

UTKAL UNIVERSITY OF CULTURE

VISUAL ART-ART HISTORY



BVA (Bachelor of Visual Arts)

Curriculum and Credit Framework –NEP 2020

PROGRAMME OFFERED:

Regulations for Academic Bank of Credit (ABC) and guidelines for Multiple Entry and Exit are already in place to facilitate the implementation of the proposed “Curriculum and Credit Framework for Undergraduate Programmes”. A semester comprises 90 working days and an academic year is divided into two semesters. A summer term is for eight weeks during summer vacation. Internship/apprenticeship/work-based vocational education and training can be carried out during the summer term, especially by students who wish to exit after two semesters or four semesters of study. Regular courses may also be offered during the summer on a fast-track mode to enable students to do additional courses or complete backlogs in coursework.

Awarding UG Certificate, UG Diploma, and Degrees

- UG Certificate: Students who opt to exit after completion of the first year and have secured 44 credits will be awarded a UG certificate if, in addition, they complete one vocational course of 4 credits during the summer vacation of the first year. These students are allowed to re-enter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.
- UG Diploma: Students who opt to exit after completion of the second year and have secured 90 credits will be awarded the UG diploma if, in addition, they complete one vocational course of 4 credits during the summer vacation of the second year. These students are allowed to re-enter within a period of three years and complete the degree programme within the maximum period of seven years.
- 3-year UG Degree: Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major discipline after successful completion of three years, securing 120 credits and satisfying the minimum credit requirement.
- 4-year UG Degree (Honours): A four-year UG Honours degree in the major discipline will be awarded to those who complete a four-year degree programme with 160 credits and have satisfied the credit requirements.
- 4-year UG Degree (Honours with Research): Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the University/College. The

research project/dissertation will be in the major discipline. The students, who secure 160 credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research).

- **UG Degree Programmes with Single Major:** A student has to secure a minimum of 50% credits from the major discipline for the 3-year/4-year UG degree to be awarded a single major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 60 credits will be awarded a B.Sc. in Physics with a single major. Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 80 credits will be awarded a B.Sc. (Hons./Hon. With Research) in Physics in a 4-year UG programme with single major.
- **UG Degree Programmes with Double Major:** A student has to secure a minimum of 40% credits from the second major discipline for the 3-year/4-year UG degree to be awarded a double major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 48 credits will be awarded a B.Sc. in Physics with a double major. Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 64 credits will be awarded a B.Sc. (Hons./Hon. With Research) in Physics in a 4-year UG programme with double major.
- **Interdisciplinary UG Programmes:** The credits for core courses shall be distributed among the constituent disciplines/subjects so as to get core competence in the interdisciplinary programme. For example, a degree in Econometrics requires courses in economics, statistics, and mathematics. The total credits to core courses shall be distributed so that the student gets full competence in Econometrics upon completion of the programme. The degree for such students will be awarded as B.Sc. in Econometrics for a 3-year UG programme or B.Sc. (Honours) / B.Sc. (Honours with Research) in Econometrics for a 4-year UG programme.
- **Multidisciplinary UG Programmes:** In the case of students pursuing a multidisciplinary programme of study, the credits to core courses will be distributed among the broad disciplines such as Life sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc., For example, a student who opts for a UG program in Life sciences will have the total credits to core courses

distributed across Botany, Zoology and Human biology disciplines. The degree will be awarded as B.Sc. in Life Sciences for a 3-year programme and B.Sc. (Honours) in Life Sciences or B.Sc. (Honours with Research) for a 4-year programme without or with a research component respectively.

Thus the total course will be of **FOUR** Year duration.

NATURE OF COURSE:

Medium of Instruction: ODIA / ENGLISH / HINDI

The study pattern for the B.V.A. (Applied Art & Design, Painting, Sculpture, Printmaking, Art History, Indian Painting, and Crafts & Ceramics) is divided into many groups.

Group I Core Course (I, II, III): Practical and Theory

Group II Ability Enhancement Course (AEC): Theory

Group III Vocational Course /Skill Enhancement Course (SEC): Practical/ Theory

Group IV Elective: Discipline Specific (DSE) /Multidisciplinary Course: Practical

Group V Internship/Project/Apprenticeship

Group VI Value Addition Course (VAC): Theory/ Projects

EXAMINATION LEADING TO THE DEGREE OF BACHELOR OF VISUAL ART

The examination conducts as per UUC Examination.

PEO, PO, PSO for BVA

Program Education Objectives (PEO) of Bachelor of Visual Arts

PEO-1: Graduates will have successful career in Govt., Corporate, Printing industry, Film industry, Design organization, Industrial branding along Entrepreneurship in Visual Arts.

PEO-2: Graduates will be highly skilled in Painting in different medium Mural, Metal and Non-Metallic sculpture, Commercial Art, Digital Screen printing, Engraving and etching and Installation Art.

PEO-3: Graduates will be able to work as leader in a different environment as a team such as gender, nationality language, culture or creed and multi-disciplinary requirements.

PEO-4: Students with continuous exposure will gain industrial expertise and become effective and efficient industry leaders with the quality of entrepreneurship. Graduates will acquire particular set of skills that can be evolved with time and also with the demand of industry.

PEO-5: The curriculum aims in developing the individuals to be an avid learner throughout their life and use their collective knowledge for the benefit of the society. The curriculum also invokes a sense of, business and professional ethics while working for people belonging to a diverse culture.

Program Outcomes (PO) of Bachelor of Visual Arts

PO 1.Creativity & Innovation: UUC BVA graduates will be able to approach their work in imaginative ways characterized by a high degree of experimentation, risk-taking, and divergent thinking, and be able to produce work that challenges convention.

PO 2. Skill & Technique: UUC BVA graduate students will be able to produce works of art or design that demonstrate comprehensive knowledge of their particular area of study and indicate their capacity to succeed as creative professionals.

PO 3. Visual Literacy and Fluency: UUC BVA graduate students will be able to analyze, interpret, contextualize, evaluate, and create visual materials in both physical and digital formats with well-articulated formal and conceptual choices.

PO 4. Collaboration: UUC BVA graduate students will be able to constructively share ideas, work effectively in teams, and collectively create with others.

PO 5. Social Responsibility: UUC BVA graduate students will be able to demonstrate an awareness of the social and environmental impacts of art and design, produce creative, sustainable, and ethical solutions in their work, and bring positive change to their communities.

PO 6. Critical Thinking: UUC BVA graduate students will be able to identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.

PO 7. Written & Oral Communication: UUC BVA graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.

PO 8. Information Literacy: UUC BVA graduate students will be able to assemble, evaluate, and ethically use information from diverse sources to accomplish a specific purpose.

PO 9. Quantitative Reasoning: UUC BVA graduates will be able to analyze, interpret, and communicate quantitative information in a variety of formats, and solve relevant quantitative problems using appropriate methods.

PO 10. Production: UUC BVA graduate students will be able to select and use appropriate making and manufacturing processes in your own work specially Applied Arts and Sculpture courses with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Bachelor of Visual Arts

PSO-1: Bachelor of Visual Arts- After completing graduation, the students will be equipped with creative and technical skills in various domains of Visual Arts. This will enable them to be employed globally. Visual Arts Students will be able to generate employment for others. Thus, rather being job seekers they will be job providers by running other own ventures.

PSO-2: Painting- This specialization offered to the students in last year will enhance their knowledge in the field of Painting. Students will be expert in the specific domain of Painting and all other Visual Arts related fields. With the painting, a student can become Art Director, Art Directors are the upper level executives who design and direct, art works graphics.

PSO-3: Applied Arts- This specialization offered to the students to enhance their knowledge in the field of 2D Animation & Graphic Design. Students will be expert in the specific domain of Graphics Design, 2D animation and work in Films, Games, Design Companies and all other related fields. This specialization offered to the students to enhance their knowledge in the field of Advertising and different media of Advertising like Print media, Broad cast media etc.

PSO-4: Sculpture- This specialization offered to the students to enhance their skill and knowledge in the field of Sculpturing. It will enhance their skills in both Creative and knowledge of different mediums like stone, wood, metal etc. Sculpture artist can work on Public Art Installations and create commissioned work for various businesses, art organizations. They also may teach Sculpture Art, Restore works of Art, and create Sculpture reproductions and Models for televisions and films.

PSO-5: Printmaking- Develops professional skills in students, based on research in various styles of printmaking and related technologies along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative

skills through various medium and technologies. Understand and make use the nature and basic concepts of print, electronic and new media production.

PSO-6: Art History-Develops theoretical professional in students, based on theory type ancient, mediaeval, modern, postmodern history in various specialization along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative skills through art history.

PSO-7: Indian Painting- Students will have a comprehensive understanding of the history, evolution, and cultural significance of Indian painting. Knowledge of the major periods of Indian art (e.g., ancient, medieval, Mughal, Rajput, and modern Indian art), key artists, and their works. Students will develop the skills to critically analyze and evaluate both Indian and global art movements, including their relevance to contemporary practices.

Art critique, analytical writing, participation in discussions, and developing insights about art's social, cultural, and philosophical contexts.

PSO-8: Crafts & Ceramics- Students will gain expertise in various traditional and modern craft techniques, including but not limited to pottery, textile crafts, paper-mâché, and stone crafts. Mastery in handling tools and materials, understanding the technical aspects of craft production, and applying techniques effectively in practice. Students will develop proficiency in ceramic techniques such as throwing, hand-building, slip-casting, glazing, and firing processes. Understanding the properties of different clays, mastering firing techniques (e.g., kiln firing, pit firing), and creating ceramic pieces that reflect both functionality and artistic expression.



UTKAL UNIVERSITY OF CULTURE

Bachelor of Visual Arts-2024-25

ART HISTORY FOUR YEARS STRUCTURE WITHOUT RESEARCH & WITH RESEARCH (NEP)-2020

Semester	Core Course (CC)-I	Core Course (CC)-II (Student will chose any one course from this Basket)	Core Course (CC)-III (Student will chose any one course from this Basket)	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC) (Student will chose any one course from this Basket)	Multidisciplinary Course (Student will chose any one course from this Multi-Disciplinary Basket)	Value Addition Course (VAC)	Community Engagement & Internship/Project/Apprenticeship	Total Credits
I	CC-I-1-(Major)Theory(4) INTRODUCTION - ART HISTORY BVA101IA	CC-II-1-(Minor) Practical(4) SCULPTURE BVA103S CRAFTS AND CERAMICS BVA103CC PRINTMAKING – BVA103PM APPLIED ART & DESIGN- BVA103AD PAINTING – BVA103P INDAN PAINTING BVA103IP		AEC-1- Theory(4) ODIA–BVA104O		MC-1- Practical(3) PRINTMAKING BVA105PM APPLIED ART & DESIGN BVA105AD SCULPTURE BVA105S PAINTING BVA105P CRAFTS & CERAMICS – BVA105CC INDAN PAINTING BVA105IP	VAC-1 ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT BVA106		22
	CC-I-2(Major) Theory FUNDAMENTAL OF VISUAL ARTS– BVA102FV								
II	CC-I-3(Major) Theory(4) HISTORY OF INDIAN ART BVA201HI		CC-III-1-(Minor) Practical(4) SCULPTURE BVA203S CRAFTS AND CERAMICS BVA203CC PRINTMAKING BVA203PM APPLIED ART & DESIGN- BVA203AD PAINTING BVA203P INDAN PAINTING BVA203IP	AEC-2- Theory(4) ENGLISH – BVA 204E	SEC-1- Practical (3) CRAFTS & CERAMICS – BVA205CC APPLIED ART & DESIGN BVA205AD SCULPTURE BVA205S PRINTMAKING BVA205PM PAINTING BVA205P INDAN PAINTING BVA205IP	MC-2- Practical(3) PRINTMAKING BVA206PM APPLIED ART & DESIGN BVA206AD SCULPTURE BVA206S PAINTING BVA206P CRAFTS & CERAMICS BVA206CC INDAN PAINTING BVA206IP			22
	CC-I-4(Major) PRE HISTORIC WESTERN ART BVA202PW								
Students on exit shall be awarded Certificate in “Art History” after securing the requisite 44 credits in Semester I & II +Vocational Course credit									
III	CC-I-5 (Major) Theory(4) ANCIENT AND CLASSICAL ART BVA301AA	CC-II-2-(Minor) Practical(4) SCULPTURE BVA304S CRAFTS AND CERAMICS BVA304CC PRINTMAKING BVA304PM APPLIED ART & DESIGN BVA304AD PAINTING BVA304P INDAN PAINTING BVA304IP				MC-3- Practical(3) PRINTMAKING BVA305PM APPLIED ART & DESIGN BVA305AD SCULPTURE BVA305S PAINTING BVA305P CRAFTS & CERAMICS– BVA305CC INDAN PAINTING BVA305IP	VAC-2 (3)		22
	CC- I-6(Major) Theory(4) MEDIÉVAL ART BVA302MA								
	CC-I-7 (Major) Theory(4) ART & AESTHETICS BVA303AA								
IV	CC-I-8 Theory(4) RENAISSANCE TO BAROQUE ART		CC-III-2-(Minor) Practical(4) SCULPTURE BVA404S CRAFTS AND CERAMICS					Internship/Project/Apprenticeship (4)	20

	BVA401RB		BVA404CC PRINTMAKING BVA404PM APPLIED ART & DESIGN- BVA404AD PAINTING BVA404P INDAN PAINTING BVA404IP						
	CC-I-9 Theory(4) HISTORICAL PERSPECTIVE S IN AESTHETICS BVA402HP								
	CC-I-10 Theory(4) INDIAN RENAISSANC E ART BVA403IR								
Students on exit shall be awarded “Diploma in Art History” after securing the requisite 44+42=86 credits on completion of Semester III & IV + Vocational Course- credit									
V	CC-I-11 Theory(4) ROCOCO TO ROMANTIC WESTERN ART – BVA501RR	CC-II-3-(Minor) Practical(4) SCULPTURE BVA504S CRAFTS AND CERAMICS BVA504CC			SEC-2- Practical(3) CRAFTS & CERAMICS – BVA505CC APPLIED ART & DESIGN BVA505AD SCULPTURE BVA505S PRINTMAKING BVA505PM PAINTING BVA505P INDAN PAINTING BVA505IP		VAC-2 (3)		22
	CC-I-12 Theory(4) MODERN TRENDS OF INDIA ART – BVA502MI	PRINTMAKING BVA504PM APPLIED ART & DESIGN BVA504AD PAINTING							
	CC-I-13 Theory(4) PHILOSOPHY OF ART BVA503PA	BVA504P INDAN PAINTING BVA504IP							
VI	CC-I-14 Theory(4) MODERN WESTERN ART BVA601MW		CC-III-3-(Minor) Practical(4) SCULPTURE BVA603S CRAFTS AND CERAMICS BVA603CC PRINTMAKING BVA603PM APPLIED ART & DESIGN- BVA603AD PAINTING BVA603P INDAN PAINTING BVA603IP		SEC-3- Practical (3) CRAFTS & CERAMICS – BVA604CC APPLIED ART & DESIGN BVA604AD SCULPTURE BVA604S PRINTMAKING BVA604PM PAINTING BVA604P INDAN PAINTING BVA604IP		VAC-2 (3)		18
	CC-I-15 Theory(4) ART AND SOCIETY BVA602AS								
Students on exit shall be awarded “Bachelor in Art History” after securing the requisite 86+40=126 credits on completion of Semester V & VI									
VII	CC-I-16 Theory(4) POST MODERNISM WESTERN BVA701PW	CC-II-4-(Minor) Practical(4) SCULPTURE BVA705S CRAFTS AND CERAMICS BVA705CC							20
	CC-I-17 Theory(4) MUSEOLOGY AND CURATORIAL STUDIES BVA702MC	PRINTMAKING BVA705PM APPLIED ART & DESIGN BVA705AD PAINTING BVA705P							
	CC-I-18 Theory(4) ART CRITICISM AND ANALYSIS BVA703AC	INDAN PAINTING BVA705IP							

	CC-I-19 Theory(4) AESTHETIC JUDGEMENT BVA704AJ								
VIII	CC-I-20 Theory(4) POST MODERNISM INDIA BVA801PI	CC-II-5-(Minor) Practical(4) SCULPTURE BVA805S CRAFTS AND CERAMICS BVA805CC PRINTMAKING BVA805PM APPLIED ART & DESIGN BVA805AD PAINTING BVA805P INDAN PAINTING BVA805IP							20
	CC-I-21 Theory(4) ART CONSERVATI ON AND RESTORATIO N BVA802CR								
	CC-I-22 Theory(4) ICONOGRAPH Y AND SYMBOLISM BVA803IS								
	CC-I-23 Theory(4) ART & TECHNOLOGY BVA804AT								

Students on exit shall be awarded Bachelor of Art History **without Research** after securing the requisite 126+ 40=166 credits on completion of Semester VII &VIII

BVA (Under Graduate)-Fourth Year Hons. With Research

VII	CC-I-16 Theory(4) POST MODERNISM WESTERN BVA701PW	CC-II-4-(Minor) Practical(4) (Student will chose any one course from this Basket) SCULPTURE BVA704S CRAFTS AND CERAMICS BVA704CC PAINTING BVA704P							20
	CC-I-17 Theory(4) POST MODERNISM INDIA BVA702PI		CC-II-4-(Minor) Practical(4) (Student will chose any one course from this Basket) PRINTMAKING BVA704PM APPLIED ART & DESIGN BVA704AD INDAN PAINTING BVA704IP						
	CC-I-18 Theory(4) ART CRITICISM AND ANALYSIS BVA703AC								
VIII	CC-I-19 Theory(4) ICONOGRAPHY AND SYMBOLISM BVA801S							On Major DISSERTATION- BVA803D(12)	20
	CC-I-20 Theory(4) CURATORIAL STUDIES BVA802CS								

Students on exit shall be awarded Bachelor of Art History with Research in Discipline (Major) after securing the requisite 166 credits on completion of Semester VIII

UTKAL UNIVERSITY OF CULTURE

BVA ART HISTORY (UNDER GRADUATE) - HONS. WITHOUT RESEARCH & WITH RESEARCH (NEP-2020)

(TOTAL CREDITS-44+ VOCATIONAL COURSE-CREDIT)

FIRST YEAR (Semester-I and II) Programme Structure- 2024-25

Semester	Core Course (CC)-I	Core Course (CC)-II (Student will chose any one course from this Basket)	Core Course (CC)-III (Student will chose any one course from this Basket)	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC) (Student will chose any one course from this Basket)	Multidisciplinary Course (Student will chose any one course from this Multi-Disciplinary Basket)	Value Addition Course (VAC)	Community Engagement & Internship/Project/Apprenticeship	Total Credits
I	CC-I-1-(Major)Theory(4) INTRODUCTION - ART HISTORY BVA101IA	CC-II-1-(Minor) Practical(4) SCULPTURE BVA103S CRAFTS AND CERAMICS BVA103CC PRINTMAKING – BVA103PM APPLIED ART & DESIGN- BVA103AD PAINTING – BVA103P INDAN PAINTING BVA103IP		AEC-1- Theory(4) ODIA–BVA104O		MC-1- Practical(3) PRINTMAKING BVA105PM APPLIED ART & DESIGN BVA105AD SCULPTURE BVA105S PAINTING BVA105P CRAFTS & CERAMICS – BVA105CC INDAN PAINTING BVA105IP	VAC-I ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT BVA106		22
	CC-I-2(Major) Theory FUNDAMENTAL OF VISUAL ARTS– BVA102FV								
II	CC-I-3(Major) Theory(4) HISTORY OF INDIAN ART BVA201HI		CC-III-1-(Minor) Practical(4) SCULPTURE BVA203S CRAFTS AND CERAMICS BVA203CC PRINTMAKING BVA203PM APPLIED ART & DESIGN- BVA203AD PAINTING BVA203P INDAN PAINTING BVA203IP	AEC-2- Theory(4) ENGLISH – BVA 204E	SEC-1- Practical (3) CRAFTS & CERAMICS – BVA205CC APPLIED ART & DESIGN BVA205AD SCULPTURE BVA205S PRINTMAKING BVA205PM PAINTING BVA205P INDAN PAINTING BVA205IP	MC-2- Practical(3) PRINTMAKING BVA206PM APPLIED ART & DESIGN BVA206AD SCULPTURE BVA206S PAINTING BVA206P CRAFTS & CERAMICS BVA206CC INDAN PAINTING BVA206IP			22
	CC-I-4(Major) PRE HISTORIC WESTERN ART BVA202PW								

Students on exit shall be awarded Certificate in “Art History” after securing the requisite 44 credits in Semester I & II +Vocational Course credit

- ❖ The student is required to study the course **Indian Society and Culture** as a vocational course for credit. Utkal University of Culture India offer *Indian Society and Culture* as a **compulsory vocational course** or as part of a **credit-based curriculum**. The inclusion of such a course is often aimed at providing students with a deeper understanding of India's diverse cultural, social, and historical heritage.

