

UTKAL UNIVERSITY OF CULTURE

VISUAL ART- INDIAN PAINTING



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

INDIAN PANTING 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)- Practical(4) EVOLUTION OF INDIAN MINIATURE PAINTING BVA101EI CC-I-2(Major)- Theory(4) FUNDAMENTAL OF VISUAL ARTS BVA102FV	CC-II-1-(Minor) Practical(4) CRAFTS AND CERAMICS BVA103CC PRINTMAKING – BVA103PM APPLIED ART & DESIGN- BVA103AD PAINTING – BVA103P SCULPTURE BVA103S		AEC-1- Theory(4) ODIA– BVA104O		MC-1- Practical(3) PRINTMAKING BVA105PM APPLIED ART & DESIGN BVA105AD PAINTING BVA105P CRAFTS & CERAMICS – BVA105CC SCULPTURE BVA105S	VAC-I (3) ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT BVA106		22
II	CC-I-3(Major) Practical(4) FOLK & TRIBAL ART FORMS BVA201FT CC-I-4(Major)- Theory(4) HISTORY OF ART-I BVA202T		CC-III-1-(Minor) Practical(4) CRAFTS AND CERAMICS BVA203CC PRINTMAKING BVA203PM APPLIED ART & DESIGN- BVA203AD PAINTING BVA203P SCULPTURE BVA203S	AEC-2- Theory(4) ENGLISH – BVA 204E	SEC-1- Practical (3) CRAFTS & CERAMICS – BVA205CC APPLIED ART & DESIGN BVA205AD PRINTMAKING BVA205PM PAINTING BVA205P SCULPTURE BVA205S	MC-2- Practical(3) PRINTMAKING BVA206PM APPLIED ART & DESIGN BVA206AD PAINTING BVA206P CRAFTS & CERAMICS BVA206CC SCULPTURE BVA206S			22
Students on exit shall be awarded Certificate in“ Indian Painting” after securing the requisite 44 credits in Semester I & II +Vocational Course credit									
III	CC-I-5 (Major) Practical(4) EARLY INDIAN PAINTING TRADITIONS BVA301ET CC- I-6(Major) Practical(4) INDIAN MINIATURE PAINTING BVA302IM CC-I-7 (Major) Theory(4) ART & AESTHETICS -I BVA303T	CC-II-2-(Minor) Practical(4) CRAFTS AND CERAMICS BVA304CC PRINTMAKING BVA304PM APPLIED ART & DESIGN BVA304AD PAINTING BVA304P SCULPTURE BVA304S				MC-3- Practical(3) PRINTMAKING BVA305PM APPLIED ART & DESIGN BVA305AD PAINTING BVA305P CRAFTS & CERAMICS– BVA305CC SCULPTURE BVA305S	VAC-2 (3)		22
IV	CC-I-8 Practical(4) INDIAN MURAL STYLE PAINTING BVA401MU CC-I-9 Practical(4) MUGHAL		CC-III-2-(Minor) Practical(4) CRAFTS AND CERAMICS BVA404CC PRINTMAKING BVA404PM APPLIED ART & DESIGN- BVA404AD					Internship/Project / Apprenticeship (4)	20

