



**JECRC<sup>TM</sup>**  
**UNIVERSITY**

**BUILD YOUR WORLD**

**School of Design**  
**Syllabus and Course Structure**

**B.V.A (Painting)**  
**(2020-2024)**

**Academic Programmes**

## INTRODUCTION

Sovereignty is essential for any artist to form art. Making of art is a responsible act. Art Reaches to society and is perceived with immense sensitivity.

Art is Valuable and Immortal. Inspirations of work (art) boost the morale of artists to deliver on indefinite chain of culture. To build the cultural train even in the world on rapid digitization pure art and craft. The profound creativity of our students is supported with and environment. The school of Design encourages the environment of classrooms or studios, which help them, Practice as a professional in the competitive world of rapid changes.

- **Research Methodology**
- **Letreature**
- **Motivational Lecture**
- **Writing & Thinking In Art**
- **Talk & Slides**

Through guidelines above initiative helped students to understand the possibilities of exploring the education in art in professional practices. In the world of severe competition, we understand the importance of expansion with good vision and strength. Reason behind opening up all the avenues of collaborations in India & abroad. Internships in various organization including government bodies & enterprises, collaborative programme with ministry of tribal affairs & MSME etc. Government of India.

Students are encouraged for study tours to understand our legacy & heritage. Students are encouraged to document the art & culture at the length & breadth of the country not only to perceive but also to help the waning art sustain in the changing times.

Both faculty & students are given all the possible support to participate in art shows & festivals all over India. The faculty members take active part in various lectures & demonstrations outside the campus spreading the culture of art education.

Graphic Design /graphic design is the creative planning and execution of visual communication. One learns to create a combination of shapes and forms, words and images, in order to reproduce them in some flat medium (two dimensional - paper, cardboard, cloth, plastic, video, computer, or projection screen, on poster, billboard, or other signage) or in a three-dimensional form (fabricated or manufactured) in order to convey information to a targeted audience. All graphic design has a purpose or function. Usually its purpose is commercial to explain aesthetically something -- to express, inform, and influence the thoughts and actions of its audience.

This subject introduces the student to art intended to communicate information and advertising. The focus is on studying and using layout and design concepts used in the graphic design field. The students will employ both analogue media (drawing with pencil and paper, etc.) and digital media -- using up-to-date computer tools (graphics hardware and software - for drawing, painting, layout, typography, scanning, and photography).

Photography, Advertising design, graphic design, illustration and animation / automation all disciplines that focus on effective and arresting visual communication. Advertising majors delve deeply into all aspects of the advertising process, from research/strategy, creative brief development, and campaign development to teamwork and presentation. Graphic design majors are challenged to research, develop, and refine projects that combine meaning with image-making and typographic form. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts.

### **MISSION STATEMENT**

The mission of the School of design is to build a successful career of its students. The school provides a prolific and dynamic program designed to meet individual needs of students with diverse aspirations, learning capacities, scope regimes, artistic sensibilities and innovations.

### **PROGRAM MISSION STATEMENT**

The Program aims to encourage, foster and expose the students to a more diverse art and design practice through new research and developments within academic and professional parameters. From multidisciplinary approaches to self-directed studies, students initiate and integrate assimilated knowledge from a diverse range of subjects to arrive at innovative and challenging solutions to previously explored and unexplored notions including new technologies and techniques. Students are introduced to different ways of approaching, perceiving and appreciating advertising through studio and theory components within the course structure. Workshops, Seminars and Field visits help students to source trends and modern contexts through a critical eye. Fundamental knowledge of tools, materials and processes is complemented with development of ideas and concepts, leading to development of wearable and non-wearable portfolios, for the market as well as art Education.

### **PROGRAM OBJECTIVES: PO'S**

- 1.** To enable the students to work systematically through a design brief to impart skills in research, conceptual development, design and fabrication for creative outcomes.
- 2.** To give students a contextual reference in terms of design and how technological, environmental, economic, social and political issues influence the industry and the art and design world.
- 3.** To develop linkages between academia, industry and the indigenous art and craft sector.
- 4.** To train students to contribute to the community through design interventions within socio-cultural limitations.
- 5.** Introduce students to the design process and in particular to the role research has to play in encouraging original and innovative thinking.
- 6.** To encourage independent thinking through professional practice students are guided in the process of self-evaluation and criticism, placing their work in the broader contexts of society and with knowledge of current practitioners.
- 7.** To gain an understanding of the basic financial aspects of entrepreneurial ventures plus marketing and sales.

## STRATEGIC PLAN

The School of Design at JECRC University is a platform for integrating contemporary design sensibilities with traditional aesthetic values. We provide a space for highly skilled crafts women/men, designers and new entrants who aspire to become professional in the field of graphic and design.

## PROGRAM OBJECTIVE'S ASSESSMENT

The following table illustrates how each of the above program objectives is measured and the actions taken as a result of these measurements.