MINIMUM TEACHING HOURS PER WEEK

According to the **UGC (University Grants Commission)** guidelines, for a **4-credit course**, the minimum teaching hours per week are typically **4 hours of contact time**.

This is based on the general rule that:

- **1 credit = 1 hour of lecture or 1 hour of tutorial** per week
- **For a 4-credit course**, it would require **4 hours per week** of class instruction (lecture, practical, or any other form of academic engagement).

In addition to these contact hours, students are also expected to complete **self-study** and **assignment** work, which usually takes about **8-10 hours** per week for a 4-credit course, depending on the academic program and course content.

For practical subjects, the **UGC (University Grants Commission)** guidelines typically suggest that the number of teaching hours should be higher compared to theoretical subjects because of the hands-on learning required.

For a **4-credit practical course**, the minimum teaching hours per week would generally be around **8 hours of contact time**, with:

- **1 credit = 2 hours of practical work** per week.
- **For a 4-credit practical course**, it would require **8 hours of practical sessions per week** (which can be divided into multiple sessions depending on the course structure).

This ensures that students have sufficient time for experiments, hands-on exercises, and supervision by the instructor. In addition to these 8 hours of practical work, students are expected to complete **self-study** and **project work**, which may take an additional 4-6 hours per week.

These guidelines may vary slightly depending on the specific requirements of the institution or the program.



CBCS Scheme of Examination of Bachelor of Visual Arts
ART HISTORY -FIRST YEAR (SEMESTER-I) COURSE STRUCTURE- 2024-25
According to NEP 2020

Course Format	Course Name	Course Code	Nature	Practical/ Lecture/ Tutorial Minimum Hours per week			Credits	Internal Examination mark	End term Examination Mark	Full Mark
				P	L	T				
CC-I-1- (Major)	INTRODUCTION - ART HISTORY	BVA101IA	Theory		4		4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
CC-I-2- (Major)	FUNDAMENTAL OF VISUAL ARTS	BVA102FV	Theory		4		4	Class test-20 +10 Attendance =30	70	100
CC-II-1- (Minor)	SCULPTURE	BVA103S	Practical (Student will chose any one course from this Basket)	8			4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	CRAFTS AND CERAMICS	BVA103CC								
	PRINTMAKING	BVA103PM								
	APPLIED ART & DESIGN	BVA103AD								
	PAINTING –	BVA103P								
INDAN PAINTING	BVA103IP									
AEC-1 Ability Enhance ment Course	ODIA–	BVA104O	Theory		4		4	Class test-20 +10 Attendance =30	70	100
Multi-Disciplin ary Course-1	PRINTMAKING	BVA105PM	Practical (Student will chose any one course from this Multi-Disciplin ary Basket)	8			3	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	APPLIED ART & DESIGN	BVA105AD								
	PAINTING	BVA105PT								
	CRAFTS & CERAMICS	BVA105CC								
	INDIAN PAINTING	BVA105IP								
	SCULPTURE	BVA105S								
VAC-I	ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT	BVA106	Theory		3		3	Class Test-20 +10 Attendance =30	70	100
TOTAL	COURSE-6				31 Hours		22			600
The student is required to study the course Indian Society and Culture as a vocational course for credit										
Duration of Exam (in Hours)	Theory Examinations: <ul style="list-style-type: none"> • Duration: Generally, the examination duration for theory papers is 3 hours. • Credits: This duration is for courses that are of 3 or 4 credits. Practical Examinations: <ul style="list-style-type: none"> • Duration: The duration for practical examinations is typically 12 hours per End term. • Credits: This duration generally applies to practical worth 3 or 4 credits, depending on the course structure and the number of practical sessions required. • Format: The exam format may include hands-on tasks, experiments, or the creation of projects, which are assessed by the examiner based on the student's performance and application of skills. 									
Attendance	Percentage	Marks			Percentage			Marks		
	1%-10%	1			50%-60%			6		
	10%- 20%	2			60%- 70%			7		
	20%-30%	3			70%-80%			8		
	30%-40%	4			80%-90%			9		
	40%-50%	5			90%-100%			10		

BVA ART HISTORY (Bachelor of Visual Arts)

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE -(Major) THEORY SUBJECTS

INTRODUCTION-ART HISTORY Course Code: BVA101IA

Credit Units: 4

Course Objective:

The **History of Art** course in a BVA program explores the evolution of art across cultures and time, emphasizing critical analysis, cultural contexts, and visual literacy. It equips students with research skills, fosters an interdisciplinary understanding, and connects historical insights to contemporary artistic practices. The course also promotes heritage preservation and prepares students for careers in art, academia, and related fields.

The Art History Course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Unit 1 –

- Definition and significance of prehistoric art.
- Overview of global prehistoric art and its relation to Indian contexts.
- **Pre historic Art:**
 - Three Age System: Stone Age, Bronze Age, Iron Age

Unit 2 –

- Prehistoric art of Odisha like The rock shelter of Gudahandi, The rock painting of the Yogimatha, Usakothi, Bikramkhol.

Unit 3 –

- Paleolithic-Mesolithic-Neolithic period- Rock shelters, architecture and sculptures. Earliest Art – Shells and hand prints on walls.
- Early engravings and simple line drawings.
- Depictions were primarily of animals and hunting scenes.
- Example: Rock engravings in Bimbetka, Madhya Pradesh.
- Increase in human figures and group activities such as hunting, dancing, and rituals.
- More intricate use of colors and detailed compositions.

Unit 4:

- Example: Cave paintings in Lakhudiyar, Uttarakhand.
- Jogimara Caves (Chhattisgarh) Early examples of decorative art with human and animal figures.
- Kupgal Rock Art: Located in the Kurnool district of Andhra Pradesh, this site features ancient rock paintings dating back to the Mesolithic era.

Unit 5:

- Maski Rock Art: Situated in the Raichur district of Karnataka, this site contains rock paintings and engravings from the Neolithic era.
- Hampi Rock Art: Located in the Bellary district of Karnataka, this site features ancient rock paintings and engravings from the Iron Age.
- Edakkal Caves: Situated in the Wayanad district of Kerala, these caves contain ancient petroglyphs and rock paintings from the Neolithic era.

Unit 6:

- Role of technology in documentation and conservation efforts.
- Impact of prehistoric art on contemporary art and culture.

No. of works to be done –06

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 5

Learning Outcome:

- Analyze and compare expositions of theory and criticism relevant to the field.
- Identify and characterize the artists and audiences of relevant images and objects.
- Show critical awareness of one or more current methodological approaches.
- Analyze and compare expositions of theory and criticism relevant to the field.
- Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method.

Text & References:

Text Book:

- The Prehistoric Rock Paintings of India- **by K. K. Aziz**
- Indian Prehistoric Art: A Historical Perspective- **by V. N. Misra**

References Book:

- Rock Art of India- **by R. K. Sharma**
- The Art of Prehistoric India- **by M. K. Dhavalikar**
- The Bhimbetka Caves and their Significance in Prehistoric Art- **by A. G. Ghosh**
- Prehistoric Rock Art in India-**by R. K. Thapar**
- The Rock Paintings of India- **by S. K. Bhatnagar**
- Prehistoric India-**by D. P. Agrawal**

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)		20	10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA101IA (Introduction- Art History)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA-101.1	2	3	2	2	2	3	1	2	1	-
BVA-101.2	1	2	1	2	1	2	3	3	2	1
BVA-101.3	2	1	3	2	2	1	2	-	-	-
BVA-101.4	-	2	2	1	1	2	2	3	1	-
Average	1.67	2	2	1.75	1.5	2	2	2.67	1.34	1

Table 3: CO – PSO matrix for the course BVA101IA (Introduction- Art History)

	PSO1	PSO2	PSO3	PSO4
BVA-101.1	3	1	3	1
BVA-101.2	3	3	3	2
BVA-101.3	3	1	3	2
BVA-101.4	3	2	3	3
Average	3	1.75	3	2

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE -(Major) THEORY SUBJECTS

FUNDAMENTAL OF VISUAL ARTS

Course Code: BVA102FV

Credit Units: 4

Course Objective:

- Explore the elements of art (line, shape, form, color, texture, value, space).
- Study principles of design (balance, contrast, emphasis, rhythm, unity, and proportion).
- Train the eye to observe and interpret visual stimuli.
- Enhance aesthetic appreciation and critical thinking skills.
- Familiarize students with tools, materials, and mediums (e.g., drawing, painting, sculpture).
- Practice foundational skills like sketching, shading, and color mixing.
- Foster originality and personal expression through hands-on projects.
- Explore abstract, representational, and conceptual approaches to art.
- Learn to plan and execute compositions effectively.
- Solve visual and spatial challenges in artwork.
- Cultivate ability to critique and improve one's own work.

Course Contents:

Unit 1 –

- Art: meaning and definition, classification and importance.
- Art as an essential part of the real world, Art as a powerful medium of self-expression.
- Relationship between art and artist, art and nature as a complement to each other.
- Role of art in the society, role of Imagination and fantasy as an important phenomenon for the creation of art.

Unit 2 –

- Basic principles of art meaning, introduction, importance and their application.
- UNITY: definition, importance and application in arts.
- HARMONY: definition, importance and application in arts.
- BALANCE: definition, classification, importance and expressive qualities of balance.
- EMPHASIS: definition, classification, importance and application in arts
- RHYTHM: definition, types and how artist use rhythm to create movement in arts.
- PROPORTION: definition, importance and How Artists Use Proportion.

Unit 3 –

- LINE: definition, classification and types.
- FORM: Definition, classification, importance, types and effect of form.

- COLOUR: definition, properties, classification, effect of colour, uses of colour, colour scheme and principles of introducing colours in painting.
- TONE: definition, classification, importance, application and emotional aspects of tone.
- TEXTURE: definition, classification, importance, types and effect.
- SPACE: definition, classification, divisions and importance, Representation of space
- VOLUME: volume as medium of experience.
- Dimensions types- Two-dimensional and three dimensions.

Unit 4 –

- Comparative analysis of various paintings.
- Expression in sculpture Comparative analysis of sculpture, sculptural material and processes.
- Printmaking processes and how their characteristics show in the prints.
- Visual elements and the elements of design: Characteristics and behavior.

Unit 5 –

- Visual arts and visual perception.
- Definition and characteristics of Folk and Traditional Art
- Gond Art (Madhya Pradesh) – Symbolism, storytelling, and technique
- Tanjore Painting (Tamil Nadu) – Gold foil work, religious themes, and influences

Unit 6 –

- Madhubani Art (Bihar) – Origin, themes, techniques, and materials
- Warli Painting (Maharashtra) – Tribal influences, iconography, and practice
- Pattachitra (West Bengal & Odisha) – Mythological themes, scroll format
- Saura Painting – Tribal symbolism and representation
- Jhoti, Chita, Muruja – Floor and wall paintings during festivals
- Stone, wood carved and paper mache crafts -based art of Odisha
- Palm Leaf Etching (Talapatra Chitra) – Intricate detailing and storytelling

Learning Outcome:

- The Fundamentals of Arts course equips students with foundational skills, knowledge, and creative abilities. Below are the key learning outcomes:
- Mastery of Basic Elements and Principles: Understand and apply the elements of art (line, shape, color, texture, space, etc.) and principles of design (balance, contrast, unity, etc.) in artistic creation.
- Enhanced Observation Skills: Develop the ability to keenly observe and interpret visual forms in nature, objects, and surroundings.
- Proficiency in Artistic Techniques: Gain hands-on experience with tools, materials, and mediums, including drawing, painting, and basic sculpting.
- Creative Problem-Solving: Use critical thinking to solve visual composition challenges and create innovative artworks.

- Understanding of Art Styles and Contexts: Recognize the historical, cultural, and aesthetic significance of art across different periods and styles.
- Development of Personal Expression: Cultivate the ability to express emotions, ideas, and concepts visually, encouraging individuality in artistic practice.
- Ability to Analyze and Critique: Develop skills to critique artworks, including one's own, using art vocabulary and constructive feedback.
- Confidence in Visual Communication: Build the confidence to communicate effectively through visual forms and presentations.
- Foundation for Advanced Art Study: Acquire a strong basis for further exploration and specialization in various art disciplines.
- Appreciation of Art and Aesthetics: Foster a lifelong appreciation for the role of art in human culture and personal development.

Text & References:

Text Book:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

References Book:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)		20	10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA102FV (Fundamentals of Visual Arts)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA102.1	3	3	3	2	1	1	1	-	-	-
BVA102.2	2	2	3	2	1	2	-	-	-	-
BVA102.3	2	1	1	1	2	2	2	-	-	-
BVA102.4	2	2	2	3	2	1	3	2	-	-
Average	2.25	2	2.25	2	1.5	1.5	2	2	-	-

Table 3: CO – PSO matrix for the course BVA102FV (Fundamentals of Visual Arts)

	PSO1	PSO2	PSO3	PSO4
BVA102.1	2	3	3	1
BFA102.2	3	3	1	2
BFA102.3	1	3	2	1
BFA102.4	3	3	2	2
Average	2.3	3	2	1.5

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE CC-I-1(Minor) PRACTICAL SUBJECTS

SCULPTURE

Course Code: BVA103S

Credit Units: 4

Course Objective:

The clay sculpture course aims to introduce students to the fundamental techniques of working with clay, such as coiling, pinching, slab work, and wheel throwing, while exploring the unique properties of different types of clay and tools. Students will develop an understanding of form, structure, balance, and proportion, enabling them to create expressive three-dimensional works. By studying the historical and cultural evolution of clay sculpture, learners will draw inspiration for contemporary practice. Practical applications, including clay preparation, clay sculpting, will also be covered to ensure a comprehensive understanding of the medium. The course encourages creativity, personal expression, and spatial awareness through projects ranging from small-scale models to large, modular sculptures. By the end of the course, students will have developed technical expertise and a deeper appreciation for clay as an artistic medium. Clay Modeling to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc. Paper sculptures 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, transforming into three dimensions making in clay focusing on observation, shape, modeling and relative proportion.

Course Contents:

Unit 1

- Overview of drawing materials: pencils, charcoal, ink, and pastels.
- Basic drawing techniques: line, shading, hatching, and stippling.
- Warm-up exercises for hand-eye coordination.
- Drawing simple objects and shapes.
- Study of light and shadow: tonal values and depth.
- Proportion and scaling techniques.

Unit 2

- Making sculptures inspired by natural and man-made objects.
- Techniques for creating Human head.
- Creating figurative sculptures copy from hand, feet, nose, eye, etc.

Unit 3

- Introduction to relief work and bas-relief sculptures.
- Simple exercises to create small objects or tiles.
- Understanding three-dimensional forms: volume, balance, and structure.
- Techniques for creating surface textures using tools and found objects.
- Simple relief composition in clay, technique of terracotta making.

Unit 4

- Direct modeling in plaster.
- Studies to understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Unit 5:

- POP Carving and engraving details.

No. of works to be done – 05

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.
- Translate real-life objects, still life, and figures into accurate and expressive drawings with attention to proportion, perspective, and light.
- Create anatomically accurate sketches of human figures and animals, focusing on gesture, movement, and details.
- Apply fundamental techniques such as coiling, pinching, and slab-building to create both functional and artistic clay forms.
- Prepare clay sculptures for understanding the Human head and body parts.

Text & References:

Text Book:

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt

- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA103S (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103S (Sculpture)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE CC-I-1(Minor) PRACTICAL SUBJECTS

CRAFTS & CERAMICS

Course Code: BVA103CC

Credit Units: 4

Course Objective:

The “**Craft & Ceramics**” course is designed to introduce students to the fundamental principles, techniques, and creative possibilities of crafting. Through a combination of hands-on practice, conceptual exploration, and cultural appreciation, this course aims to lay a strong foundation for developing craft skills and understanding their broader significance.