	MINIATURE PAINTING BVA402MM CC-I-10-Theory(4) HISTORY OF ART-II BVA403T		PAINTING BVA404P SCULPTURE BVA404S						
Students on exit shall be awarded “Diploma in Indian Painting” after securing the requisite 44+42=86 credits on completion of Semester III & IV + Vocational Course- credit									
V	CC-I-11 Practical(4) ODISHA STYLE OF PAINTING BVA501OS CC-I-12 Practical(4) RAJPUT & PAHADI PAINTING BVA502PP CC-I-13-Theory(4) ART & AESTHETICS -II BVA503T	CC-II-3-(Minor) Practical(4) CRAFTS AND CERAMICS BVA504CC PRINTMAKING BVA504PM APPLIED ART & DESIGN BVA504AD PAINTING BVA504P SCULPTURE BVA504S			SEC-2- Practical(3) CRAFTS & CERAMICS – BVA505CC APPLIED ART & DESIGN BVA505AD PRINTMAKING BVA505PM PAINTING BVA505P SCULPTURE BVA505S		VAC-2 (3)		22
VI	CC-I-14 Practical(4) WASH PAINTING- BENGAL STYLE BVA601WP CC-I-15-Theory(4) HISTORY OF ART -III BVA602T		CC-III-3-(Minor) Practical(4) CRAFTS AND CERAMICS BVA603CC PRINTMAKING BVA603PM APPLIED ART & DESIGN- BVA603AD PAINTING BVA603P SCULPTURE BVA603S		SEC-3- Practical (3) CRAFTS & CERAMICS – BVA604CC APPLIED ART & DESIGN BVA604AD PRINTMAKING BVA604PM PAINTING BVA604P SCULPTURE BVA604S		VAC-2 (3)		18
Students on exit shall be awarded “Bachelor in Indian Painting” after securing the requisite 86+40=126 credits on completion of Semester V & VI									
VII	CC-I-16 - Practical(4) NATURAL PIGMENT PAINTING BVA701NP CC-I-17 - Practical(4) NARRATIVE TECHNIQUES PAINTING BVA702NT CC-I-18 - Theory(4) HISTORY OF MODERN ART-I- BVA703T CC-I-19- Theory(4) AESTHETICS& PHILOSOPHY-I- BVA704T	CC-II-4-(Minor) Practical(4) CRAFTS AND CERAMICS BVA705CC PRINTMAKING BVA705PM APPLIED ART & DESIGN BVA705AD PAINTING BVA705P SCULPTURE BVA705S							20
VIII	CC-I-20- Practical(4) EXPERIMENTAL INDIAN PAINTING BVA801EI CC-I-21- Practical(4) CONSERVATION OF INDIAN PAINTING BVA802C CC-I-22- Theory(4)	CC-II-5-(Minor) Practical(4) CRAFTS AND CERAMICS BVA805CC PRINTMAKING BVA805PM APPLIED ART & DESIGN BVA805AD							20

	HISTORY OF MODERN ART-II BVA803T	PAINTING BVA805P SCULPTURE BVA805S							
	CC-I-23- Theory(4) AESTHETICS& PHILOSOPHY –II BVA804T								
Students on exit shall be awarded Bachelor of Indian Painting 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 - Practical(4) NATURAL PIGMENT PAINTING BVA701NP	CC-II-4-(Minor) Practical(4) (Student will chose any one course from this Basket) CRAFTS AND CERAMICS BVA704CC PAINTING BVA704P CC-II-4-(Minor) Practical(4) (Student will chose any one course from this Basket) PRINTMAKING BVA704PM APPLIED ART & DESIGN BVA704AD SCULPTURE BVA704S							20
	CC-I-17 - Practical(4) NARRATIVE TECHNIQUES PAINTING BVA702NT								
	CC-I-18 - Theory(4) HISTORY OF MODERN ART-II BVA703T								
VIII	CC-I-19 - Practical(4) EXPERIMENTAL INDIAN PAINTING BVA801EI							On Major DISSERTATION- BVA803D(12)	20
	CC-I-20 –V- Theory(4) CONSERVATION OF INDIAN PAINTING BVA802C								
Students on exit shall be awarded Bachelor of Indian Painting with Research in Discipline (Major) after securing the requisite 166 credits on completion of Semester VIII									