### THE THREE TOOLS FOR ASSESSMENTS OF PROGRAM OBJECTIVES ARE:

1. Employer Survey
2. Alumni Survey
3. Graduating Students Survey
4. Existing student Survey
5. Parents Survey

Objectives	How Measured	When to be Measured	Improvement Identified	Improvement Made
1	Graduating students survey	at conclusion of Four-year program	Better integration of skills required between different design areas	Development of projects and close monitoring of design objectives and outcomes
2	Alumni survey graduating students survey	Within one year of graduation	Diversity of exposure to various art and design outcomes	Close supervision of research-oriented projects and following of design events, fairs and competitions
3	Employer survey	Within one year of graduation after completion of community projects	Further development of industry-oriented assignments	More frequent interaction between academia and the industry through internships and visits
4	Graduating	Conclusion of	Identification of	Introduction of

	students survey	four year program	community related projects	community based design modules as part of coursework
5	Alumni survey graduating students survey	Within one year of graduation	More emphasis on research and analytical skills	Emphasis on research skill development through theory courses
6.	Alumni survey graduating students survey	Conclusion of four year program	Development of communication and presentation skills	Regular critiques and presentations to peers and professionals
7	Alumni survey employer survey	Within one year of graduation	Need for market surveys and comparative ad campaigns	Inclusion of target audiences, costing and marketing mix ad campaign

**COURSE OUTCOMES ARE:**

1. **Problem Solving:** Solve communication problems and carry projects from creation through to the production process; including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping, user testing, integration of feedback and the evaluation of outcomes.
2. **Communication.** Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
3. **Demonstration.** Create and develop visual concepts in response to communication problems, including an understanding of the principles of visual organization, information hierarchy, symbolic representation, typography, aesthetics, and the construction of original meaningful forms.
4. **Technique.** Understand tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include drawing, offset printing, photography, and time-based and interactive media.
5. **Application.** Be able both to determine the mode(s) of production required to achieve a specific product and to demonstrate level-appropriate mastery of skills, manual and/or digital, necessary to achieve those products. Apply the principles of color, composition, hierarchy, typography as they relate in the various media—digital, print, motion, 3-D, etc.—that exist in design.

6. **Aesthetic Fluency.** Recognize and apply aesthetic principles of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.

7. **Professionalism.** Understand the basic business practices and trade ethics related to graphic arts, including the ability to organize design projects and to work productively in client-designer and team relationships in the implementation and evaluation of projects.

8. **Portfolio.** Organize and present a portfolio of work that gives evidence of the skills, knowledge, and abilities to begin a graphic design career or transfer to a four-year college for additional study.

#### **PROGRAM SPECIFIC OUTCOME:**

**PSO1:** Demonstrate excellence in the technical skills and visual narratives relevant to Visual Art:

- Demonstrate excellence in typographic practice using text typography, display typography, and digital media.
- The development of visual narratives using photography, illustration, and type-as-image across analogy, digital media and expertise in display image-making.
- Convey Ideas, clearly and confidently, through their work, speech and writing.
- Apply the research and conceptualization to their work via prototypes and presentations.

**PSO2:** Conceptualization, Imagine and articulate of research, and varied solutions to any problem:

- Evaluate appropriate solutions to serve specific outcomes to different points of views.
- Apply and formulate appropriate, practical critical thinking and flexibility to, actionable responses to any question.
- Articulate and think broadly, be receptive to provocative ideas, and be prepared to generate novel and unexpected outcomes.
- Recognize, be curious and tolerant of cultural and social diversity regarding both client and audience.
- Integrate life-long learning practices to constantly evolve career-relevant skills.

**PSO3:** Generating effective ideas through research, innovative processing and context:

- Constantly and prominently consider the cultural, social and economical environment in which their ideas, products, and strategies will live.
- Multicultural learning environment to become visual translators and narrators.
- Creatively move between inquiry, theory, and practice.
- Embrace the creative process as progression of research, and experimentation, prototyping and refinement.
- Demonstrate knowledge of historical, current, and innovative events and ideas, and interpret through the framework of communication design.
- Assess the impact of actions on other individuals, communities and the sustainability of our environment.

**PROGRAM EDUCATIONAL OBJECTIVE (PEO'S):**

A graduate of the Painting Program should:

A graduate of the Bachelor of Visual Art Program:

**PEO- I**

Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

**PEO- II**

Students demonstrate how elements of time and place influence the visual characteristics, content, purpose and message of works of art.

**PEO- III**

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

**PEO- IV**

Students will develop professional skills that prepare them for immediate employment and for life-long learning in advanced areas of design and art fields.

**PEO- V**

Students will be provided with an educational foundation that prepares them for excellence, leadership roles along diverse career paths with encouragement to professional ethics and active participation needed for a successful career.

**TITLE OF DEGREE PROGRAM**  
**BACHELOR IN VISUAL ART (PAINTING)**  
**DEFINITION OF CREDIT HOUR:**

One credit hour is 1 hour of theory lecture and one credit hour is 2 hours of practical work.