One of the primary objectives of this course is to familiarize students with the basic tools, materials, and techniques used in traditional and contemporary crafts. By working with materials such as wood, clay, fabric, and natural resources, students will learn the essential processes of cutting, shaping, joining, and finishing. This practical exposure will help them develop precision, patience, and an appreciation for the value of handmade work.

In addition to technical skills, this course emphasizes creative expression. Students will be encouraged to explore their personal creativity and integrate it with the techniques they learn. Craft becomes a medium for storytelling and self-expression, allowing students to bring their unique perspectives to life through their creations.

Sustainability is a key focus in this course. Students will be introduced to eco-friendly materials and ethical crafting practices, raising awareness of the environmental impact of their choices. By integrating sustainable approaches, they will learn how crafting can contribute positively to a greener future.

Collaboration and critique are integral aspects of the learning process. Group projects and peer-to-peer feedback encourage teamwork, critical thinking, and a supportive learning environment. These activities help students refine their skills and expand their understanding of diverse perspectives in craft.

The course emphasizes skill development through hands-on exploration of core techniques. Students will begin with hand-building methods such as pinch pots, coil building, and slab construction. These techniques allow for the creation of functional and decorative forms while fostering a tactile connection to the material. As they progress, students will be introduced to wheel-throwing, a skill that demands precision and patience. By practicing the art of centering clay and forming shapes on the wheel, students will expand their repertoire of ceramic techniques.

To ensure a well-rounded experience, the course includes portfolio development as a major component. Students will design and create finished pieces that reflect their technical proficiency and creative growth. This portfolio will serve as a valuable record of their journey and a stepping stone for future opportunities in the world of craft.

Course Contents:

Unit 1: Foundations of Craft

- Introduce students to the basics of craft, including materials, tools, and safety practices.
- Overview of crafting tools and materials.
- Safety guidelines for working with different tools and mediums.
- Understanding crafting terminology and techniques.
- Simple starter projects (e.g., paper cutting, basic clay shaping).
- Reflection on craft's role in personal and cultural expression.

Unit 2: Craft Techniques and Processes

- Build technical skills by exploring core crafting methods across various mediums.
- Techniques: Cutting, shaping, joining, weaving, and molding.
- Mediums: Clay, wood, fabric, and natural materials.
- Practice exercises for mastering precision and control.
- Introduction to surface decoration (e.g., painting, engraving, dyeing).
- Mini-project: Create a simple functional or decorative object.

Unit 3: Sustainability in Craft

- Foster an understanding of sustainable crafting practices.
- Introduction to eco-friendly materials and tools.
- Techniques for repurposing and up cycling materials.
- Environmental and ethical considerations in crafting.
- Group project: Create an object using recycled or natural materials.
- Reflection: The role of sustainable craft in environmental conservation.

Unit 4: Introduction to Ceramics

- Familiarize students with the basics of ceramics, materials, and tools.
- Overview of ceramic art and its historical significance.
- Types of clay and their properties.
- Essential tools for working with clay.
- Understanding the ceramic process: from raw clay to finished product.

- Basic safety measures for handling materials and equipment.

Unit 5: Techniques of Relief Tile Making

- Hand-building techniques for relief designs.
- Using slab rollers for uniform thickness.
- Additive techniques: Adding layers of clay.
- Subtractive techniques: Carving and incising.
- Combining methods for complex textures.
- Adding textures, patterns, and decorative elements.

Unit 6: Design Principles and Planning

- Composition, proportion, and depth perception.
- Balancing form and functionality.
- Developing initial designs.
- Scaling designs for tile formats.
- Making reusable molds for repeated designs.

No. of works to be done and submitted for display – 6

Learning Outcome:

- Curate a cohesive portfolio of completed craft projects.
- Write articulate artist statements and project descriptions.
- Document crafted works professionally through photography and presentation.
- Design and showcase a final piece that integrates techniques learned throughout the course.
- Understand the basic tools, materials, and safety practices used in crafting.
- Demonstrate familiarity with foundational crafting techniques.
- Complete simple starter projects with confidence.
- Recognize the significance of craft in personal and cultural contexts.
- Understand the properties and preparation of different types of clay.
- Use ceramic tools and equipment effectively, including hand tools, pottery wheels, and kilns.

Text & References:

Text Book:

- Crafts of India: Handmade in India -Author: Aditi Ranjan and M.P. Ranjan
- Traditional Indian Handcrafted Textiles-Author: Rta Kapur Chishti

References Book:

- The Craft Book: 75 Projects for Every Occasion, DK Publishing
The Complete Book of Arts & Crafts, Dawn Cusick and Megan Kirby
- The Arts and Crafts of India and Ceylon-Author: Ananda Coomaraswamy
- The Craft Companion: A Guide to Modern Crafting-Author: Ramona Barry and Rebecca Jobson

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO-PO matrix for the course BVA103CC (Crafts & Ceramics)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	3	3	2	3	-
BVA103.2	1	3	2	2	1	2	2	2	2	-
BVA103.3	2	2	1	2	-	2	2	2	3	-
BVA103.4	-	1	1	2	1	1	1	-	-	2
Average	1.34	2	1.25	2	1	2	2	2	2.67	2

Table 3: CO-PSO matrix for the course BVA103CC (Crafts & Ceramics)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	2	2
BVA103.2	2	1	3	2
BVA103.3	2	2	3	1
BVA103.4	3	3	2	2
Average	2	2.25	2.5	1.75

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE CC-I-1(Minor) PRACTICAL SUBJECTS

PRINTMAKING

Course Code: BVA103PM

Credit Units: 4

Course Objective:

Introduce students to the history of printmaking, highlighting the distinctive nature of Fine Art Printmaking within the broader context of print culture. Familiarize them with key historical terms, concepts, and applications relevant to the field. Guide them through the conventions and techniques unique to printmaking, and help them recognize the various expressive approaches used by different practitioners. Emphasize the differences between various print mediums and their unique characteristics, encouraging an appreciation for the diverse ways in which these mediums convey meaning and artistic intent. This hands-on course is to introduce basic techniques in surface printing in single color. It is to learn and experience simple methods of making printing linoleum & woodcut techniques. The introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

Course Contents:

Unit 1

- Basic studio techniques in printmaking,
- Surface printing relief media and use of printing equipment and tools.

Unit 2

- Concept of design construction and composition in black and white.
- Simple method of making relief blocks for lino print based on final design layout.

Unit 3

- Handling the process of ink application on a prepared block.
- Experimenting with different colour- combinations and paper surfaces.
- Wood cut printing in black and white.

Unit 4

- Memory composition in pencil and oil colour.
- Still life and model study using pencil shading and oil colour.
- Experimental and mixed media drawing

Unit 5

- Study of relief sculptures from different temples in Odisha.
- Museum Study from various museums from Odisha.

Unit 6

- Outdoor study in pencil and oil colour
- Creative drawing in soft pastel and charcoal.

No. of works to be done – 06

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A. Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publishers sept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing, 28th march 10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA103PM (Printmaking)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103PM (Printmaking)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE -CC-I-1(Minor) PRACTICAL SUBJECTS

BASIC APPLIED ART

Course Code: BVA103AD

Credit Units: 4

Course Objective:

A type of design that used basic shapes like circles, triangles, rectangles, and squares to create patterns that are artistic and creative. This concept originated in ancient Greece and Athens around 800 B.C. primarily used for pottery and vases. The dimensions and arrangement of a roadway's visible features, such as pavement widths, slopes, intersections, and horizontal and vertical alignment. Geometric design includes using a single shape to communicate a message, using monochromatic or wide gradient range and balancing it with negative space and plainer elements.

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative design work.

Course Contents:

Unit- 1

- Understanding the subjective and objective value of applied art.
- Fundamentals of design such as dot, line, masses, basic grid, shapes, forms, tones, color, textures etc.
- Study of Geometrical forms with drapery to understand tonal variation.

Unit- 2

- Study of different forms from nature to understand various design approaches reflected in nature.
- Basic calligraphy exercises and Letter Design.
- Creating calligraphy compositions composing various strokes.

Unit- 3

- Transformation of simple shapes into well balanced design.
- Practice of two-dimensional designing forms and compositions with reference to great masters of design.
- Concept of positive and negative space in design and their inter relationship between each other.

Unit- 4

- Visualize complex forms into simple in reference to medieval design forms from heritage sights.
- Design a book cover for a novel.
- Study of popular characters from Disney / Jatak stories/ Panchatantra.

Unit- 5

- Practice of Industrial Illustration of domestic products.
- Design an interior of a room in two dimensional possibilities.
- Accessory design for women in general use.

Unit- 6

- Introduction to Typography
- Study of any one Indic scripts and practicing its rhythms beautifully for cultural communication.
- Composing typographic shapes to create an emblem.

No. of works to be done – 06

- Sketches-100
- Drawings-10
- Designs-5

Learning Outcome:

- At the completion of this unit students will be able to excel their design sense and execution.
- They will be able to identify and differentiate branding related designs etc.
- To better understand about as a medium of design communication
- To explore various placement opportunities in the industry.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, StanSmith & H. F.ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA103AD (Applied Art & Design)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103AD (Applied Art & Design)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE CC-I-1(Minor) PRACTICAL SUBJECTS

PAINTING

Course Code: BVA103P

Credit Units: 4

Course Objective:

The objective of this Painting course for 1st Semester Undergraduate students is to provide a solid foundation in the essential techniques and concepts of painting, enabling students to develop their skills in drawing, color theory, composition, and media application. The course aims to foster creativity through hands-on practice, encouraging students to explore various mediums such as watercolor and acrylic, while honing their observational abilities through still life and landscape studies. By learning the fundamentals of composition, color harmony, and the use of space, students will gain a deeper understanding of how to structure their artworks and create visually compelling pieces. Additionally, the course will emphasize the importance of artistic expression and personal style, preparing students for further exploration of more advanced painting techniques in subsequent semesters. Through regular practice and theoretical knowledge, students will gain the technical and conceptual skills needed to approach painting with confidence and artistic integrity.

Course Contents:

Unit 1:

- Understand the basic principles of drawing, including lines, forms, and structure.
- Importance of drawing as the foundation of painting.
- Understanding light, shadow, and perspective in drawing.
- Basic sketching of objects from life (still life, objects, simple landscapes).
- Study of simple geometric forms (sphere, cube, cone, etc.).
- Gesture drawing and quick sketching techniques.
- Weekly sketching exercises focusing on accuracy, proportion, and perspective.
- Introduction to basic drawing tools (pencil, charcoal, ink, etc.).

Unit 2:

- Develop an understanding of color and how to apply it effectively in painting.
- Primary, secondary, and tertiary colors.
- Color wheel: Complementary, analogous, and triadic color schemes.
- Color harmony, contrast, and balance.
- Understanding warm and cool colors.

- The emotional impact of color in art.
- Color mixing exercises (using primary colors to create secondary and tertiary colors).
- Exercises in creating color compositions and studies of color schemes.
- Color application in simple studies (still life or landscape).

Unit 3:

- Teach students how to structure their paintings through proper composition.
- Basic principles of composition (balance, unity, rhythm, emphasis, etc.).
- Understanding the rule of thirds, the golden ratio, and focal points.
- The use of space: positive and negative space, depth, and perspective.
- Understanding scale, proportion, and visual weight in compositions.
- Creation of simple compositions using geometric shapes and objects.
- Arranging still life and practicing compositions in small studies.
- Exploration of different compositional layouts and their impact on the viewer's eye.

Unit 4:

- Introduction to basic painting mediums, with a focus on watercolor and acrylics.
- Introduction to watercolor and acrylic as mediums for painting.
- Basic techniques for watercolor (washes, wet-on-wet, dry brush).
- Techniques for acrylic painting (layering, glazing, impasto).
- Understanding the properties of different brushes and tools.
- Experimenting with textures and effects in both media.
- Simple studies using watercolor (landscape or abstract).
- Introduction to acrylic painting on canvas or board.
- Techniques like blending, texture creation, and brushwork.

Unit 5:

- Focus on drawing and painting real objects to improve observational skills.
- Study of still life setup: arranging objects, lighting, and background.
- Exploration of different objects (fruits, vases, books, etc.) for visual interest.
- Working with proportions, textures, and light reflections in still life.
- Introduction to realism and expression through still life.
- Weekly still life painting exercises in both watercolor and acrylics.
- Emphasis on shading, highlighting, and detailing objects.
- Students will experiment with different backgrounds and settings.

Unit 6:

- Introduce landscape painting, focusing on perspective, light, and nature.
- Study of natural elements: skies, water, trees, rocks, etc.
- Techniques in painting outdoor scenes.
- Atmospheric perspective and its role in depth creation.
- Working with light and shadows in outdoor scenes.
- Small landscape studies based on photographs or outdoor sketches.
- Introduction to painting skies, water reflections, and simple terrain.
- Experimenting with different textures in landscape elements.

Course Learning Outcome:

- Demonstrate proficiency in basic drawing techniques, including the use of lines, forms, and perspective, as a foundation for painting.
- Apply the principles of color theory to create harmonious and visually appealing compositions, showcasing an understanding of color mixing, contrasts, and schemes.
- Develop well-structured compositions using the fundamental elements and principles of design, such as balance, rhythm, and focal points.
- Effectively use painting mediums like watercolor and acrylic, employing various techniques such as washes, layering, and texture creation.
- Create realistic and expressive still life studies, accurately representing light, shadow, and texture while exploring personal artistic style.
- Paint simple landscapes with an understanding of atmospheric perspective, depth, and natural elements like skies, water, and terrain.
- Exhibit improved observational skills, creativity, and a strong foundational knowledge of painting, enabling further exploration in advanced artistic practices.

Text & References:

- **Books:**
 1. *The Elements of Drawing* by John Ruskin
 2. *Color and Light: A Guide for the Realist Painter* by James Gurney
 3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
 4. *Drawing on the Right Side of the Brain* by Betty Edwards
- **References:**
 1. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia

2. *The New Drawing on the Right Side of the Brain* by Betty Edwards

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA103P (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103P (Painting)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE CC-I-1(Minor) PRACTICAL SUBJECTS

INDIAN PAINTING

Course Code: BVA103IP

Credit Units: 4

Course Objective:

The objective of this Painting course for 1st Semester Undergraduate students is to provide a solid foundation in the essential techniques and concepts of painting, enabling students to develop their skills in drawing, color theory, composition, and media application. The course aims to foster creativity through hands-on practice, encouraging students to explore various mediums such as watercolor and acrylic, while honing their observational abilities through still life and landscape studies. By learning the fundamentals of composition, color harmony, and the use of space, students will gain a deeper understanding of how to structure their artworks and create visually compelling pieces. Additionally, the course will emphasize the importance of artistic expression and personal style, preparing students for further exploration of more advanced painting techniques in subsequent semesters. Through regular practice and theoretical knowledge, students will gain the technical and conceptual skills needed to approach painting with confidence and artistic integrity.

Course Contents:

Unit 1:

- Provide a historical and cultural overview of Indian painting traditions.
- Overview of Indian painting: Prehistoric times.
- The role of painting in Indian culture and religion.
- Key principles of Indian Painting and Indian artistic philosophy.
- Influence of regional diversity on Indian painting styles.
- Create simple compositions inspired by Indian art motifs.
- Study and sketch traditional patterns, symbols, and designs.

Unit 2:

- Explore the roots of Indian painting through ancient and folk traditions.
- Characteristics, themes, and techniques of folk art.
- Recreate folk art-inspired compositions using natural materials and colors.
- Focus on traditional themes like nature, mythology, and daily life.

Unit 3:

- Folk and tribal art forms: Warli Art and Saura Art

Unit 4:

- Folk and tribal art forms: Madhubani Art
- Folk and tribal art forms: Gond Art

Unit 5:

- Folk and tribal art forms: Pattachitra Painting

Unit 6:

- Introduce students to the intricate world of Indian miniature paintings.
- Study large-scale Indian painting traditions in temples and public spaces.
- Recreate small-scale studies inspired by Ajanta and Kerala mural styles.
- Explore themes like mythology, epics, and nature in mural art.

No. of works to be done

- Drawings-100
- Painting Work-12

Course Learning Outcome:

- Demonstrate proficiency in basic drawing techniques, including the use of lines, forms, and perspective, as a foundation for painting.
- Apply the principles of color theory to create harmonious and visually appealing compositions, showcasing an understanding of color mixing, contrasts, and schemes.
- Develop well-structured compositions using the fundamental elements and principles of design, such as balance, rhythm, and focal points.
- Effectively use painting mediums like watercolor and acrylic, employing various techniques such as washes, layering, and texture creation.
- Create realistic and expressive still life studies, accurately representing light, shadow, and texture while exploring personal artistic style.
- Paint simple landscapes with an understanding of atmospheric perspective, depth, and natural elements like skies, water, and terrain.
- Exhibit improved observational skills, creativity, and a strong foundational

knowledge of painting, enabling further exploration in advanced artistic practices.

Text & References:

- **Books:**

1. *The Elements of Drawing* by John Ruskin
2. *Color and Light: A Guide for the Realist Painter* by James Gurney
3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
4. *Drawing on the Right Side of the Brain* by Betty Edwards

- **References:**

1. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
2. *The New Drawing on the Right Side of the Brain* by Betty Edwards

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA103IP (Indian Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103IP (Indian Painting)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

MULTIDISCIPLINARY COURSE - PRACTICAL SUBJECT

PRINTMAKING

Course Code: BVA105PM

Credit Units: 3

Course Objective:

Introduce students to the history of printmaking, highlighting the distinctive nature of Fine Art Printmaking within the broader context of print culture. Familiarize them with key historical terms, concepts, and applications relevant to the field. Guide them through the conventions and techniques unique to printmaking, and help them recognize the various expressive approaches used by different practitioners. Emphasize the differences between various print mediums and their unique characteristics, encouraging an appreciation for the diverse ways in which these mediums convey meaning and artistic intent. This hands-on course is to introduce basic techniques in surface printing and monoprint in single color.