UTKAL UNIVERSITY OF CULTURE

BVA PAINTING (INDIAN STYLE) 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)- Practical(4) EVOLUTION OF INDIAN MINIATURE PAINTING BVA101EI	CC-II-1-(Minor) Practical(4) CRAFTS AND CERAMICS BVA103CC PRINTMAKING – BVA103PM		AEC-1- Theory(4) ODIA– BVA104O		MC-1- Practical(3) PRINTMAKING BVA105PM APPLIED ART & DESIGN BVA105AD PAINTING BVA105P CRAFTS & CERAMICS – BVA105CC SCULPTURE BVA105S	VAC-I (3) ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT BVA106		22
	CC-I-2(Major)- Theory(4) FUNDAMENTAL OF VISUAL ARTS BVA102FV	APPLIED ART & DESIGN- BVA103AD PAINTING – BVA103P SCULPTURE BVA103S							
II	CC-I-3(Major) Practical(4) FOLK & TRIBAL ART FORMS BVA201FT		CC-III-1-(Minor) Practical(4) CRAFTS AND CERAMICS BVA203CC PRINTMAKING BVA203PM	AEC-2- Theory(4) ENGLISH – BVA 204E	SEC-1- Practical (3) CRAFTS & CERAMICS – BVA205CC APPLIED ART & DESIGN BVA205AD PRINTMAKING BVA205PM PAINTING BVA205P SCULPTURE BVA205S	MC-2- Practical(3) PRINTMAKING BVA206PM APPLIED ART & DESIGN BVA206AD PAINTING BVA206P CRAFTS & CERAMICS BVA206CC SCULPTURE BVA206S			22
	CC-I-4(Major)- Theory(4) HISTORY OF ART-1 BVA202T		APPLIED ART & DESIGN- BVA203AD PAINTING BVA203P SCULPTURE BVA203S						
Students on exit shall be awarded Certificate in“ Indian Painting” 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.

Gggggggg

CBCS Scheme of Examination of Bachelor of Visual Arts
PAINTING (INDIAN STYLE) -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)	EVOLUTION OF INDIAN MINIATURE PAINTING	BVA101EI	Practical	8			4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
CC-I-2- (Major)	FUNDAMENTAL OF VISUAL ARTS	BVA102T	Theory		4		4	Class test-20 +10 Attendance =30	70	100
CC-II-1-(Minor)	APPLIED ART & DESIGN	BVA103AD	Practical (Student will chose any one course from this Basket)	8			4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	PRINTMAKING	BVA103PM								
	SCULPTURE	BVA103S								
	PAINTING	BVA103P								
	CRAFTS & CERAMICS	BVA103CC								
AEC-1 Ability Enhancement Course	ODIA	BVA104O	Theory		4		4	Class test-20 +10 Attendance =30	70	100
Multi-Disciplinary Course-1	PRINTMAKING	BVA105PM	Practical (Student will chose any one course from this Multi-Disciplinary Basket)	4			3	Assignment/ Class work- 20 + 10 Attendance =30	70	100
	APPLIED ART & DESIGN	BVA105AD								
	SCULPTURE	BVA105S								
	CRAFTS & CERAMICS	BVA105CC								
	PAINTING	BVA105P								
VAC-I	ENVIRONMENTAL STUDIES & DISASTER MANAGEMENT	BVA106	Theory		3		3	Class Test-20 +10 Attendance =30	70	100
TOTAL	COURSE-6			31Hours			22			600
The student is required to study the course <i>Indian Society and Culture</i> 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:									
Attendance	<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.									
	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	
								14		

BVA INDIAN PAINTING (Bachelor of Visual Arts)

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE(-(Major) PRACTICAL SUBJECTS

EVOLUTION OF INDIAN MINIATURE PAINTING Course Code: BVA101EI Credit Units: 4

Course Objective:

Studying Indian miniature and mural paintings provides insights into our rich cultural heritage and artistic traditions. Indian miniature and mural paintings show artistic skill, creativity, and attention to detail. The study of Indian miniature and mural paintings can inform art education, encouraging experimentation with traditional techniques and styles and helps the country's artistic, social, and political history.

