye & Printing 2. Clay Modeling 3. Ceramics	1. Graphic Design 2. Pattern & Graphics 3. Sculptural Art 4. Woodcut	1. Elective - 4A 2. City Animation 3. Pattern & Graphics 4. Wood Carving	1. Jewelry Making 2. Film Making 3. Miniature Painting 4. Metal Casting	1. Stone Carving 2. Advertising Design 3. Metal-I	1. Printmaking 2. Packaging Design 3. Metal-II									
Transdisciplinary Open Electives	Painting																
	Sculpture	With 20 credits per semester. Progression has to be given minimum credits at the end of Year-III or Year-IV	Elective - 1B	Elective - 2B	Elective - 3B	Elective - 4B											
	Applied Arts																
Credit Contact Hours			30	30	30	30	30	30	30	30	30	30	30	30	30	220	

***Training at the end of 4th Semester only for APPLIED ARTS students. It is mandatory to have practical training of 2 weeks at any Printing Unit/Production House/Production studio during the Mid term or Summer Vacation. Students have to procure the training certificate and submit the same in order to be promoted to the 5th Semester

***Training at the end of 5th Semester only for APPLIED ARTS students. It is mandatory to have professional training of 6 weeks at any Advertising agency/Design studio during the Summer Vacation. Students have to procure the training certificate and submit the same in order to be promoted to the 7th Semester