Course Contents:

Unit 1

- Basic techniques of impression
- Understanding of different method of impression
- Understanding of different tactile surface

Unit 2

- Taking impression from foliage
- Preparation of ink
- Application of colour using brayer

Unit 3

- Demonstration of the process of monoprint using press
- Collection of various materials for monoprint

Unit 4

- Preparation of ink
- Process registration
- Application of colour using brayer

No. of works to be done – 06

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A. Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publishers sept. 97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing, 28th march 10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA105PM (Printmaking)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	-	-	1	3	-
BVA105.2	2	1	1	2	-	1	-	-	2	-
BVFA105.3	2	2	2	3	-	2	2	1	2	1
BVA105.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA105PM (Printmaking)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	3	2
BVA105.2	2	3	2	3
BVA105.3	3	3	3	1
BVA105.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

MULTI-DISCIPLINARY- PRACTICAL SUBJECTS

APPLIED ART & DESIGN

Course Code: BVA105AD

Credit Units: 3

Course Objective:

A type of design that used basic shapes like circles, triangles, rectangles, and squares to create patterns that are artistic and creative. This concept originated in ancient Greece and Athens around 800 B.C. primarily used for pottery and vases. The dimensions and arrangement of a roadway's visible features, such as pavement widths, slopes, intersections, and horizontal and vertical alignment. Geometric design includes using a single shape to communicate a message, using monochromatic or wide gradient range and balancing it with negative space and plainer elements.

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative design work.

Course Contents:

Unit- 1

- Understanding the subjective and objective value of applied art and design.
- Study of Geometrical forms with drapery to understand tonal variation.

Unit- 2

- Study of different forms from nature to understand various design approaches reflected in nature.
- Basic calligraphy exercises and Letter Design.

Unit- 3

- Practice of two-dimensional designing forms and compositions with reference to great masters of design.
- Concept of positive and negative space in design and their inter relationship between each other.

Unit- 4

- Design a book cover for a novel.
- Study of popular characters from Disney / Jatak stories/ Panchatantra.

Unit- 5

- Practice of Industrial Illustration of domestic products.
- Accessory design for women in general use.

Unit- 6

- Introduction to Typography and its wider possibilities of applications.
- Composing typographic shapes to create an emblem.

No. of works to be done – 06

- Sketches-80
- Drawings-10
- Designs-5

Learning Outcome:

- At the completion of this unit students will be able to excel their design sense and execution.
- They will be able to identify and differentiate branding related designs etc.
- To better understand about as a medium of design communication
- To explore various placement opportunities in the industry.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, StanSmith & H. F.ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA105AD (Applied Art & Design)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	-	-	1	3	-
BVA105.2	2	1	1	2	-	1	-	-	2	-
BVFA105.3	2	2	2	3	-	2	2	1	2	1
BVA105.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA103AD (Applied Art & Design)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	3	2
BVA105.2	2	3	2	3
BVA105.3	3	3	3	1
BVA105.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

PAINTING

Course Code: BVA105P

Credit Units: 3

Course Objective:

The **Painting course** for first-year undergraduate students aims to provide a comprehensive foundation in this versatile and expressive medium. The course introduces students to the history and evolution of watercolor painting, along with essential tools, materials, and techniques. Emphasis is placed on mastering fundamental skills such as washes, glazing, and textural effects, as well as understanding color theory, composition, and perspective. Students will explore diverse themes and subjects, including landscapes, still life, portraits, and abstract art, fostering creativity and self-expression. The course encourages experimentation with mood and storytelling through the interplay of light, shadow, and color. By engaging in independent projects and group critiques, students develop confidence, critical thinking, and presentation skills. Ultimately, the program prepares learners for advanced artistic studies while helping them build a versatile portfolio that reflects their technical proficiency and creative growth.

Course Contents:

Unit 1:

- Early watercolor art forms.
- Notable watercolor artists and their works.
- Understanding light, shadow, and perspective in drawing.
- Basic sketching of objects from life (still life, objects, simple landscapes).

Unit 2:

- Develop an understanding of color and how to apply it effectively in painting.
- Primary, secondary, and tertiary colors.
- Color harmony, contrast, and balance.
- Understanding warm and cool colors.
- The emotional impact of color in art.
- Color mixing exercises (using primary colors to create secondary and tertiary colors).
- Exercises in creating color compositions and studies of color schemes.
- Color application in simple studies (still life or landscape).

Unit 3:

- Teach students how to structure their paintings through proper composition.

- Basic principles of composition (balance, unity, rhythm, emphasis, etc.).
- Understanding the rule of thirds, the golden ratio, and focal points.
- The use of space: positive and negative space, depth, and perspective.
- Understanding scale, proportion, and visual weight in compositions.
- Arranging still life and practicing compositions in small studies.
- Exploration of different compositional layouts and their impact on the viewer's eye.

Unit 4:

- Types of brushes, papers, and paints.
- Understanding color properties (transparent, opaque, staining, granulating).
- Wet-on-wet, wet-on-dry, dry brush.
- Washes (flat, graded, and variegated).
- Create a simple landscape using basic techniques.
- Architectural or landscape composition with perspective elements.

Unit 5:

- Explore advanced techniques and textural effects.
- Splattering, lifting, and scraping.
- Salt and plastic wrap effects.
- Simulating natural surfaces like water, sky, grass, and wood.
- Layering to depict depth and detail.
- Create a painting with emphasis on textures and special effects.

Course Learning Outcome:

- Effectively use watercolor tools, materials, and techniques, including washes, glazing, and textural effects.
- Integrate color theory, composition, and perspective into their paintings to create visually balanced and appealing artworks.
- Develop original works that showcase creative exploration, thematic depth, and narrative storytelling.
- Paint a range of subjects, including landscapes, still life, portraits, and abstract compositions, using appropriate techniques and styles.
- Critically evaluate their own work and that of others, providing constructive feedback and incorporating suggestions for improvement.
- Compile a collection of completed works that demonstrate their artistic growth, technical skills, and thematic exploration throughout the course.

- Acquire the foundational knowledge and confidence required to pursue advanced studies or professional opportunities in painting and related fields.

Text & References:

- **Books:**

1. "Indian Watercolours" by B.N. Goswamy and Eberhard Fischer
2. *Color and Light: A Guide for the Realist Painter* by James Gurney
3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
4. "Watercolour for the Absolute Beginner" by Matthew Palmer

References:

1. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
2. "The Watercolor Artist's Bible" by Marylin Scott
3. "Mastering Watercolors" by Joe Cartwright
4. "Painting Watercolour Landscapes the Easy Way" by Terry Harrison
5. "Watercolor Painting: A Comprehensive Approach to Mastering the Medium" by Tom Hoffmann

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA105P (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	-	-	1	3	-
BVA105.2	2	1	1	2	-	1	-	-	2	-
BVFA105.3	2	2	2	3	-	2	2	1	2	1
BVA105.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA105P (Painting)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	3	2
BVA105.2	2	3	2	3
BVA105.3	3	3	3	1
BVA105.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

CRAFTS & CERAMICS

Course Code: BVA105CC

Credit Units: 3

Course Objective:

The **Crafts & Ceramics** course is designed to introduce students to the rich traditions and contemporary practices of crafting and ceramic arts. The primary objective is to develop a deep understanding of the properties of materials such as clay, glaze, and natural crafting elements, along with techniques for shaping, decorating, and firing ceramic works. The course fosters creativity and innovation by encouraging students to design functional and aesthetic pieces that reflect both cultural heritage and modern artistic expression. Through hands-on exploration of wheel-throwing, hand-building, glazing, and surface treatment methods, students will build technical proficiency and refine their artistic vision. Additionally, the program emphasizes sustainable practices, material experimentation, and the integration of craft techniques with design thinking. By promoting critical analysis, problem-solving, and attention to detail, the course aims to prepare students for advanced study or professional endeavors in the fields of ceramics, crafts, and applied arts.

Course Contents:

Unit 1:

- Introduce students to the basics of craft, including materials, tools, and safety practices.
- Overview of crafting tools and materials.
- Simple starter projects (e.g., paper cutting, basic clay shaping).

Unit 2:

- Techniques: Cutting, shaping, joining, weaving, and molding.
- Mediums: Clay, wood, fabric, and natural materials.
- Practice exercises for mastering precision and control.
- Mini-project: Create a simple functional or decorative object.

Unit 3:

- Surface decoration (e.g., painting, engraving, dyeing).
- Introduction to eco-friendly materials and tools.
- Environmental and ethical considerations in crafting.
- Group project: Create an object using recycled or natural materials.

Unit 4:

- Familiarize students with the basics of ceramics, materials, and tools.
- Types of clay and their properties.
- Essential tools for working with clay.
- Understanding the ceramic process: from raw clay to finished product.

Unit 5:

- Hand-building techniques for relief designs.
- Using slab rollers for uniform thickness.
- Additive techniques: Adding layers of clay.
- Subtractive techniques: Carving and incising.
- Combining methods for complex textures.

No. of works to be done and submitted for display – 6

Learning Outcome:

- Curate a cohesive portfolio of completed craft projects.
- Write articulate artist statements and project descriptions.
- Document crafted works professionally through photography and presentation.
- Design and showcase a final piece that integrates techniques learned throughout the course.
- Understand the basic tools, materials, and safety practices used in crafting.
- Demonstrate familiarity with foundational crafting techniques.
- Complete simple starter projects with confidence.
- Recognize the significance of craft in personal and cultural contexts.
- Understand the properties and preparation of different types of clay.
- Use ceramic tools and equipment effectively, including hand tools, pottery wheels, and kilns.

Text & References:

Text Book:

- Crafts of India: Handmade in India -Author: Aditi Ranjan and M.P. Ranjan
- Traditional Indian Handcrafted Textiles-Author: Rta Kapur Chishti

References Book:

- The Craft Book: 75 Projects for Every Occasion, DK Publishing

The Complete Book of Arts & Crafts, Dawn Cusick and Megan Kirby

- The Arts and Crafts of India and Ceylon-Author: Ananda Coomaraswamy
- The Craft Companion: A Guide to Modern Crafting-Author: Ramona Barry and Rebecca Jobson

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO-PO matrix for the course BVA105CC (Crafts & Ceramics)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	3	3	2	3	-
BVA105.2	1	3	2	2	1	2	2	2	2	-
BVA105.3	2	2	1	2	-	2	2	2	3	-
BVA105.4	-	1	1	2	1	1	1	-	-	2
Average	1.34	2	1.25	2	1	2	2	2	2.67	2

Table 3: CO-PSO matrix for the course BVA105CC (Crafts & Ceramics)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	2	2
BVA105.2	2	1	3	2
BVA105.3	2	2	3	1
BVA105.4	3	3	2	2
Average	2	2.25	2.5	1.75

1st YEAR – 1st SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

INDIAN PAINTING

Course Code: BVA105IP

Credit Units: 3

Course Objective:

The objective of the Multi-Disciplinary Course on Indian Painting is to provide students with a deep understanding and hands-on experience of the rich diversity of Indian artistic traditions. Through practical sessions, the course aims to explore the techniques, tools, and materials used in classical and folk Indian painting styles such as miniature, Madhubani, Warli, and Pattachitra, while also introducing students to modern and contemporary adaptations of traditional art. Students will develop skills in portraying religious, cultural, and symbolic themes inherent in Indian iconography, while learning to blend traditional practices with contemporary artistic expressions. The course also emphasizes the importance of conservation and preservation of artwork, addressing both the ethical aspects of art creation and the technical challenges involved in maintaining historical pieces. By the end of the course, students will have the ability to create their own works of art using diverse techniques, while gaining a holistic understanding of Indian painting's historical, cultural, and artistic significance.

Course Contents:

Unit 1:

- Traditional tools (brushes, natural pigments, gold leaf, etc.)
- Preparation of surfaces (cloth, paper, walls)

Unit 2:

- Ancient and classical painting traditions
- Regional styles: Madhubani, Pattachitra paintings, etc.

Unit 3:

- Traditional tools (brushes, natural pigments etc.)
- Preparation of surfaces (cloth, paper)
- Regional styles: Pattachitra paintings, etc.

Unit 4:

- Understanding symbols, gestures, and attributes in Indian art
- Differences between sacred and secular depictions in Indian painting
- Create a painting depicting a god or goddess, incorporating relevant iconography and symbolism.

Course Learning Outcome:

- Students will gain proficiency in traditional Indian painting methods, including the use of natural pigments, brushes, and surfaces like cloth, paper, and walls. They will be capable of creating works in regional styles such as Mughal, Rajput, Madhubani, Warli, and others.
- Students will be able to identify and accurately incorporate religious and cultural symbols, gestures, and motifs in their artwork, demonstrating a strong grasp of Indian iconography and its significance in both sacred and secular contexts.
- Students will be able to blend traditional painting techniques with modern influences, creating unique contemporary artworks that reflect both cultural heritage and individual creativity.
- Students will learn the fundamentals of art conservation and apply basic preservation techniques to protect and restore paintings, with an understanding of the challenges involved in maintaining traditional artworks.
- Students will gain a critical understanding of the ethical issues surrounding Indian art, including copyright, authenticity, and cultural appropriation, while respecting the cultural context of the traditions they are working within.

Text & References:

Books:

5. "Indian Water colours" by B.N. Goswamy and Eberhard Fischer
6. *Color and Light: A Guide for the Realist Painter* by James Gurney
7. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
8. "Water colour for the Absolute Beginner" by Matthew Palmer

References:

6. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
7. "The Watercolor Artist's Bible" by Marilyn Scott
8. "Mastering Watercolors" by Joe Cartwright

9. "Painting Water colour Landscapes the Easy Way" by Terry Harrison
10. "Watercolor Painting: A Comprehensive Approach to Mastering the Medium" by Tom Hoffmann

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA105IP (Indian Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	-	-	1	3	-
BVA105.2	2	1	1	2	-	1	-	-	2	-
BVFA105.3	2	2	2	3	-	2	2	1	2	1
BVA105.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA105IP (Indian Painting)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	3	2
BVA105.2	2	3	2	3
BVA105.3	3	3	3	1
BVA105.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE (PRACTICAL SUBJECTS)

SCULPTURE

Course Code: BVA105S

Credit Units: 3

Course Objective:

This course student can know about innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface, designing for mural work as per the advanced techniques of working on wall surface with tiles, Arrangement of tiles and fixing on board for final execution. Observation and understanding of Natural objects form, transforming into three-dimensions, making in clay focusing on observation, shape, modelling and relative proportion. Clay sculpture making is to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc. Paper sculptures 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, transforming into three dimensions making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit -1

- Overview of drawing materials: pencils, charcoal, ink, and pastels.
- Basic drawing techniques: line, shading, hatching, and stippling.
- Warm-up exercises for hand-eye coordination.
- Drawing simple objects and shapes.

Unit-2

- Study of light and shadow: tonal values and depth.
- Proportion and scaling techniques.
- Basics of human anatomy: proportions of the human figure.
- Techniques for creating Human head.

- Creating figurative sculptures copy from studies to understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Unit-3

- Simple relief composition in clay, technique of terracotta and direct clay modeling.
- Finishing of the final relief sculpture and terracotta tiles making.

Unit -4

- Simple relief composition of direct modeling in plaster.
- Finishing of the final sculpture or relief landscape and figurative composition.

No. of works to be done – 03

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour. Exhibit proficiency in basic drawing techniques, including line work, shading and hatching, using a variety of materials.
- Translate real-life objects, still life, and figures into accurate and expressive drawings with attention to proportion, perspective, and light.
- Create anatomically accurate sketches of human figures and animals, focusing on gesture, movement, and details.
- Apply fundamental techniques such as coiling, pinching, and slab-building to create both functional and artistic clay forms.
- Design and construct sculptures that demonstrate an understanding of form, balance, proportion, and spatial relationships.
- Prepare clay sculptures for understanding the Human head and body parts.

Text & References:

Text Book:

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt

- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA105S (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA105.1	1	2	1	2	-	-	-	1	3	-
BVA105.2	2	1	1	2	-	1	-	-	2	-
BVFA105.3	2	2	2	3	-	2	2	1	2	1
BVA105.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA105S (Sculpture)

	PSO1	PSO2	PSO3	PSO4
BVA105.1	1	3	3	2
BVA105.2	2	3	2	3
BVA105.3	3	3	3	1
BVA105.4	3	3	2	3
Average	2.25	3	2.5	2.25

CBCS Scheme of Examination of Bachelor of Visual Arts
ART HISTORY -FIRST YEAR (SEMESTER-II) COURSE STRUCTURE- 2024-25
According to NEP 2020

Course Format	Course Name	Course Code	Nature	Practical/ Lecture/ Tutorial Minimum Hours per week			Credits	Internal Examination mark	End term Examination Mark	Full Mark
				P	L	T				
CC-I-3-(Major)	HISTORY OF INDIAN ART	BVA201HI	Theory		4		4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
CC-I-4- (Major)	PRE HISTORIC WESTERN ART	BVA202PW	Theory		4		4	Class test-20 +10 Attendance =30	70	100
CC-III-1- (Minor)	APPLIED ART & DESIGN	BVA203AD	Practical (Student will chose any one course from this Basket)	8			4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	PRINTMAKING	BVA203PM								
	PAINTING	BVA203P								
	INDIAN PAINTING	BVA203IP								
	CRAFTS & CERAMICS	BVA203CC								
	SCULPTURE	BVA203S								
AEC-2 Ability Enhancement Course	ENGLISH	BVA204E	Theory		4		4	Class test-20 +10 Attendance =30	70	100
SEC-1 Skill Enhancement Course	CRAFTS & CERAMICS	BVA205CC	Practical (Student will chose any one course from this Basket)	4			3	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	APPLIED ART & DESIGN	BVA205AD								
	PRINTMAKING	BVA205PM								
	PAINTING	BVA205P								
	INDIAN PAINTING	BVA205IP								
	SCULPTURE	BVA205S								
Multi-Disciplinary Course-2	PRINTMAKING	BVA206PM	Practical (Student will chose any one course from this Multi-Disciplinary Basket)	4			3	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	SCULPTURE	BVA206S								
	CRAFTS & CERAMICS	BVA206CC								
	PAINTING	BVA206P								
	APPLIED ART & DESIGN	BVA206AD								
	INDIAN PAINTING	BVA206IP								
TOTAL	COURSE-6			28 Hours			22			600

The student is required to study the course **Indian Society and Culture** as a vocational course for credit

Duration of Exam (in Hours)	Theory Examinations:			
	<ul style="list-style-type: none"> Duration: Generally, the examination duration for theory papers is 3 hours. Credits: This duration is for courses that are of 3 or 4 credits. 			
	Practical Examinations:			
	<ul style="list-style-type: none"> Duration: The duration for practical examinations is typically 12 hours per End term. Credits: This duration generally applies to practical worth 3 or 4 credits, depending on the course structure and the number of practical sessions required. Format: The exam format may include hands-on tasks, experiments, or the creation of projects, which are assessed by the examiner based on the student's performance and application of skills. 			
Attendance	Percentage	Marks	Percentage	Marks
	1%-10%	1	50%-60%	6
	10%- 20%	2	60%- 70%	7
	20%-30%	3	70%-80%	8
	30%-40%	4	80%-90%	9
	40%-50%	5	90%-100%	10

BVA ART HISTORY (Bachelor of Visual Arts)

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE -(Major) THEORY SUBJECTS

HISTORY OF INDIAN ART

Course Code:-BVA201HI

Credits-4

Course Objective:

The **History of Indian Art** course aims to provide students with a comprehensive understanding of the evolution of visual culture in the Indian subcontinent, from ancient to modern times. The course will explore key artistic traditions, styles, and techniques across various periods, including the Indus Valley Civilization, Vedic art, Buddhist, Hindu, Jain, Islamic, and colonial art. Through a study of sculpture, painting, architecture, and decorative arts, students will gain insight into the cultural, religious, and social contexts that shaped Indian art. Emphasizing the relationship between art and spirituality, politics, and identity, the course will also explore how Indian art interacted with broader global artistic movements. By the end of the course, students will have developed a deeper appreciation of India's rich and diverse artistic heritage and its continued influence on contemporary art.