The Evolution of Indian Miniature Painting course aims to provide students with a comprehensive understanding of one of India's most distinctive and intricate art forms. Beginning with its early roots in ancient civilizations, the course traces the development of miniature painting through key historical periods, including the Mughal, Rajput, and Deccan Sultanates. It explores the profound influence of Persian, Central Asian, and European art traditions, particularly during the Mughal era, and examines the emergence of regional schools such as Rajput, Pahari, and Deccan. Through a detailed study of the techniques, materials, and iconography used in these artworks, students will gain insight into the rich cultural and religious themes that these miniature paintings often depict. The course also delves into the decline of traditional miniature painting during colonial rule and its subsequent revival in the modern era, culminating in the contemporary reimagining of the art form. By the end of the course, students will be able to critically assess the legacy and ongoing evolution of Indian miniature painting, recognizing its significance not only as a historical practice but also as a dynamic and relevant form of artistic expression in the present day.

Course Contents:

Unit 1:

- Understanding miniature painting as a genre.
- Importance of Indian miniature painting in the broader context of Indian art history.
- Role of patronage in the development of the miniature tradition.

Unit 2:

- Religious, courtly, and historical themes.

- Depictions of gods, royal portraits, scenes of court life, and epic narratives (Mahabharata, Ramayana, etc.).
- Characteristics of miniature art: Size, meticulous detail, vibrant colors, and depiction of courtly life, nature, and mythology.

Unit 3:

- Traditional materials used in miniature painting (pigments, gold leaf, paper, and ivory).
- Techniques: Brushes, natural dyes, and use of fine strokes.
- Traditional Materials (Natural Pigments, Lime, Plaster, etc.)
- Preparing Surfaces (Walls, Canvases, etc.)
- Use of Brush and Tools (Natural Hair and Bamboo, etc.)

Unit 4:

- Pre-Mughal Period: Origins and Early Developments
- Principles of Composition (Balance, Harmony, Colour Composition etc.)
- Design Elements (Geometry, Floral patterns etc.) narrative Storytelling in Murals.
- Influence of early Buddhist art on miniature painting.

Unit 5:

- South Indian influences: Chola bronzes and Pala manuscripts.
- Early manuscript illumination and iconography in the Pala and Chola dynasties.
- Development of painting traditions in the southern states.
- Mysore paintings and their focus on naturalistic depiction of subjects and royal portraiture.
- Kerala's mural tradition and its connection to miniature painting.

Unit 6:

- Origin and development of the Kangra style in the Himalayan region.
- Prominent features: Romantic themes, devotional subjects, and exquisite natural details.
- Key artists and their work in the Kangra and other Pahari schools.

No. of works to be done

- Drawings-100
- Painting work-04

Course Learning Outcome:

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

- Analyze the socio-political and cultural factors influencing the evolution of Indian miniature painting.
- Trace the development of miniature art across different regions and time periods.
- Identify the unique characteristics and techniques of various miniature painting schools such as Mughal, Rajput, Pahari, and Deccan.
- Differentiate between the stylistic elements of prominent sub-schools within these traditions.
- Explore the principles of composition, use of color, and thematic choices in Indian miniature painting.
- Examine the philosophical and religious narratives depicted in these artworks.
- Analyze the role of traditional craftsmanship and workshop systems in the production process.
- Interpret iconographic and symbolic elements within the miniature paintings.
- Critically evaluate the influence of Persian and indigenous traditions on Indian miniature art.