Course Contents:

Unit 1:

- Indus Valley Civilization:
 - Harappa, Mohenjo-Daro, Kalibangan, Lothal - Sculpture, Architecture, Pottery, Terracotta and Seals.

Unit 2:

- Vedic Period (1500 BCE - 500 BCE)
- Vedic Rituals: Art related to Vedic rituals, such as yantras and mandalas.
- Early Hindu Iconography: Emergence of early Hindu deities and icons.

Unit 3 –

- Mauryan Period (322 BCE - 185 BCE)
- Concept of Stupas: Buddhist monuments with intricate carvings and sculptures.
- Pillars and Capitals: Ornate pillars and capitals.
- Ashoka Pillars: A series of pillars erected by Emperor Ashoka, featuring intricate carvings and capitals with animal motifs.
- Lion Capital of Ashoka: A famous sculpture featuring four lions, which became the national emblem of India.

Unit 4 –

- Didarganj Yakshi: A beautifully carved sculpture of a female figure, considered one of the finest examples of Mauryan art.
- Sarnath Sculptures: A collection of sculptures discovered at Sarnath, featuring depictions of animals, humans, and mythological creatures.
- Bodh Gaya Sculptures: A series of sculptures found at Bodh Gaya, depicting scenes from the life of Buddha and other Buddhist motifs.

Unit 5 –

Mauryan Architectural Achievements:

- Stupas: Mauryan architects built numerous stupas, including the famous Sanchi Stupa, to commemorate important Buddhist sites.
- Mauryan art introduced various symbols and icons, such as the lion capital, which became integral to Indian art and culture.

Unit 6 –

Early medieval caves:

- Early sculptures and inscriptions of Odisha (e.g., Dhauli and Jaugada) and reflecting Indian religion & Culture.
- Buddhist Art Monasteries, stupas (e.g., Ratnagiri, Lalitgiri, Udayagiri), and caves.
- Early Jaina Cave sculpture & architecture (Udayagiri & Khandagiri)

Text & References:

Text Book:

1. Indian Art History –Changing Perspectives edited by Parul Pandya Dhar.
2. Dasgupta, S.N.: Fundamentals of Indian Art.
3. Coomaraswamy, A.K.: History of Indian and Indonesian Art.
4. V. S. Agarwal- Indian Sculpture
5. Stella Kramrisch- Indian Sculpture
6. R. P. Mohapatra- Udayagiri & Khandagiri
7. K.C. Panigrahi- Archaeological Remains at Bhubaneswar

References:

- The story of Art – E. H. Gombrich
- History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
- Rowland, Benjamin: The Art and Architecture of India.
- 2. Bhattacharya, S. K.: The Story of Indian Art.
- 3. Shivaramaurti: 5000 Years of Indian Art.

- 4. Tomory, Edith: A History of Fine Arts in India and West.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)		20	10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA201HI (History of Indian Art)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA-201.1	2	3	2	2	2	3	1	2	1	-
BVA-201.2	1	2	1	2	1	2	3	3	2	1
BVA-201.3	2	1	3	2	2	1	2	-	-	-
BVA-201.4	-	2	2	1	1	2	2	3	1	-
Average	1.67	2	2	1.75	1.5	2	2	2.67	1.34	1

Table 3: CO – PSO matrix for the course BVA201HI (History of Indian Art)

	PSO1	PSO2	PSO3	PSO4
BVA-201.1	3	1	3	1
BVA-201.2	3	3	3	2
BVA-201.3	3	1	3	2
BVA-201.4	3	2	3	3
Average	3	1.75	3	2

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE -(Major) THEORY SUBJECTS

PREHISTORIC WESTERN ART

Course Code:-BVA202PW

Credits-4

Course Objective:

The Prehistoric Western Art course aims to provide students with an in-depth understanding of the art created by early human societies in Western Europe, spanning the Paleolithic to Neolithic periods. The course explores the evolution of artistic practices, from cave paintings and rock engravings to early sculptures and pottery, focusing on their cultural, symbolic, and ritualistic significance. Students will examine major prehistoric art sites, such as Lascaux, Altamira, and Chauvet, to uncover the meanings behind motifs like animals, human figures, and geometric patterns. The course also delves into the role of art in early human society, considering its connection to spirituality, social rituals, and survival practices like hunting magic. As students analyze these artworks, they will develop an appreciation for the technical and creative skills used by prehistoric people, as well as the methods used today to conserve and document these ancient treasures. By the end of the course, students will gain a comprehensive understanding of how prehistoric Western art influenced later artistic traditions and its continued relevance in contemporary art and culture.

Course Contents:

Unit 1:

- Definition and characteristics of prehistoric art.
- Early forms of human artistic expression: cave paintings, carvings, sculptures, and pottery.
- Importance of art in early human life: cultural, spiritual, and practical aspects.

Unit 2:

Paleolithic Period (c. 40,000–10,000 BCE):

- **Cave Paintings:** these artworks depict animals like bison, deer, and horses, created using natural pigments such as charcoal and ochre.
- **Sculptures:** Examples include the Venus figurines (e.g., Venus of Willendorf), small carvings of women symbolizing fertility and survival.

Mesolithic Period (c. 10,000–8,000 BCE):

- **Rock Shelters:** Art during this period includes depictions of hunting scenes, human activity, and abstract symbols, often found in transitional landscapes.

Neolithic Period (c. 8,000–2,000 BCE):

- Symbolic Art: Development of art reflecting agricultural lifestyles, with motifs related to the sun, seasons, and fertility.

Unit 3:

- Stonehenge (England): A Neolithic megalithic monument associated with astronomy and rituals.
- Cave Paintings: Some of the most well-known prehistoric art comes from caves in places like France and Spain. These paintings, often depicting animals like bison, horses, and aurochs, are thought to have had ritualistic or symbolic significance. The **Lascaux Caves** (France) and Altamira Cave (Spain) are prime examples, with their vivid depictions created using natural pigments.
- Venus Figurines: These small sculptures, often depicting women with exaggerated sexual features, have been found across Europe. Examples include the Venus of Willendorf (Austria) and the Venus of Hohle Fels (Germany). Scholars believe these figurines may have been related to fertility or mother goddesses.
- Carnac Stones (France): A series of Neolithic standing stones, believed to have ceremonial or astronomical purposes.

Unit 4:

Mesopotamian Art (c. 3,000 BCE – 539 BCE):

- Known for monumental architecture (ziggurats), cylinder seals, and relief sculptures with significant achievements, architecture, and relief work.
- Geography and Early History of Mesopotamia: Sumer, Akkad, Babylon, Assyria
- The Role of Art in Early Civilizations: Function and Purpose of Art in Mesopotamia
- Mesopotamian Religion: Gods, Temples, and Iconography

Unit 5:

Egyptian Art (c. 3,000 BCE – 30 BCE):

- Emphasis on order, symmetry, and idealized forms, especially in tomb paintings and sculptures (e.g., the Pyramids, the Great Sphinx).
- The Old Kingdom (c. 2686–2181 BCE): Golden Age of pyramid construction and royal portraiture.
- The Middle Kingdom (c. 2055–1650 BCE): A time of political consolidation and more personal, humanized art forms. The development of more intimate and detailed funerary art (e.g., *The Coffin of Amenemhat*).
- The New Kingdom (c. 1550–1070 BCE): The peak of Egyptian art, with the rise of monumental temples and the flourishing of private tomb painting.
- The iconic temples of Luxor and Karnak, and royal depictions of Akhenaten and Nefertiti.
- The role of art in the *Amarna Period* and the shift in religious and artistic conventions under Akhenaten.
- Art and the Afterlife: The function of tomb art, the *Book of the Dead*, and burial goods in ensuring immortality.

Unit 6:

Greek Art (c. 800 BCE – 146 BCE):

- Classical Greek art introduced realism, idealized human forms (e.g., sculptures by Phidias), and vase painting.
- Early Greek pottery and the use of geometric patterns; the emergence of human figures in art.
- The rise of the kouros (male youth) and kore (female youth) statues, the development of black-figure and red-figure pottery.
- Introduction of the human form in sculpture: How the Greeks began to explore idealized human proportions.
- The function of art in religious rituals and funerary contexts.

Learning Outcomes:

By the end of this course, students will:

- Gain a deep understanding of the different periods of prehistoric Western art, from Paleolithic to Neolithic.
- Be able to analyze the symbolic meanings of prehistoric artworks and place them in their cultural and historical context.
- Understand the major art sites and their significance in Western Europe.
- Appreciate the lasting influence of prehistoric art on later cultural and artistic developments.
- Learn about modern methods of documentation, conservation, and preservation of prehistoric art.
- This course structure provides a comprehensive look at the evolution of prehistoric Western art and its lasting influence on the development of human culture and art history.

Text & References:

Text Book:

- Paleolithic Art: Visions of the Dawn of Human Creativity"-Author: Randall White
- The Origins of Art: The Artistic Making of the Human Species"-Author: Stephen Davies
- The Ancient Near East: History, Society, and Economy” by Mario Liverani
- Mesopotamia: The Invention of the City" by Gwendolyn Leick
- The Art of Ancient Egypt" by Sir Alan Gardiner
- Egyptian Art" by Richard H. Wilkinson

References Book:

- "The Complete Temples of Ancient Egypt" by Richard H. Wilkinson (Chapters 5-8)

- "The Oxford History of Ancient Egypt" by Sir Alan Gardiner (Chapter on the New Kingdom)
- The Art of Prehistoric Man in Western Europe"-Author: André Leroi-Gourhan
- "Cave Art"-Author: Jean Clottes
- "Prehistoric Art in Europe"-Author: Nancy K. Sandars
- "Stonehenge: Exploring the Greatest Stone Age Mystery"-Author: Mike Parker Pearson
- "Art of the Stone Age"-Author: Henri Breuil

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)		20	10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA202PW (Prehistoric Western Art)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA-202.1	2	3	2	2	2	3	1	2	1	-
BVA-202.2	1	2	1	2	1	2	3	3	2	1
BVA-202.3	2	1	3	2	2	1	2	-	-	-
BVA-202.4	-	2	2	1	1	2	2	3	1	-
Average	1.67	2	2	1.75	1.5	2	2	2.67	1.34	1

Table 3: CO – PSO matrix for the course BVA202PW (Prehistoric Western Art)

	PSO1	PSO2	PSO3	PSO4
BVA-202.1	3	1	3	1
BVA-202.2	3	3	3	2
BVA-202.3	3	1	3	2
BVA-202.4	3	2	3	3
Average	3	1.75	3	2

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE -CC-3-1 (Minor) PRACTICAL SUBJECT

DRAWINGS & DESIGN

Course Code: BVA203AD

Credit Units: 4

Course Objective:

Sketches and drawings are techniques that create the illusion of form and manage space while making any design. Artists use this concept to make their work seem more realistic and to create dramatic or visual sensation. There can be multiple elements to understand and apply design approach while doing drawing. Shape or form is a combination of few lines. In Applied Art, shape is a two-dimensional element that defines the height and width of an object, while form is a three-dimensional element that defines the height, width, and depth or volume of an object. Shape and form define objects in space. Shapes are usually defined by lines. Shapes are a fundamental element in art and design that can be used to create a variety of effects like express ideas, create movement, add texture and depth, separate and connect, create visual contrast, and communicate.

Course Contents:

Unit 1:

- Study of Mannequin to understand Block Figures: Gesture drawing to capture movement and dynamics.
- Sketching of moods and emotions focusing on facial expressions for Caricature illustration point of view.
- Drawing animals and their anatomic details for composition.

Unit 2:

- Study of human anatomy and its arrangements with geometrical objects and drapery.
- Study of natural elements and texture from nature.
- Understanding and practice of various approaches in Perspective drawing in reference to drawings from master designers.

Unit 3:

- Study of industrial illustrations of consumer durable objects in pencil, ink and multi-colour.
- Sketching/drawing of small living beings like insects and converting the sketch in to an industrial drawing like frog to a mosquito killing machine, crab in to a plas, etc.
- Make story book illustration with reference to Panchataantra, Tenalirama, Birbal, Abalakaraa, Grand-Maa stories etc.

Unit 4:

- Masthead design for a media house: there will be two designs of this category; (A) Logo design for a television channel and (2) title design (Masthead) for a newspaper publication company.
- Outdoor study of landscape for understanding the horizon line by sketching Aerial view of a city connecting sky and earth from a hill top or roof top.
- Outdoor Study of city scape such as street (one-point perspective), cross roads like market area (two-point perspective), Balconies and Buildings like apartment and shopping malls (three-point perspectives).

Unit 5:

- Study of jewelry to explore its craftsmanship.
- Enhance an existing crafts form in three dimensions in improvising its market value from a design point of view.
- Make a product design in three dimensions in mixed media.

Unit 6:

- Design pattern for graffiti and related applications.
- Study of textile design motifs of master designers.
- Create own textile design compositions for handloom industry.

No. of works to be done

- Sketches-150
- Drawings-15
- Designs-8

Course Learning Outcome:

- Exhibit proficiency in perspective drawing, illustration and design techniques, including using a variety of methods and materials.
- Create proficiency among students for contemporary industrial needs.
- Enhancing the attitude towards visualisation and composition.
- Design and construct models and products that demonstrate an understanding of form, balance, proportion, for small animatic display.
- Translate real-life into art and design for a greater opportunity for placement.

Text & References:**Text Book:**

- “Figure drawing Made Easy” by Aditya Chari.
- “Perspective drawing Handbook" by Joseph D’amelio
- “How to Understand Art” by Janetta Rebold Benton, Thames & Hudson Publication.
- “Art Appreciation” an Introduction to the Formal Elements and Mediums, by Dave Plouffe.

References Book:

- "Expressions in Watercolour" by Milind Mulick
- “Fundamentals of Visual Arts” by Muneesh Kumar

- “Exploring Perspective Hand Drawing” Fundamentals for Interior drawing, Second Edition published by SDC Publication.
- “Basic Design 06: Print and Finish” by Gavin Ambrose and Paul Harris.
- “Design Thinking” by Gavin Ambrose and Paul Harris.

Web Link:

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203AD (Applied Art & Design)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	-	-	1	3	-
BVA203.2	2	1	1	2	-	1	-	-	2	-
BVFA203.3	2	2	2	3	-	2	2	1	2	1
BVA203.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203AD (Applied Art & Design)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	3	2
BVA203.2	2	3	2	3
BVA203.3	3	3	3	1
BVA203.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE CC-3-1(Minor) PRACTICAL SUBJECTS

PRINTMAKING

Course Code: BVA203PM

Credit Units: 4

Course Objective:

Introduce students to the history of printmaking, highlighting the distinctive nature of Fine Art Printmaking within the broader context of print culture. Familiarize them with key historical terms, concepts, and applications relevant to the field. Guide them through the conventions and techniques unique to printmaking, and help them recognize the various expressive approaches used by different practitioners. Emphasize the differences between various print mediums and their unique characteristics, encouraging an appreciation for the diverse ways in which these mediums convey meaning and artistic intent. This hands-on course is to introduce basic techniques in surface printing in single color. It is to learn and experience simple methods of making printing linoleum & woodcut techniques. The introduction of materials and its use for making a design for a relief print. Making multicolor relief prints from wood and linoleum blocks.

Course Contents:

Unit 1

- Basic techniques of relief printmaking,
- Understanding of different method of multi colour Relief Printmaking

Unit 2

- Concept of design construction and composition in primary colours.
- Composition design using multi-color technique.

Unit 3

- Demonstration of the process of reductive process use of single block
- Application of colour from light to dark and dark to light

Unit 4

- Additive process use of multiple blocks
- Gouging on matrix
- Different kind techniques of engraving on matrix

Unit 5

- Method of registration for additive process
- Method of registration for reductive process

Unit 6

- Inking the matrix
- Ways of taking impression
- Proof and Final printing process

No. of works to be done – 06

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203PM (Printmaking)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	-	-	1	3	-
BVA203.2	2	1	1	2	-	1	-	-	2	-
BVFA203.3	2	2	2	3	-	2	2	1	2	1
BVA203.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203PM (Printmaking)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	3	2
BVA203.2	2	3	2	3
BVA203.3	3	3	3	1
BVA203.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE CC-3-1(Minor) PRACTICAL SUBJECTS

PAINTING

Course Code: BVA203P

Credit Units: 4

Course Objective:

The objective of this course is to teach students the foundational skills required for portrait and figurative painting across various mediums. Students will learn to analyze and depict the planes and masses of the human head and body, gaining a deep understanding of anatomy and structural proportions. The course emphasizes the expression of emotions and feelings through drawing and painting, with a focus on capturing the dimensions and essence of a portrait.

Additionally, the course introduces students to observational techniques, enabling them to study details and achieve refined finishes in their portraits. Through hands-on practice, students will explore diverse mediums such as watercolor and acrylic, enhancing their skills in still life and landscape studies as complementary exercises. By mastering the fundamentals of composition, color harmony, and spatial dynamics, students will develop the ability to create visually compelling artworks that reflect both technical precision and artistic creativity.

Course Contents:

Unit 1:

- Understand the basics of portraiture and figurative art.
- Introduction to proportions and anatomy of the human face and body.
- Basic planes and masses of the head, neck, and torso.
- Observational drawing techniques.
- Sketch basic head structures from different angles.
- Quick gesture drawings to capture the essence of human figures.