Text & References:

Text Book:

- Indian Miniature Painting-Author: Ananda K. Coomaraswamy, Publisher: Dover Publications
- Indian Painting: The Great Mural Tradition-Author: Roy C. Craven, Publisher: Thames & Hudson

References Book:

- Indian Miniatures: The Mughal Tradition-Author: Andrew Topsfield, Publisher: Victoria & Albert Museum
- The Art of Indian Miniature Painting-Author: J.P. Losty, Publisher: British Library Publishing
- Mughal and Rajput Painting-Author: Milo Cleveland Beach, Publisher: Cambridge University Press
- The Indian Portrait: From Court to Colony-Author: Rosemary Crill and Kapil Jariwala, Publisher: National Portrait Gallery
- Pahari Masters: Court Painters of Northern India- Author: B.N. Goswamy, Publisher: Museum Rietberg Zurich
- Deccani Painting-Author: Mark Zebrowski, Publisher: University of California Press

- Visions of Mughal India: The Collection of Howard Hodgkin- Author: Rosemary Crill, Publisher: Ashmolean Museum
- The Painted Word: Indian Miniatures-Author: John Seyller, Publisher: Prestel

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 BVA101EI (Evolution of Indian Miniature Painting)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA101.1	1	2	1	2	-	-	-	1	3	-
BVA101.2	2	1	1	2	-	1	-	-	2	-
BVFA101.3	2	2	2	3	-	2	2	1	2	1
BVA101.4	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 BVA101EI (Evolution of Indian Miniature Painting)

	PSO1	PSO2	PSO3	PSO4
BVA101.1	1	3	3	2
BVA101.2	2	3	2	3
BVA101.3	3	3	3	1
BVA101.4	3	3	2	3
Average	2.25	3	2.5	2.25

1st YEAR – 1st SEMESTER Syllabus

CORE COURSE -(Major) THEORY SUBJECTS

FUNDAMENTAL OF VISUAL ARTS

Course Code: BVA102T

Credit Units: 4

Course Objective:

The objective of teaching fundamental of visual art to students is to acquaint the basic principles of Line, form, colour, tone, texture, and space and to know about meaning and definition of art and art as essential part of real world. The **Fundamentals of Visual Arts** course is designed to introduce students to the essential principles, techniques, and concepts that form the foundation of artistic practice. It aims to develop artistic perception by cultivating the ability to observe and interpret visual elements in the environment, art, and design. Students will explore the fundamental elements of art, such as line, shape, form, color, texture, value, and space, along with the principles of design, including balance, contrast, emphasis, movement, pattern, rhythm, and unity. The course emphasizes creative expression, encouraging students to articulate their ideas and emotions effectively through various media. Hands-on practice with tools and techniques in drawing, painting, and design helps build technical skills, while the exploration of historical, cultural, and philosophical contexts fosters a deeper appreciation of visual arts. Students are encouraged to experiment with different art forms, such as sculpture, printmaking, and digital media, enhancing their problem-solving abilities and innovative thinking. Collaborative projects and critique sessions promote teamwork and analytical skills, preparing students for advanced studies or careers in the visual arts. This comprehensive course nurtures an appreciation for art while providing a strong foundation for artistic growth and expression.

Course Contents:

Unit 1:

- Definition and scope of visual arts and Art: meaning and definition, classification and importance.
- Art as an essential part of the real world, Art as a powerful medium of self-expression.

Unit 2:

- Overview of the elements of art: line, shape, form, texture, color, value, and space.
- Principles of design: balance, contrast, emphasis, rhythm, movement, pattern, and unity.
- Role and importance of visual arts in society and culture.

- Visual arts and visual perception.

Unit 3:

- Understanding the color wheel: primary, secondary, and tertiary colors.
- Color schemes: monochromatic, complementary, analogous, and triadic.
- Psychological and symbolic meanings of colors.

Unit 4:

- Dimensions types- Two-dimensional and three dimensions.
- Various painting media.
- Techniques for different media: Applied arts, Crafts and Handicrafts
- Basics of printmaking, collage, and sculpture.

Unit 5:

Types of Folk & Traditional Arts of India and Odisha

- Madhubani Art (Bihar): Intricate geometric patterns often depicting mythology and nature.
- Warli Art (Maharashtra): Tribal art using basic shapes to depict daily life and rituals.
- Pattachitra (Odisha & West Bengal): Scroll paintings depicting religious stories.
- Phad Painting (Rajasthan): Narrative scroll painting of epic tales.
- Kalamkari (Andhra Pradesh & Telangana): Hand-painted or block-printed textile art.
- Thangka Painting (Ladakh & Sikkim): Buddhist religious scroll painting
- Palm Leaf Engraving: Ancient art of storytelling through engraved palm leaves.
- Stone Carving: Seen in the famous Sun Temple at Konark and temples across Odisha.
- Applique Work (Pipili): Vibrant designs on fabric, often used in ceremonial umbrellas and wall hangings.
- Silver Filigree (Cuttack): Delicate silver jewelry and decorative items.

Unit 6:

Various Indigenous (Tribal) Arts of India and Odisha

- Saura Painting: Geometric designs by the Saura tribes, representing their daily life and beliefs.
- Dhokra Craft: Lost-wax metal casting, creating figurines and jewelry.

- Warli Art (Maharashtra)
- Gond Art (Madhya Pradesh, Chhattisgarh, Maharashtra, Odisha)
- Pithora Art (Gujarat, Madhya Pradesh, Rajasthan)
- Toda Embroidery (Tamil Nadu)
- Tanjore Tribal Paintings (Tamil Nadu)

Course Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students express the thoughts with the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- Demonstrate a thorough understanding of foundational principles such as line, shape, form, texture, color, value, and space, and their application in visual compositions.
- Critically analyze artworks, identifying the interplay of elements, principles, and artistic techniques across various historical and cultural contexts.
- Acquire technical skills in different mediums and techniques to create compositions that reflect an understanding of visual balance, harmony, and contrast.
- Experiment with materials, techniques, and concepts to express ideas creatively while integrating aesthetic and thematic depth.
- Develop a solid base for pursuing specialized fields within visual arts, such as painting, sculpture, design, and digital art, fostering lifelong artistic growth and learning.
- Integrate knowledge from various disciplines to enhance their understanding and interpretation of art, encouraging innovative approaches to problem-solving and creative expression.

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 Language of Visual Art"-By: *Jack Selzer*
- "Understanding Aesthetics: Philosophy for Art"-By: *Gordon Graham*
- "Art and Visual Perception: A Psychology of the Creative Eye"-By: *Rudolf Arnheim*
- "Interaction of Color"-By: *Josef Albers*
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy

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 BVA102T (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 BVA102T (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

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

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

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

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

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

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 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 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)

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

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

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 Marilyn 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

CBCS Scheme of Examination of Bachelor of Visual Arts
PAINTING (INDAIN STYLE) -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)	FOLK & TRIBAL ART FORMS	BVA201FT	Practical	8			4	Assignment/ Class work- 20 + 10 Attendance =30	70	100
CC-I-4- (Major)	HISTORY OF ART-I	BVA202T	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								
	SCULPTURE	BVA203S								
	CRAFTS & CERAMICS	BVA203CC								
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								
	SCULPTURE	BVA205S								
	PAINTING	BVA205P								
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
	CRAFTS & CERAMICS	BVA206CC								
	SCULPTURE	BVA206S								
	APPLIED ART & DESIGN	BVA206AD								
	PAINTING	BVA206P								
TOTAL	COURSE-6			32 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
				56

BVA INDIAN PAINTING (Bachelor of Visual Arts)

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE -(Major) PRACTICAL SUBJECTS

FOLK & TRIBAL ART FORMS

Course Code: BVA201FT

Credit Units: 4

Course Objective:

The course on Folk and Tribal Art Forms aims to provide students with a comprehensive understanding of the historical, cultural, and social contexts of India's diverse artistic heritage. It explores the origins and evolution of various folk and tribal art traditions, emphasizing their role in expressing cultural identity, spirituality, and community values. Students will delve into the unique characteristics of regional art forms, such as Madhubani, Warli, Pattachitra, and Gond, among others, while learning about the sustainable use of materials and traditional techniques employed by indigenous communities. The course highlights the thematic richness of these art forms, including their depictions of mythology, nature, and daily life, and encourages an appreciation of the symbolic and abstract elements within them. Additionally, it examines the contemporary relevance of folk and tribal art, addressing the challenges of modernization and commercialization, and the ongoing efforts for revival and preservation. By integrating theoretical knowledge with practical exposure, the course fosters creativity, critical thinking, and a deeper appreciation of India's artistic legacy, inspiring students to advocate for and contribute to the preservation of these timeless art forms.