Unit 2:

- Build a strong understanding of human anatomy and its application in art.
- Study of the skeletal and muscular structure of the human body.
- Proportions of the head, facial features, and figure.
- Understanding movement, balance, and posture in figures.
- Detailed studies of facial features (eyes, nose, lips, ears).
- Draw full-body figures in various poses focusing on anatomy.

Unit 3:

- Learn to render realistic portraits and figures through light and shadow.

- Principles of light and shadow on the human form.
- Creating depth and volume using chiaroscuro techniques.
- Capturing emotions and expressions in portraiture.
- Paint monochromatic portraits using tonal values.
- Create expressive studies focusing on mood and emotion.

Unit 4:

- Explore composition techniques and experiment with various mediums.
- Fundamentals of composition in portrait and figurative art.
- Color harmony, contrast, and creating focal points.
- Introduction to different mediums: watercolor, acrylic, and mixed media.
- Create portraits and figures in watercolor emphasizing transparency and flow.
- Experiment with acrylics to create vibrant, textured works.

Unit 5:

- Integrate historical context and advanced methods into painting.
- Analysis of iconic portraits and figurative works in art history.
- Exploring contemporary approaches to portraiture.
- Techniques for detailing and finishing artworks.
- Paint a detailed portrait combining realism and personal expression.
- Create a figurative composition that tells a story or conveys a concept.

Unit 6:

- Planning and executing a detailed portrait or figurative composition.
- Presentation and critique of completed works.

Course Learning Outcome:

- Understanding of human anatomy, including the proportions and structures of the head, facial features, and the human figure.
- Use light and shadow effectively to create depth, volume, and realism in portraits and figurative compositions.
- Experiment with and apply techniques using different mediums such as watercolor, acrylic, and mixed media to create expressive and detailed artworks.
- Convey emotions, moods, and character through the portrayal of facial expressions and body language in their artwork.
- Utilize principles of composition, color harmony, and spatial arrangement to create balanced and engaging portrait and figurative paintings.

Text & References:

- **Books:**
 1. *The Elements of Drawing* by John Ruskin
 2. *Color and Light: A Guide for the Realist Painter* by James Gurney
 3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer

4. *Drawing on the Right Side of the Brain* by Betty Edwards
- **References:**
 1. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
 2. *The New Drawing on the Right Side of the Brain* by Betty Edwards

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203P (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	-	-	1	3	-
BVA203.2	2	1	1	2	-	1	-	-	2	-
BVFA203.3	2	2	2	3	-	2	2	1	2	1
BVA203.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203P (Painting)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	3	2
BVA203.2	2	3	2	3
BVA203.3	3	3	3	1
BVA203.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE CC-3-1(Minor) PRACTICAL SUBJECTS

INDIAN PAINTING

Course Code: BVA203IP

Credit Units: 4

Course Objective:

- Understand **the Rich Tradition of Indian Mural Art:**
Introduce students to the historical and cultural significance of Indian mural painting, including its evolution, themes, and techniques across various periods and regions.
- Explore **Regional Diversity:**
Familiarize students with the stylistic and technical diversity of Indian murals, such as Ajanta, Ellora, Kerala murals, Lepakshi, Mughal, and Rajput traditions.
- **Develop Technical Skills:**
Teach students the traditional methods of mural painting, including surface preparation, use of natural pigments, and application techniques, while also introducing modern materials and tools.
- Encourage **Creative Expression:**
Inspire students to blend traditional Indian mural elements with their creative ideas to design original artworks.

Course Contents:

Unit 1:

- Famous Indian mural traditions: Ajanta, Ellora, Lepakshi, and Kerala murals.
- Create sketches inspired by Ajanta and Kerala mural styles.
- Study basic motifs and patterns from traditional murals.

Unit 2:

- Traditional materials: natural pigments, lime plaster, and tools.
- Surface preparation: wall treatment, plastering, and grounding.
- Prepare a small surface for mural painting using traditional methods.
- Experiment with natural pigments and traditional tools.

Unit 3:

- Create sketches of deities and symbolic motifs inspired by Indian murals.
- Design a narrative composition based on a mythological theme.

Unit 4:

- Ajanta and Ellora murals: Techniques, themes, and artistic style.
- Recreate elements from Ajanta murals in traditional compositions.
- Develop a mural design incorporating stylistic features of a regional tradition.

Unit 5:

- Kerala murals: Characteristics and distinctive use of color and lines.
- Lepakshi murals: Iconography and stylistic features.

Unit 6:

- Murals in public spaces: Cultural and social narratives.
- Role of murals in architecture and interior design.
- Create a mural design inspired by traditional Indian styles.

No. of works to be done

- Drawings-100
- Painting Work-6

Course Learning Outcome:

- Demonstrate knowledge of the historical evolution and cultural significance of Indian mural art, including key styles such as Ajanta, Ellora, and Kerala murals.
- Apply traditional mural painting techniques, including surface preparation, the use of natural pigments, and the execution of intricate designs.
- Interpret the symbolic motifs, themes, and iconography in Indian mural paintings and integrate these elements into their own compositions.
- Distinguish between regional styles of Indian murals and appreciate the aesthetic and technical variations across traditions like Lepakshi, Mughal, and Rajput murals.
- Apply mural art concepts in contemporary spaces, such as public art, interior design, and

digital media, while retaining the essence of traditional practices.

Text & References:

Books:

- *Ajanta: History and Development* by Walter M. Spink.
- *The Art of Indian Mural Painting* by Jay Thakkar and Swati Chandgadkar.
- *Indian Murals and Paintings* by Shashi Prabha.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203IP (Indian Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA103.1	1	2	1	2	-	-	-	1	3	-
BVA103.2	2	1	1	2	-	1	-	-	2	-
BVFA103.3	2	2	2	3	-	2	2	1	2	1
BVA103.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203IP (Indian Painting)

	PSO1	PSO2	PSO3	PSO4
BVA103.1	1	3	3	2
BVA103.2	2	3	2	3
BVA103.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE CC-3-1(Minor) PRACTICAL SUBJECTS

CRAFTS & CERAMICS

Course Code: BVA203CC

Credit Units: 4

Course Objective:

One of the primary objectives of this course is to familiarize students with the basic tools, materials, and techniques used in traditional and contemporary crafts. By working with materials such as wood, clay, fabric, and natural resources, students will learn the essential processes of cutting, shaping, joining, and finishing. This practical exposure will help them develop precision, patience, and an appreciation for the value of handmade work.

In addition to technical skills, this course emphasizes creative expression. Students will be encouraged to explore their personal creativity and integrate it with the techniques they learn. Craft becomes a medium for storytelling and self-expression, allowing students to bring their unique perspectives to life through their creations.

Sustainability is a key focus in this course. Students will be introduced to eco-friendly materials and ethical crafting practices, raising awareness of the environmental impact of their choices. By integrating sustainable approaches, they will learn how crafting can contribute positively to a greener future.

The course emphasizes skill development through hands-on exploration of core techniques. Students will begin with hand-building methods such as pinch pots, coil building, and slab construction. These techniques allow for the creation of functional and decorative forms while fostering a tactile connection to the material. As they progress, students will be introduced to wheel-throwing, a skill that demands precision and patience. By practicing the art of centering clay and forming shapes on the wheel, students will expand their repertoire of ceramic techniques.

Course Contents:

Unit 1: Introduction to Pottery

- Understand the history and cultural significance of pottery.
- History of pottery: From ancient civilizations to contemporary practices.
- Types of pottery: Functional, decorative, and sculptural.
- Role of pottery in art, culture, and daily life.
- Introduction to various pottery traditions (Indian, Japanese, Greek, etc.).
- Sketch and plan pottery forms inspired by traditional designs.
- Basic hand-building techniques (pinching, coiling, and slab building).

Unit 2: Materials and Tools

- Learn about the materials and tools used in pottery.
- Types of clay and their properties (earthenware, stoneware, porcelain).
- Additives and their effects on clay properties.
- Tools for pottery: Basic hand tools, pottery wheel, and kiln equipment.
- Safety practices in handling materials and tools.
- Prepare clay for pottery: Wedging, kneading, and testing for consistency.
- Create small objects using simple hand tools.

Unit 3: Pottery Techniques

- Master the fundamental techniques of pottery-making.
- Hand-building techniques: Pinching, coiling, slab building, and molding.
- Throwing techniques using a pottery wheel.
- Combining hand-building and wheel-thrown techniques.
- Joining, smoothing, and refining forms.
- Create pots, bowls, or simple forms using hand-building techniques.
- Practice centering and throwing on the pottery wheel.

Unit 4: Surface Decoration and Glazing

- Explore decorative techniques and glazing methods.
- Textures and patterns: Incising, impressing, carving, and burnishing.
- Slip and underglaze techniques.
- Glazing: Types of glazes, application methods, and glaze firing.
- Introduction to decorative firing techniques (raku, salt glazing, etc.).
- Experiment with texture and surface decoration techniques.
- Apply glazes to prepared bisque-fired pieces.

Unit 5: Firing Techniques

- Understand the firing process and its impact on pottery.
- Types of kilns: Electric, gas, wood-fired, and pit kilns.

- Firing stages: Bisque firing, glaze firing, and decorative firing.
- Effects of temperature and atmosphere on pottery.
- Troubleshooting common firing issues.
- Load and fire a kiln safely under supervision.
- Analyze the effects of firing on pottery pieces.

Unit 6: Creative Applications and Final Project

- Apply learned techniques to create unique pottery works.
- Concept development: Sketching and planning pottery designs.
- Exploring contemporary trends in pottery.
- Functional and aesthetic considerations in pottery design.
- Presentation and critique of completed works.
- Design and execute a final project incorporating hand-building, wheel-throwing, and glazing techniques.
- Present the final project with an explanation of the concept and techniques used.

Learning Outcome:

- Curate a cohesive portfolio of completed craft projects.
- Write articulate artist statements and project descriptions.
- Document crafted works professionally through photography and presentation.
- Design and showcase a final piece that integrates techniques learned throughout the course.
- Understand the basic tools, materials, and safety practices used in crafting.
- Demonstrate familiarity with foundational crafting techniques.
- Complete simple starter projects with confidence.
- Recognize the significance of craft in personal and cultural contexts.
- Understand the properties and preparation of different types of clay.

Text & References:

Text Book:

- Crafts of India: Handmade in India -Author: Aditi Ranjan and M.P. Ranjan
- Traditional Indian Handcrafted Textiles-Author: Rta Kapur Chishti

References Book:

- The Craft Book: 75 Projects for Every Occasion, DK Publishing
The Complete Book of Arts & Crafts, Dawn Cusick and Megan Kirby
- The Arts and Crafts of India and Ceylon-Author: Ananda Coomaraswamy
- The Craft Companion: A Guide to Modern Crafting-Author: Ramona Barry and Rebecca Jobson

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO-PO matrix for the course BVA203CC (Crafts & Ceramics)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	3	3	2	3	-
BVA203.2	1	3	2	2	1	2	2	2	2	-
BVA203.3	2	2	1	2	-	2	2	2	3	-
BVA203.4	-	1	1	2	1	1	1	-	-	2
Average	1.34	2	1.25	2	1	2	2	2	2.67	2

Table 3: CO-PSO matrix for the course BVA203CC (Crafts & Ceramics)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	2	2
BVA203.2	2	1	3	2
BVA203.3	2	2	3	1
BVA203.4	3	3	2	2
Average	2	2.25	2.5	1.75

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE CC-3-1(Minor) PRACTICAL SUBJECTS

SCULPTURE

Course Code: BVA203S

Credit Units: 4

Course Objective:

The objectives of this syllabus are to provide first-year undergraduate students with a comprehensive understanding of plaster as a medium for sculpture and mold-making. Students will gain foundational knowledge of the properties, handling, and preparation of plaster, as well as the tools and techniques used in creating molds and casts. Through a structured progression of units, they will develop technical skills in single-part and multi-part mold-making, plaster casting, and finishing techniques. The curriculum aims to foster creativity by encouraging students to design and execute original sculptures using additive and subtractive methods, integrating innovative approaches to surface treatment and presentation. Additionally, the course emphasizes safety, precision, and problem-solving in handling materials, while preparing students to apply these skills in both artistic and professional contexts. This program seeks to nurture a strong foundation in three-dimensional art, enabling students to explore diverse possibilities in sculpture and mold-making.

Course Contents:

Unit 1

- Types of plaster (e.g., Plaster of Paris, gypsum plaster).
- Tools and materials used in plasterwork.
- Preparation and handling of plaster.
- Safety measures and handling procedures.
- Mixing and pouring plaster.
- Creating flat and textured plaster panels.

Unit 2

- Types of molds (single-part, two-part, and waste molds).
- Materials used in mold making.
- Steps for creating a simple one-piece mold.
- Making a one-piece mold of a small object (e.g., a fruit or a simple figurine).

Unit 3

- Two-part molds and sectional molds.
- Undercuts and how to address them in molds.
- Using release agents and sealing molds.
- Creating a two-part mold of a moderately complex object.

Unit 4

- Casting materials (plaster, wax, resin).
- Techniques for pouring and curing plaster.
- Finishing and refining cast pieces.
- Casting small sculptures using molds created in earlier units.

Unit 5:

- Techniques for additive and subtractive sculpture.
- Carving and detailing plaster.
- Combining plaster with other materials (mixed media).
- Designing and sculpting a small to medium-sized piece in plaster.

No. of works to be done – 05

Learning Outcome:

- Demonstrate a thorough understanding of plaster as a medium, including its preparation, properties, and safe handling techniques.
- Develop proficiency in single-part and multi-part mold-making, plaster casting, and finishing techniques to create detailed and precise sculptures.
- Design and execute original sculptures using both additive and subtractive methods, showcasing creativity and technical competence.
- Apply critical thinking to address challenges in mold-making and casting, such as undercuts, material compatibility, and structural stability.
- Enhance sculptures through advanced finishing techniques, including texturing, sanding, painting, and sealing, with attention to professional presentation.
- Create a cohesive body of work that demonstrates foundational skills in plaster sculpture and mold-making, laying the groundwork for advanced study and practice in three-dimensional art.

- Understand the broader applications of plaster and mold-making techniques in other creative fields, such as design, architecture, and industrial production.

Text & References:

Text Book:

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor’s Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203S (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	-	-	1	3	-
BVA203.2	2	1	1	2	-	1	-	-	2	-
BVFA203.3	2	2	2	3	-	2	2	1	2	1
BVA203.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203S (Sculpture)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	3	2
BVA203.2	2	3	2	3
BVA203.3	3	3	3	1
BVA103.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE SEC-1- PRACTICAL SUBJECTS

CRAFTS & CERAMICS

Course Code: BVA205CC

Credits: 3

Course Objective:

The "Crafts & Ceramics" course is designed to introduce students to the art and craft of ceramics, focusing on both technical skills and creative expression. Through a structured approach, this course aims to provide students with a comprehensive understanding of ceramic materials, techniques, and processes, while encouraging exploration and innovation.

The first objective is to build a strong foundation in the basics of ceramics. Students will gain an understanding of clay as a material, its properties, and the tools used in ceramic creation. By learning the stages of the ceramic process, from raw clay to the finished product, they will develop the confidence to approach various techniques. This foundational knowledge also includes safety practices, ensuring that students work responsibly in a studio setting.

The course emphasizes skill development through hands-on exploration of core techniques. Students will begin with hand-building methods such as pinch pots, coil building, and slab construction. These techniques allow for the creation of functional and decorative forms while fostering a tactile connection to the material. As they progress, students will be introduced to wheel-throwing, a skill that demands precision and patience. By practicing the art of centering clay and forming shapes on the wheel, students will expand their repertoire of ceramic techniques.

The final objective is to encourage students to synthesize their skills and knowledge in a creative project. This will involve conceptualizing and executing a cohesive ceramic piece that demonstrates their mastery of various techniques. Additionally, students will learn to document their work effectively and compile a portfolio that showcases their journey and achievements in ceramics.

Overall, the course aims to cultivate both technical proficiency and artistic expression, fostering a deep appreciation for ceramics as a timeless and versatile art form. By the end of the course, students will have the skills, knowledge, and confidence to continue exploring ceramics independently or at a more advanced level.

Course Contents:

Unit 1:

- Build technical skills by exploring core crafting methods across various mediums.
- Techniques: Cutting, shaping, joining, weaving, and molding.
- Mediums: Clay, wood, fabric, and natural materials.
- Practice exercises for mastering precision and control.
- Introduction to surface decoration (e.g., painting, engraving, dyeing).
- Create a simple functional or decorative object.

Unit 2:

- Sourcing, refining, and wedging clay.
- Understanding the properties of different clays.
- Pinching, coiling, slab construction and their applications.
- Joining methods and finishing surfaces.
- Making functional items (e.g., bowls, plates, cups).
- Exploring sculptural forms in clay.

Unit 3:

- **Pottery Wheel**
- Basics of wheel throwing.
- Techniques for centering clay and shaping forms.
- Decoration during the wet, leather-hard, and bisque stages.
- **Practice Projects**
- Creating symmetrical vessels (e.g., vases, pitchers).
- Experimentation with shapes and forms.

Unit 4:

- Composition, proportion, and depth perception.
- Balancing form and functionality.
- Developing initial designs.
- Scaling designs for tile formats.
- Creating Templates and Molds
- Making reusable molds for repeated designs.

Unit 5:

- Exploring textures and patterns on clay surfaces.
- Create a set of small hand-built pieces.
- Explore techniques for decorating and glazing ceramic pieces.
- Methods of surface decoration: carving, stamping, graffito, and slip application.
- Introduction to glazing: types of glazes and their application techniques.
- Project: Design and decorate a ceramic piece with multiple techniques.

Unit 6:

- Understand the technical aspects of firing ceramics.
- Overview of kiln types and firing temperatures.
- Stages of firing: bisque, glaze, and reduction firing.