Course Contents:

Unit 1:

- Definition and Scope: Understanding the terms "folk art" and "tribal art."
- Historical Perspective: Origins and evolution of folk and tribal art in India.
- Cultural Significance: Role of art in tribal rituals, festivals, and daily life.
- Key Characteristics: Symbolism, materials, and techniques in folk and tribal art forms.

Unit 2:

- Madhubani Painting (Bihar): Themes, techniques, and materials.
- Warli Art (Maharashtra): Simplistic forms and representations of daily tribal life.

Unit 3:

- Pattachitra (Odisha and Bengal): Mythological narratives and iconography.

Unit 4:

- Kalamkari (Andhra Pradesh): Hand-painted and block-printed storytelling.
- Gond Art (Madhya Pradesh): Vibrant patterns and depictions of flora and fauna.

Unit 5:

- Bhil Art (Madhya Pradesh): Dots and patterns as symbolic expressions.
- Saura Art (Odisha): Line-based drawings with tribal cosmology themes.

Unit 6:

- Toda Embroidery (Tamil Nadu): Geometric patterns in textile art.
- Masks and Sculptures: Art from regions like Bastar (Chhattisgarh) and Northeast India.

Learning Outcomes:

- Understand the historical, cultural, and social contexts of folk and tribal art forms.
- Identify and analyze different regional styles and techniques.
- Develop an appreciation for the materials and symbolic significance of these art forms.
- Recognize the challenges faced in preserving traditional art in a modernized world.
- Explore ways to promote and sustain folk and tribal art forms in contemporary practices.
- Recognize and differentiate between regional styles such as Madhubani, Warli, Pattachitra, Gond, Saura, and others, understanding their unique characteristics and techniques.
- Interpret the thematic elements, symbolic meanings, and narrative styles commonly found in folk and tribal art.
- Gain insight into the materials, tools, and traditional techniques used in the creation of these art forms, along with their sustainable practices.
- Apply traditional art techniques creatively in practical assignments, gaining hands-on experience in replicating or innovating within these styles.

Text & References:**Text Book:**

- The Painted Word: Tribal Art of India-Author: Gita Wolf, Bhajju Shyam, and Durga Bai
- Indian Folk Art and Crafts-Author: Nitin Pandey

References Book:

- The Tribal Arts of India-Author: Verrier Elwin

- Sacred and Secular: The Traditional Arts of India-Author: Huyler Stephen
- Indian Folk Arts and Crafts-Author: Jasleen Dhamija
- Madhubani Painting: Its Existence and Possibilities-Author: Jutika Gupta
- Warli: Traditional Folk Art of Maharashtra-Author: Yashodhara Dalmia
- Gond: Tribal Art of India-Author: Subhashini Aryan
- The Folk Arts of India-Author: C. Sivaramamurti
- Patachitra of Odisha: Traditional Scroll Paintings-Author: B.N. Goswamy

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 BVA201FT (Folk & Tribal Art Forms)

Cos#	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
BVA201.1	2	1	-	1	-	-	1	1	2	-
BVA201.2	1	-	-	2	-	-	-	1	2	-
BVA201.3	1	-	-	1	-	2	1	2	3	-
BVA201.4	3	1	1	2	-	1	1	2	2	-
Average	1.75	1	1	1.5	-	1.34	1	1.5	2.25	-

Table 3: CO – PSO matrix for the course BVA201FT (Folk & Tribal Art Forms)

	PSO1	PSO2	PSO3	PSO4
BVA201.1	1	3	2	2
BVA201.2	2	3	3	3
BVA201.3	2	3	2	2
BVA201.4	3	3	3	3
Average	2	3	2.5	2.5

1st YEAR – 2nd SEMESTER Syllabus

CORE COURSE (-(Major) THEORY SUBJECTS

HISTORY OF ART-I

Course Code: BVA202T

Credit Units: 4

Course Objective:

The course is designed to introduce students to the fundamental concepts and frameworks of art history, providing a chronological overview of artistic developments from ancient to modern times. It aims to familiarize students with major art movements, styles, and influential artists, while exploring the cultural, social, and historical contexts that shaped them. By studying the evolution of art across different civilizations, students will gain an appreciation for the diversity and interconnectedness of artistic traditions. The course also focuses on developing analytical and observational skills, encouraging students to critically engage with artworks and articulate their interpretations effectively. This foundation prepares students for a deeper exploration of visual arts and its role in society.

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 –

- Three Age System: Stone Age, Bronze Age, Iron Age
- The rock painting of the Yogimatha, Gudahandi rock painting in Odisha,

Unit -2 –

- Paleolithic-Mesolithic-Neolithic period- Rock shelters, architecture and sculptures.
- Earliest Art – Shells and hand prints on walls
- Altamira Caves, Lascaux Caves, Chauvet Caves – their discovery and Cave paintings.
- Bhimbetka- rock art, ancient Paleolithic cave paintings in India.

Unit 3 –

- Early sculptures and inscriptions of Odisha (e.g., Dhauli and Jaugada Edicts of Ashoka) and reflecting Indian religion & Culture.
- Jain and Buddhist Art Monasteries, stupas, sculpture & architecture (e.g., Ratnagiri, Lalitgiri,

Udayagiri), and Udayagiri , Khandagiri caves.

Unit-4 –

- **Indus Valley Civilization –**
 - Harappa, Mohenjo-Daro, Kalibangan, Lothal - Sculpture, Architecture, Pottery, Terracotta and Seals.
- **Mesopotamian Art –**
 - Art and Architecture of the Sumerian Period, Old Babylonian Period, Assyrian Period, Neo-Babylonian Period
 - Ishtar Gate

Unit -5 –

- **Mauryan Period –**
 - Introduction of sculptures. Pillars, Pillar capital sculptures and Yaksha Yakshi images.
- **Sunga Period –**
 - Narrative of Jatakas and Buddha's life
 - Symbolism of stupa - Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

Unit 6 –

- **The Frescoes paintings in the Ajanta Caves**
 - The Ellora Caves
 - The Bagh Cave
 - Sittanavasal paintings
- Egypt Art, Architecture, sculpture, painting, pottery, seals
- Greek Art in three periods, (Painting, Sculpture, Architectures).

No. of works to be done –06

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Gain a comprehensive understanding of major art movements, styles, and cultural influences throughout history.
- Develop the ability to critically analyze and interpret artworks within their historical and social contexts.
- Enhance visual literacy skills, including the identification and discussion of formal and thematic elements in art.
- Cultivate an awareness of the interconnectedness of global artistic traditions and their

cultural significance.

- Strengthen research, writing, and presentation skills for effective communication of art historical insights.
- Build a strong foundation for advanced studies and creative practice in the visual arts.
- 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:

- **Indian**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.

- **Western**

1. Janson: History of Art.
2. Gardner, Helen: Art through the ages.

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 BVA202T (History of Art-I)

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 BVA202T (History of Art-I)

	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 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.
- 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 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 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:**

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

- References:**

- Painting for the Absolute and Utter Beginner* by Claire Watson Garcia
- 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

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

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

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 Publishers sept.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) - 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 – 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 – 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

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)

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-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

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