Course Outcomes:

Upon successful completion of the Elementary Ceramics course, students will be able to:

- Demonstrate knowledge of the history, evolution, and cultural significance of ceramics from ancient times to the modern era.
- Identify and differentiate between types of ceramics such as earthenware, stoneware, and porcelain.
- Understand the properties and preparation of different types of clay.
- Use ceramic tools and equipment effectively, including hand tools, pottery wheels, and kilns.
- Create functional and artistic ceramic pieces using hand-building methods like pinching, coiling, and slab construction.
- Apply decorative techniques such as carving, texturing, and incising to enhance ceramic forms.
- Demonstrate the ability to throw basic forms on the pottery wheel.
- Shape, trim, and finish wheel-thrown pieces with precision.
- Explain and apply the processes of bisque firing, glaze firing, and other finishing techniques.
- Use various glazing methods (dipping, spraying, brushing) to achieve desired surface effects.
- Design and execute both functional and sculptural ceramic projects.
- Explore creative expressions by incorporating cultural and regional ceramic traditions into their work.

Text & References:**Text Book:**

- Ceramic Art of India-Author: Rukmini Devi Arundale
- Pottery in India-Author: S. Bhattacharya

References Book:

- The Potter's Manual-Author: Kenneth Clark
- The Complete Pottery Techniques Handbook-Author: Jose Gandia
- Studio Pottery: The Ceramic Art of Malcolm Davis-Author: Malcolm Davis
- The Beginner's Guide to Ceramics, Marylin Scott
Mastering Hand Building: Techniques, Tips, and Tricks for Slabs, Coils, and More,
Sunshine Cobb
The Art of Throwing: A Beginner's Guide to Wheel Throwing, George Sifounios

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO-PO matrix for the course BVA205 (Crafts & Ceramics)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA205.1	1	2	1	2	-	3	3	2	3	-
BVA205.2	1	3	2	2	1	2	2	2	2	-
BVA205.3	2	2	1	2	-	2	2	2	3	-
BVA205.4	-	1	1	2	1	1	1	-	-	2
Average	1.34	2	1.25	2	1	2	2	2	2.67	2

Table 3: CO-PSO matrix for the course BVA205 (Crafts & Ceramics)

	PSO1	PSO2	PSO3	PSO4
BVA205.1	1	3	2	2
BVA205.2	2	1	3	2
BVA205.3	2	2	3	1
BVA205.4	3	3	2	2
Average	2	2.25	2.5	1.75

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE (SEC) - PRACTICAL SUBJECTS

APPLIED ART & DESIGN Course Code: BVA205AD

Credit Units: 3

Course Objective:

A type of design that used basic shapes like circles, triangles, rectangles, and squares to create patterns that are artistic and creative. This concept originated in ancient Greece and Athens around 800 B.C. primarily used for pottery and vases. The dimensions and arrangement of a roadway's visible features, such as pavement widths, slopes, intersections, and horizontal and vertical alignment. Geometric design includes using a single shape to communicate a message, using monochromatic or wide gradient range and balancing it with negative space and plainer elements.

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative design work.

Course Contents:

Unit- 1

- Work with subjective and objective value of applied art and design.
- Study of Geometrical forms with drapery to understand tonal variation.

Unit- 2

- Study of different forms from nature to understand various design approaches reflected in nature.
- Basic calligraphy exercises and Letter Design.

Unit- 3

- Practice of two-dimensional designing forms and compositions with reference to great masters of design.
- Concept of positive and negative space in design and their inter relationship between each other.

Unit- 4

- Design a book cover for a novel.
- Study of popular characters from Chand mama / Jatak stories/ Panchatantra.

Unit- 5

- Introduction to Typography and its wider possibilities of applications.
- Composing typographic shapes to create an emblem.

No. of works to be done – 06

- Sketches-80

- Drawings-10
- Designs-5

Learning Outcome:

- At the completion of this unit students will be able to excel their design sense and execution.
- They will be able to identify and differentiate branding related designs etc.
- To better understand about as a medium of design communication
- To explore various placement opportunities in the industry.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, StanSmith & H. F.ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA205AD (Applied Art & Design)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA205.1	1	2	1	2	-	-	-	1	3	-
BVA205.2	2	1	1	2	-	1	-	-	2	-
BVFA205.3	2	2	2	3	-	2	2	1	2	1
BVA205.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA205AD (Applied Art & Design)

	PSO1	PSO2	PSO3	PSO4
BVA205.1	1	3	3	2
BVA205.2	2	3	2	3
BVA205.3	3	3	3	1
BVA205.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE (SEC) - PRACTICAL SUBJECTS

PRINTMAKING

Course Code: BVA205PM

Credit Units: 3

Course Objective:

Introduce students to the history of printmaking, highlighting the distinctive nature of Fine Art Printmaking within the broader context of print culture. Familiarize them with key historical terms, concepts, and applications relevant to the field. Guide them through the conventions and techniques unique to printmaking, and help them recognize the various expressive approaches used by different practitioners. Emphasize the differences between various print mediums and their unique characteristics, encouraging an appreciation for the diverse ways in which these mediums convey meaning and artistic intent. This hands-on course is to introduce basic techniques in surface printing and monoprint in single color.

Course Contents:

Unit 1

- Basic techniques of impression
- Taking impression from foliage
- Preparation of ink

Unit 2

- Demonstration of the process of monoprint using press
- Collection of various materials for monoprint

Unit 3

- Basic techniques stencil making using different materials
- Understanding of different method of stencil making
- Single colour stencil making

Unit 4

- Demonstration of the process serigraphy
- Manual process stencil making using silkscreen

No. of works to be done – 08

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA205PM (Printmaking)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA205.1	1	2	1	2	-	-	-	1	3	-
BVA205.2	2	1	1	2	-	1	-	-	2	-
BVFA205.3	2	2	2	3	-	2	2	1	2	1
BVA205.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA205PM (Printmaking)

	PSO1	PSO2	PSO3	PSO4
BVA205.1	1	3	3	2
BVA205.2	2	3	2	3
BVA205.3	3	3	3	1
BVA205.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE (SEC-1)-PRACTICAL SUBJECTS

PAINTING

Course Code: BVA205P

Credit Units: 3

Course Objective:

The objectives of the **Portrait Painting syllabus for UG 1st Year** are to equip students with the fundamental skills and techniques required to create lifelike and expressive portraits while fostering their creativity and artistic individuality. Students will develop a thorough understanding of facial anatomy, proportions, and the nuances of rendering human features with accuracy and detail. The course emphasizes mastering various painting mediums, understanding color theory for skin tones, and exploring light and shadow to create depth and realism. Through guided exercises and projects, students will learn to capture emotions, personality, and narratives in their portraits. Additionally, the syllabus encourages students to experiment with composition, incorporate symbolism, and build a strong conceptual foundation, preparing them for advanced portraiture and artistic growth.

Course Contents:

Unit 1:

- Understand the basics of portraiture and figurative art.
- Introduction to proportions and anatomy of the human face and body.
- Basic planes and masses of the head, neck, and torso.
- Observational drawing techniques.
- Quick gesture drawings to capture the essence of human figures.

Unit 2:

- Proportions of the head, facial features, and figure.
- Detailed studies of facial features (eyes, nose, lips, ears).
- Tools and materials: Selection of mediums, brushes, and surfaces.
- Sketching basic facial structures and individual features.
- Creating quick gesture studies of the face.

Unit 3:

- Learn to render realistic portraits and figures through light and shadow.

- Principles of light and shadow on the human head.
- Importance of light and shadow in defining form.
- Creating sketches of the head from multiple perspectives.
- Drawing a full-face study with light and shadow emphasis.
- Capturing emotions and expressions in portraiture.

Unit 4:

- Introduction to various painting mediums: Acrylics, oils, and watercolors for portraiture.
- Layering and blending techniques.
- Skin tones: Mixing and rendering realistic shades.
- Backgrounds and their role in portrait composition.
- Painting individual facial features with attention to realism.
- Experimenting with monochrome and limited palettes.

Unit 5:

- Full portrait composition: Balancing figure and background.
- Detailed study of hands and clothing as part of the portrait.
- Incorporating elements of identity and context.
- Sketching and painting half-length and full-length portraits.
- Exploring props and costumes to add depth to the artwork.

Course Learning Outcome:

- Understanding of human anatomy, including the proportions and structures of the head, facial features, and the human figure.
- Use light and shadow effectively to create depth, volume, and realism in portraits and figurative compositions.
- Experiment with and apply techniques using different mediums such as watercolor, acrylic, and mixed media to create expressive and detailed artworks.
- Convey emotions, moods, and character through the portrayal of facial expressions and body language in their artwork.
- Utilize principles of composition, color harmony, and spatial arrangement to create balanced and engaging portrait and figurative paintings.

Text & References:

- **Books:**

1. *The Elements of Drawing* by John Ruskin
2. *Color and Light: A Guide for the Realist Painter* by James Gurney
3. *The Anatomy of Portraits-Author: John Vanderpoel*

- **References:**

1. *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
2. *Drawing and Painting People: A Fresh Approach-Author: Helen Birch*
3. *Anatomy for Artists: A Complete Guide to Drawing the Human Body"-Author: Joseph Sheppard*

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA205P (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA205.1	1	2	1	2	-	-	-	1	3	-
BVA205.2	2	1	1	2	-	1	-	-	2	-
BVFA205.3	2	2	2	3	-	2	2	1	2	1
BVA205.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA205P (Painting)

	PSO1	PSO2	PSO3	PSO4
BVA205.1	1	3	3	2
BVA205.2	2	3	2	3
BVA205.3	3	3	3	1
BVA205.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE (SEC-1)-PRACTICAL SUBJECTS

INDIAN PAINTING

Course Code: BVA205IP

Credit Units: 3

Course Objective:

The **Pattachitra Painting syllabus for UG students** aims to provide a comprehensive understanding of this traditional art form, rooted in the cultural and religious heritage of Odisha. It focuses on developing foundational skills in the intricate techniques of Pattachitra, including preparing handmade canvas (patta), using natural dyes, and mastering the fine detailing and motifs characteristic of the art. Students will explore its thematic richness, encompassing mythological stories, deities, folk tales, and natural elements, while being encouraged to adapt traditional methods creatively in contemporary contexts. The syllabus emphasizes the importance of preserving and promoting indigenous art forms, fostering a sense of pride in cultural heritage. Additionally, it highlights the relevance of Pattachitra in modern applications, such as textiles, home décor, and illustration, opening avenues for artistic and commercial opportunities. By analyzing the symbolism and storytelling in Pattachitra, students will not only appreciate its historical significance but also gain the skills to contribute to its preservation and evolution in the global art landscape.

Course Contents:

Unit 1:

- History and evolution of Pattachitra: Origin, significance, and cultural importance.
- Study of traditional themes: Mythological stories, deities, and folklore.
- Materials and tools: Handmade patta (canvas), natural colors, and traditional brushes.
- Preparation of traditional patta using cloth and tamarind paste.
- Introduction to sketching basic motifs and patterns.

Unit 2:

- Study of traditional motifs: Lotus, peacocks, trees, borders, and geometric patterns.
- Iconography of deities in Pattachitra: Lord Jagannath, Krishna, and other mythological figures.
- Symbolism in Pattachitra: Colors, shapes, and composition.
- Sketching and painting individual motifs.
- Developing a border design using traditional patterns.

Unit 3:

- Line drawing techniques: Precision and intricacy.
- Layering and coloring methods using natural pigments.
- Detailing and finishing techniques: Fine brushwork and ornamentation.
- Practicing intricate line drawings.
- Creating small compositions with layered coloring techniques.

Unit 4:

- Narrative storytelling in Pattachitra: Scene composition and flow.
- Depicting episodes from epics like Ramayana, Mahabharata, and Dashavatara.
- Integration of backgrounds and foregrounds in the painting.
- Sketching and painting a complete thematic scene.
- Experimenting with storytelling through a series of small panels.

Unit 5:

- Conceptualizing and planning a detailed Pattachitra painting.
- Integrating motifs, narrative, and stylistic elements learned throughout the course.
- Preparing and presenting the artwork in an exhibition setting.
- Developing a complete Pattachitra painting on a prepared patta (minimum size: 24"x18").
- Writing an artist's statement describing the theme, process, and inspiration for the project.

Course Learning Outcome:

- Understanding of human anatomy, including the proportions and structures of the head, facial features, and the human figure.
- Use light and shadow effectively to create depth, volume, and realism in portraits and figurative compositions.
- Experiment with and apply techniques using different mediums such as watercolor, acrylic, and mixed media to create expressive and detailed artworks.
- Convey emotions, moods, and character through the portrayal of facial expressions and body language in their artwork.
- Utilize principles of composition, color harmony, and spatial arrangement to create balanced and engaging portrait and figurative paintings.

Text & References:

Books:

- Pattachitra of Odisha-Author: Tarapada Santra
- Traditional Paintings of Odisha-Author: Dinanath Pathy
- The Painted Scrolls of Odisha-Author: Raghunath Mohapatra

References:

- Art and Crafts of India-Author: Mulk Raj Anand
- Jagannath in Art and Culture-Author: Dinanath Pathy
- Sacred Art of Odisha: Pattachitra Paintings-Author: Paramparik Karigar
- Pattachitra: The Traditional Art of Odisha-Author: Jatin Das

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA203IP (Indian Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA203.1	1	2	1	2	-	-	-	1	3	-
BVA203.2	2	1	1	2	-	1	-	-	2	-
BVFA203.3	2	2	2	3	-	2	2	1	2	1
BVA203.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA203IP (Indian Painting)

	PSO1	PSO2	PSO3	PSO4
BVA203.1	1	3	3	2
BVA203.2	2	3	2	3
BVA203.3	3	3	3	1
BVA203.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

SKILL ENHANCEMENT COURSE (SEC) - PRACTICAL SUBJECTS

SCULPTURE

Course Code: BVA205S

Credit Units: 3

Course Objective:

This course student can know about innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface, designing for mural work as per the advanced techniques of working on wall surface with tiles, Arrangement of tiles and fixing on board for final execution. Observation and understanding of Natural objects form, transforming into three-dimensions, making in clay focusing on observation, shape, modelling and relative proportion. Clay sculpture making is to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc. Paper sculptures 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, transforming into three dimensions making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit -1

- Proportion and scaling techniques.
- Basics of human anatomy: proportions of the human figure.
- Techniques for creating clay Human head.

Unit-2

- Creating figurative clay sculptures copy from studies to understand three dimensional forms, texture.
- Animals and Birds figurative sculpture making with clay.

Unit-3

- Simple relief composition in clay, technique of direct clay modeling.
- Finishing of the final clay relief sculpture.

Unit -4

- Simple relief composition of direct modeling for terracotta.

- Finishing of the final sculpture relief landscape and figurative composition for terracotta firing.

No. of works to be done – 03

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour. Exhibit proficiency in basic drawing techniques, including line work, shading and hatching, using a variety of materials.
- Translate real-life objects, still life, and figures into accurate and expressive drawings with attention to proportion, perspective, and light.
- Create anatomically accurate sketches of human figures and animals, focusing on gesture, movement, and details.
- Apply fundamental techniques such as coiling, pinching, and slab-building to create both functional and artistic clay forms.
- Design and construct sculptures that demonstrate an understanding of form, balance, proportion, and spatial relationships.
- Prepare clay sculptures for understanding the Human head and body parts.

Text & References:

Text Book:

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor’s Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA205S (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA205.1	1	2	1	2	-	-	-	1	3	-
BVA205.2	2	1	1	2	-	1	-	-	2	-
BVFA205.3	2	2	2	3	-	2	2	1	2	1
BVA205.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA205S (Sculpture)

	PSO1	PSO2	PSO3	PSO4
BVA205.1	1	3	3	2
BVA205.2	2	3	2	3
BVA205.3	3	3	3	1
BVA205.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2^{sd} SEMESTER Syllabus

MULTIDISCIPLINARY COURSE - PRACTICAL SUBJECTS

PRINTMAKING

Course Code: BVA206PM

Credit Units: 3

Course Objective:

Introduce students to the history of printmaking, highlighting the distinctive nature of Fine Art Printmaking within the broader context of print culture. Familiarize them with key historical terms, concepts, and applications relevant to the field. Guide them through the conventions and techniques unique to printmaking, and help them recognize the various expressive approaches used by different practitioners. Emphasize the differences between various print mediums and their unique characteristics, encouraging an appreciation for the diverse ways in which these mediums convey meaning and artistic intent. This hands-on course is to introduce basic techniques of stenciling.

Course Contents:

Unit 1

- Basic techniques stencil making using different materials
- Understanding of different method of stencil making
- Single colour stencil making

Unit 2

- Multicolour stencil making
- Preparation of ink
- Taking impression from stencils

Unit 3

- Demonstration of the process serigraphy
- Manual process stencil making using silkscreen

Unit 4

- Understanding the chemistry of exposing for serigraphy
- Preparation of film for exposing
- Exposing using light box and sun
- Registration and demonstration of printing

No. of works to be done – 06

Learning Outcome:

- Experience and control a variety relief media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A. Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publishers sept. 97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing, 28th march 10

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA206PM (Printmaking)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	-	-	1	3	-
BVA206.2	2	1	1	2	-	1	-	-	2	-
BVFA206.3	2	2	2	3	-	2	2	1	2	1
BVA206.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA206PM (Printmaking)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	3	2
BVA206.2	2	3	2	3
BVA206.3	3	3	3	1
BVA206.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE (PRACTICAL SUBJECTS)

SCULPTURE

Course Code: BVA206S

Credit Units: 3

Course Objective:

The primary objective of this syllabus is to introduce first-year undergraduate students to the foundational skills of sculpting human and animal figures in clay while fostering their artistic creativity and understanding of form. Through a systematic exploration of anatomy, proportions, and gesture studies, students will develop the ability to accurately depict the human body and animal forms, focusing on details such as facial features, musculature, and textures. The curriculum aims to build technical proficiency in clay modeling techniques, including additive and subtractive methods, while encouraging an appreciation for the dynamic interplay between structure and expression. By integrating practical assignments with creative compositions, students will learn to translate observations into lifelike and imaginative sculptures, culminating in the ability to present their work professionally. This program also emphasizes critical thinking, problem-solving, and hands-on learning, preparing students for more advanced studies in sculpture and three-dimensional art forms.

Course Contents:

Unit -1

- Creating simple shapes and textures.
- Making small objects like spheres, cylinders, and cones to understand forms.
- Study of basic human anatomy: skeleton, muscles, and joints.
- Understanding proportions and balance in the human figure.
- Gesture studies and dynamic poses.

Unit-2

- Sculpting basic human forms: head, torso, and limbs.
- Creating quick gesture sculptures to capture movement.
- Creating a small-scale human figure with detailed features.
- Sculpting a portrait bust in clay.

Unit-3

- Study of animal anatomy: skeleton, muscle groups, and posture.
- Analyzing the movement and behavior of animals.
- Exploring differences between quadrupeds, birds, and other species.
- Sculpting basic animal forms (e.g., dog, cat, bird).
- Creating quick studies to capture animal gestures.

Unit -4

- Sculpting a detailed animal figure in clay.
- Creating a small scene featuring an animal in its environment.
- Sculpting a detailed animal figure in clay.

Unit -5

- Creating a small scene featuring an animal in its environment.
- Designing and sculpting a scene featuring both human and animal figures.
- Preparing and presenting the final sculpture for evaluation.

No. of works to be done – 03

Learning Outcome:

- Demonstrate a strong foundation in clay sculpting techniques, including basic shaping, detailing, and surface texturing, to create lifelike human and animal figures.
- Exhibit a clear understanding of human and animal anatomy, proportions, and gestures, enabling accurate and expressive representations.
- Develop the ability to design and execute complex sculptures, integrating human and animal figures into dynamic and cohesive compositions.
- Show enhanced skills in capturing emotions, movement, and individuality in sculptures, translating observations into artistic forms.
- Professional Skills: Learn to prepare sculptures for firing and presentation, understanding the processes of finishing and preserving clay artworks.
- Apply observational and analytical skills to overcome challenges in sculpting and mold-making, fostering a holistic approach to three-dimensional art.
- Create a body of work showcasing proficiency in sculpting human and animal figures, laying a foundation for further artistic exploration and advanced studies.

Text & References:

Text Book:

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA206S (Sculpture)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	-	-	1	3	-
BVA206.2	2	1	1	2	-	1	-	-	2	-
BVFA206.3	2	2	2	3	-	2	2	1	2	1
BVA206.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA206S (Sculpture)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	3	2
BVA206.2	2	3	2	3
BVA206.3	3	3	3	1
BVA206.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

CRAFTS & CERAMICS

Course Code: BVA206CC

Credit Units: 3

Course Objective:

The **Crafts & Ceramics** course is designed to introduce students to the rich traditions and contemporary practices of crafting and ceramic arts. The primary objective is to develop a deep understanding of the properties of materials such as clay, glaze, and natural crafting elements, along with techniques for shaping, decorating, and firing ceramic works. The course fosters creativity and innovation by encouraging students to design functional and aesthetic pieces that reflect both cultural heritage and modern artistic expression. The objectives of the **Terracotta Sculpture** course are to introduce students to the traditional and contemporary practices of terracotta art, emphasizing its historical, cultural, and artistic significance. The course aims to develop foundational skills in sculpting with terracotta clay, including shaping, joining, and detailing techniques, while fostering creativity and innovation in design. Students will gain hands-on experience in crafting human and animal figures, relief works, and functional objects, learning to balance aesthetic expression with technical precision. By exploring surface textures, patterns, and firing techniques, students will understand the processes of creating durable and visually appealing terracotta sculptures. The course also focuses on critical thinking, problem-solving, and sustainable practices, preparing students for further exploration of three-dimensional art forms and their applications in both traditional and modern contexts.

Course Contents:

Unit 1:

- Origin and evolution of terracotta art.
- Characteristics and types of terracotta clay.
- Tools and materials used in terracotta sculpting.
- Preparing clay for use (wedging, conditioning).
- Creating simple forms like beads, tiles, and basic geometric shapes.

Unit 2:

- Learn fundamental methods for shaping and joining clay.
- Hand-building techniques: pinching, coiling, and slab construction.
- Joining and smoothing clay parts.
- Basic texturing and surface decoration techniques.

- Sculpting simple objects such as small pots, bowls, or abstract forms.
- Applying basic surface textures and patterns.

Unit 3:

- Develop skills in creating representational sculptures.
- Simplified anatomy of human and animal forms.
- Proportions, gestures, and dynamic poses.
- Surface detailing to enhance naturalistic effects.
- Sculpting a small human or animal figure with focus on proportion and gesture.
- Adding surface details like textures or patterns.

Unit 4:

- Basics of bas-relief and high-relief techniques.
- Designing narrative panels or storytelling compositions.
- Integrating motifs and symbolic elements.
- Creating a relief panel depicting a scene or motif.
- Experimenting with decorative and symbolic elements.

Unit 5:

- Experiment with complex forms and design.
- Hollowing techniques for larger sculptures.
- Assembling multi-piece sculptures.
- Combining functional and aesthetic design in sculptures.
- Creating a multi-part sculpture, such as a large vase with figurative or decorative elements.
- Designing a functional object with artistic elements (e.g., lamp or planter).

Unit 6:

- Learn the processes for finalizing terracotta sculptures.
- Drying and firing processes (bisque firing, open firing).
- Surface finishing techniques: polishing, burnishing, and slip application.
- Understanding glazing and coloring options for terracotta.
- Preparing sculptures for firing.
- Experimenting with slip or natural finishes on fired pieces.

No. of works to be done and submitted for display – 6

Learning Outcome:

- A strong command of fundamental terracotta sculpting techniques, including hand-building, texturing, and detailing.
- Develop the ability to sculpt human and animal forms with accurate proportions and expressive gestures.
- Create original terracotta works, including figurative sculptures, relief panels, and functional objects, showcasing innovative and artistic approaches.
- Gain practical experience in preparing clay, assembling multi-part sculptures, and understanding the firing and finishing processes for terracotta.
- Understand the historical and cultural relevance of terracotta art and its applications in traditional and contemporary contexts.
- Apply skills to address challenges in design, construction, and finishing, ensuring structural stability and aesthetic quality.
- Adopt environmentally responsible practices in material handling, recycling, and firing processes.

Text & References:

Text Book:

- Crafts of India: Handmade in India -Author: Aditi Ranjan and M.P. Ranjan
- Traditional Indian Handcrafted Textiles-Author: Rta Kapur Chishti

References Book:

- The Craft Book: 75 Projects for Every Occasion, DK Publishing
The Complete Book of Arts & Crafts, Dawn Cusick and Megan Kirby
- The Arts and Crafts of India and Ceylon-Author: Ananda Coomaraswamy
- The Craft Companion: A Guide to Modern Crafting-Author: Ramona Barry and Rebecca Jobson

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Table 2: CO-PO matrix for the course BVA206CC (Crafts & Ceramics)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	3	3	2	3	-
BVA206.2	1	3	2	2	1	2	2	2	2	-
BVA206.3	2	2	1	2	-	2	2	2	3	-
BVA206.4	-	1	1	2	1	1	1	-	-	2
Average	1.34	2	1.25	2	1	2	2	2	2.67	2

Table 3: CO-PSO matrix for the course BVA206CC (Crafts & Ceramics)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	2	2
BVA206.2	2	1	3	2
BVA206.3	2	2	3	1
BVA206.4	3	3	2	2
Average	2	2.25	2.5	1.75

1st YEAR – 2nd SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

PAINTING

Course Code: BVA206P

Credit Units: 3

Course Objective:

The course introduces students to the history and evolution of watercolor painting, along with essential tools, materials, and techniques. Emphasis is placed on mastering fundamental skills such as washes, glazing, and textural effects, as well as understanding color theory, composition, and perspective. Students will explore diverse themes and subjects, including landscapes, still life, portraits, and abstract art, fostering creativity and self-expression. Students will develop an understanding of the properties and applications of acrylic paints, including color theory, brushwork, and layering techniques. Through structured exercises, they will explore diverse themes and genres, such as landscapes, portraits, and abstract art, honing their skills in composition, perspective, and visual storytelling. The course aims to foster creativity by introducing contemporary techniques like mixed media and acrylic pouring, enabling students to experiment and innovate. Additionally, the syllabus emphasizes conceptual development, critical analysis, and presentation skills, culminating in a final project that showcases their learning.

Course Contents:

Unit 1:

- Figurative watercolor art forms.
- Understanding light, shadow, and perspective in drawing.
- Basic sketching of objects from life (Human, Animals and nature).

Unit 2:

- Develop an understanding of color and how to apply it effectively in painting.
- Color mixing exercises (using primary colors to create secondary and tertiary colors).
- Tools and materials: Brushes, palette knives, surfaces (canvas, boards, paper).
- Exercises in creating color compositions and studies of color schemes.
- Color application in simple studies (figurative).

Unit 3:

- Build a strong understanding of human anatomy and its application in art.
- Study of the skeletal and muscular structure of the human body.
- Proportions of the head, facial features, and figure.
- Detailed studies of facial features (eyes, nose, lips, ears).

Unit 4:

- Understanding movement, balance, and posture in figures.
- Draw full-body figures in various poses focusing on anatomy.
- Explore composition techniques and experiment with various mediums.
- Fundamentals of composition in portrait and figurative art.
- Color harmony, contrast, and creating focal points.

Unit 5:

- Introduction to different mediums: watercolor, acrylic, and mixed media.
- Create portraits and figures in watercolor emphasizing transparency and flow.
- Experiment with acrylics to create vibrant, textured works.
- Explore advanced techniques and textural effects.
- Create a painting with emphasis on textures and special effects.

Course Learning Outcome:

- Effectively use watercolor tools, materials, and techniques, including washes, glazing, and textural effects.
- Critically evaluate their own work and that of others, providing constructive feedback and incorporating suggestions for improvement.
- Compile a collection of completed works that demonstrate their artistic growth, technical skills, and thematic exploration throughout the course.
- Acquire the foundational knowledge and confidence required to pursue advanced studies or professional opportunities in painting and related fields.
- Gain a comprehensive understanding of acrylic painting techniques, including blending, layering, glazing, and texture creation, and apply them effectively in their artworks.
- Demonstrate the ability to conceptualize and execute original ideas through acrylic painting, using color, form, and composition to convey emotions, themes, and narratives.
- Explore and adapt various genres, such as landscapes, portraits, and abstract art, while integrating contemporary techniques like mixed media and acrylic pouring to broaden their artistic repertoire.
- Develop critical thinking and analytical abilities by engaging in group critiques and self-evaluation, enabling them to refine their artistic vision and problem-solving skills.

Text & References:

- **Books:**
 1. "Indian Watercolours" by B.N. Goswamy and Eberhard Fischer

2. *Color and Light: A Guide for the Realist Painter* by James Gurney
3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
4. "Watercolour for the Absolute Beginner" by Matthew Palmer

References:

- *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
- "The Watercolor Artist's Bible" by Marilyn Scott
- "Mastering Watercolors" by Joe Cartwright
- "Painting Watercolour Landscapes the Easy Way" by Terry Harrison
- "Watercolor Painting: A Comprehensive Approach to Mastering the Medium" by Tom Hoffmann

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA206P (Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	-	-	1	3	-
BVA206.2	2	1	1	2	-	1	-	-	2	-
BVFA206.3	2	2	2	3	-	2	2	1	2	1
BVA206.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA206P (Painting)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	3	2
BVA206.2	2	3	2	3
BVA206.3	3	3	3	1
BVA06.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

MULTI-DISCIPLINARY-PRACTICAL SUBJECTS

APPLIED ART & DESIGN

Course Code: BVA206AD

Credit Units: 3

Course Objective:

Sketches and drawings are techniques that create the illusion of form and manage space while making any design. Artists use this concept to make their work seem more realistic and to create dramatic or visual sensation. There can be multiple elements to understand and apply design approach while doing drawing. Shape or form is a combination of few lines. In Applied Art, shape is a two-dimensional element that defines the height and width of an object, while form is a three-dimensional element that defines the height, width, and depth or volume of an object. Shape and form define objects in space. Shapes are usually defined by lines. Shapes are a fundamental element in art and design that can be used to create a variety of effects like express ideas, create movement, add texture and depth, separate and connect, create visual contrast, and communicate.

Course Contents:

Unit 1:

- Study of Mannequin to understand Block Figures: Gesture drawing to capture movement and dynamics.
- Sketching of moods and emotions focusing on facial expressions for Caricature illustration point of view.

Unit 2:

- Study of natural elements and texture from nature.
- Understanding and practice of various approaches in Perspective drawing in reference to drawings from master designers.

Unit 3:

- Sketching/drawing of small living beings like insects and converting the sketch in to an industrial drawing like frog to a mosquito killing machine, crab in to a plas, etc.
- Design a page illustration for nursery rhymes book with reference to Panchataantra, Tenalirama, Birbal, Abalakaraa, Grand-Maa stories etc.

Unit 4:

- Outdoor study of landscape for understanding the horizon line by sketching Arial view of a city connecting sky and earth from a hill top or roof top.
- Outdoor Study of city scape such as street (one-point perspective), cross roads like market area (two-point perspective), Balconies and Buildings like apartment and shopping malls (three-point perspectives).

Unit 5:

- Study of jewelry to explore its craftsmanship.
- Make a product design in three dimensions in mixed media.

Unit 6:

- Design pattern for graffiti and related applications.
- Study of textile design motifs of master designers.

No. of works to be done

- Sketches-80
- Drawings-10
- Designs-5

Course Learning Outcome:

- Exhibit proficiency in perspective drawing, illustration and design techniques, including using a variety of methods and materials.
- Create proficiency among students for contemporary industrial needs.
- Enhancing the attitude towards visualisation and composition.
- Design and construct models and products that demonstrate an understanding of form, balance, proportion, for small animatic display.
- Translate real-life into art and design for a greater opportunity for placement.

Text & References:**Text Book:**

- “Figure drawing Made Easy” by Aditya Chari.
- “Perspective drawing Handbook” by Joseph D’amelio
- “How to Understand Art” by Janetta Rebold Benton, Thames & Hudson Publication.
- “Art Appreciation” an Introduction to the Formal Elements and Mediums, by Dave Plouffe.

References Book:

- "Expressions in Watercolour" by Milind Mulick
- “Fundamentals of Visual Arts” by Muneesh Kumar
- “Exploring Perspective Hand Drawing” Fundamentals for Interior drawing, Second Edition published by SDC Publication.
- “Basic Design 06: Print and Finish” by Gavin Ambrose and Paul Harris.
- “Design Thinking” by Gavin Ambrose and Paul Harris.

Web Link:**Examination Scheme:**

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA206AD (Applied Art & Design)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	-	-	1	3	-
BVA206.2	2	1	1	2	-	1	-	-	2	-
BVFA206.3	2	2	2	3	-	2	2	1	2	1
BVA206.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA206AD (Applied Art & Design)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	3	2
BVA206.2	2	3	2	3
BVA206.3	3	3	3	1
BVA206.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 2nd SEMESTER Syllabus

MULTI-DISCIPLINARY COURSE-PRACTICAL SUBJECTS

INDIAN PAINTING

Course Code: BVA206IP

Credit Units: 3

Course Objective:

The objective of a course on **Folk and Tribal Art** is to provide students with a comprehensive understanding of the diverse and rich artistic traditions of India's indigenous communities. The course aims to equip students with the skills necessary to create artworks inspired by various folk and tribal art forms, such as Warli, Madhubani, Gond, Saura, and Pattachitra, while maintaining respect for the cultural contexts in which these art forms originated. Students will explore the symbolic meanings, rituals, and customs embedded in these art traditions, allowing them to interpret and appreciate their cultural significance. The course also emphasizes the importance of preserving these art forms in the face of modern challenges, encouraging students to engage with these traditions in a sustainable and ethical manner. By fostering creativity and innovation within traditional frameworks, the course enables students to blend the traditional with the contemporary, expanding their artistic practice. Ultimately, the objective is to deepen students' artistic skills, cultural sensitivity, and understanding of the vital role folk and tribal arts play in shaping India's cultural identity.

Course Contents:

Unit 1:

- Warli, and other regional tribal art
- The role of storytelling and community in these traditions
- Use of natural and earthy materials: pigments, dyes, and natural brushes
- Simple patterns and motifs in folk art
- Create a work based on Warli painting using natural materials like bamboo brushes and earth pigments.

Unit 2:

- Key schools of miniature painting: Rajput, Pahari, Deccan, etc.
- Themes and symbolism in Rajput and Pahari paintings
- Use of natural elements, patterns, and portraits

- Create a miniature portrait or scene based on Rajput style using traditional techniques.

Unit 3:

- Key schools of miniature painting: Mughal, etc.
- Themes and symbolism in Mughal and paintings
- Use of natural elements, patterns, and portraits
- Create a miniature portrait or scene based on Mughal style using traditional techniques.

Unit 4:

- Saura art and other regional tribal art
- Use of natural and earthy materials: pigments, and natural brushes
- Simple patterns and motifs in tribal art
- Create a work based on Gond painting using natural materials like brushes and earth pigments.

Course Learning Outcome:

- Students will gain hands-on experience with the distinctive techniques used in various folk and tribal art forms, including painting, tribal painting. They will learn to use traditional tools and materials, such as natural pigments, dyes, and brush.
- Students will be able to identify and accurately incorporate religious and cultural symbols, gestures, and motifs in their artwork, demonstrating a strong grasp of Indian iconography and its significance in both sacred and secular contexts.
- Students will learn the fundamentals of art conservation and apply basic preservation techniques to protect and restore paintings, with an understanding of the challenges involved in maintaining traditional artworks.

Text & References:

- **Books:**
 1. "Indian Water colours" by B.N. Goswamy and Eberhard Fischer
 2. *Color and Light: A Guide for the Realist Painter* by James Gurney
 3. *The Artist's Handbook of Materials and Techniques* by Ralph Mayer
 4. "Water colour for the Absolute Beginner" by Matthew Palmer

References:

- *Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
- "The Watercolor Artist's Bible" by Marilyn Scott
- "Mastering Watercolors" by Joe Cartwright
- "Painting Water colour Landscapes the Easy Way" by Terry Harrison
- "Watercolor Painting: A Comprehensive Approach to Mastering the Medium" by Tom Hoffmann

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	20		10	70

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

Table 2: CO – PO matrix for the course BVA206IP (Indian Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA206.1	1	2	1	2	-	-	-	1	3	-
BVA206.2	2	1	1	2	-	1	-	-	2	-
BVFA206.3	2	2	2	3	-	2	2	1	2	1
BVA206.4	1	2	1	2	2	2	1	1	1	2
Average	1.5	1.75	1.25	2.25	2	1.67	1.34	1	2	1.34

Table 3: CO – PSO matrix for the course BVA206IP (Indian Painting)

	PSO1	PSO2	PSO3	PSO4
BVA206.1	1	3	3	2
BVA206.2	2	3	2	3
BVA206.3	3	3	3	1
BVA06.4	3	3	2	3
Average	2.25	3	2.5	2.25