**DEGREE PLAN**

Following is the list of courses from  
**BVA (PAINTING)**

**B.V.A in Painting Semester I (Foundation)**

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BMC128A	English Communication & Personality Development	3	-	-	3	3	C
2	BMC051B	Environmental Science	4	-	-	4	4	C
3	BGD101A	Design Foundation	-	-	12	12	6	C
4	BGD102A	Basic Art & Design	-	-	3	3	3	C
5	BGD103A	Dimensional Practice	-	-	6	6	3	C
6	BGD104A	Fundamentals of Computer	3	-	-	3	3	C
		<b>Total</b>	<b>10</b>	<b>-</b>	<b>21</b>	<b>31</b>	<b>22</b>	

**B.V.A in Painting Semester II**

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	TYPE
1	BVG201A	History Of Art	3	-	-	3	3	C
2	BVG202A	Art & Aesthetics	3	-	-	3	3	C
3	BVG203A	Rendering techniques	-	-	8	8	4	C
4	BVG204A	Graphic Print & Techniques	-	-	6	6	3	C
5	BVG205A	Computer Graphic -1	-	-	8	8	4	C
6	BVG206A	Typographic Design	-	-	6	6	3	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>28</b>	<b>34</b>	<b>20</b>	



### B.V.A in Painting Semester III

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BVP301A	History of Indian art -I	3	-	-	3	3	C
2	BVP302A	History of western art -I	3	-	-	3	3	C
3	BVP303A	Composition (Study) -I	-	-	10	10	5	C
4	BVP304A	Study of Anatomy (Portrait)-I	-	-	10	10	5	C
5	BVP305A	Print Making -I	-	-	10	10	5	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

### B.V.A in Painting Semester IV

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	TYPE
1	BVP401A	History of Indian art -II	3	-	-	3	3	C
2	BVP402A	History of western art -II	3	-	-	3	3	C
3	BVP403A	Composition (Study)-II	-	-	10	10	5	C
4	BVP404A	Study of Anatomy (Portrait)-II	-	-	10	10	5	C
5	BVP405A	Print Making -II	-	-	10	10	5	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

### B.V.A in Painting Semester V

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BVP501A	Indian Aesthetics and philosophy -I	3	-	-	3	3	C
2	BVP502A	History of western & far Eastern Art -I	3	-	-	3	3	C
3	BVP503A	Composition -III	--	-	10	10	5	C
4	BVP504A	Study of Anatomy (full figure)-III	-	-	10	10	5	C
5	BVP505A	Print Making -III	-	-	10	10	5	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

### B.V.A in Painting Semester VI

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1.	BVP601A	Western Aesthetics and philosophy -I	3	-	-	3	3	C
2.	BVP602A	History of western & far Eastern Art-II	3	-	-	3	3	C
3.	BVP603A	Composition -IV	-	-	10	10	5	C
4.	BVP604A	Study of Anatomy (full figure)-IV	-	-	10	10	5	C
5.	BVP605A	Print Making -IV	-	-	10	10	5	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

### B.V.A in Painting Semester VII

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1.	BVP701A	Indian Modern art -I	3	-	-	3	3	C
2.	BVP702A	Western Modern Art -I	3	-	-	3	3	C
3.	BVP703A	Composition-V	-	-	10	10	5	C
4.	BVP704A	Study/ Creative Drawing-V	-	-	10	10	5	C
5.	BVP705A	Print Making -V	-	-	10	10	5	C
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

### B.V.A in Painting Semester VIII

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1.	BVP801A	Internship	-	-	-	-	18	C
2.	BVP802A	Seminar / Synopsis	-	-	-	-	3	C
3.	BVP803A	Portfolio Submission	-	-	-	-	6	C
		<b>Total</b>					<b>27</b>	

### SEMESTER WISE CREDIT DISTRIBUTION

1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	Total	Minimum credit Required
22	20	21	21	21	21	21	27	174	

1. Total Credit for Batch 2020-2024= 174
2. Total Relaxation= NIL

### SEMESTER 1

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BMC128A	English Communication & Personality Development	3	-	-	3	3	C
2	BMC051B	Environmental Science	4	-	-	4	4	C
3	BGD101A	Design Foundation	-	-	12	12	6	C
4	BGD102A	Basic Art & Design	-	-	3	3	3	C
5	BGD103A	Dimensional Practice	-	-	6	6	3	C
6	BGD104A	Fundamentals of Computer	3	-	-	3	3	C
		<b>Total</b>	<b>10</b>	<b>-</b>	<b>21</b>	<b>31</b>	<b>22</b>	

<b>BMC128A</b>	<b>Business Communication and Presentation Skills</b>	<b>3-0-0 [3]</b>
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### Objective

1. To enhance Professional competence in reading, writing, listening and speaking.
2. Switch the approach from providing information about the language to use the language.
3. Minimize the Grammar Translation Method of ELT while trying to replace it with Direct Method.
4. Introduce Communicative Method of ELT and focusing the teaching pedagogy on the student-centered learning rather than on the teacher-centered learning.
5. Ability to master three major forms of communications which are vital in academic and professional settings namely professional presentations, interviews and group communications respectively.
6. Providing a deep insight into the techniques for delivering effective presentations, winning job interviews, and actively participating in various forms of group communication.

<b>UNIT 1</b>	Business communication covering, Role of communication in information age; concept and meaning of communication; skills necessary for technical communication; Communications in a technical organization; Barriers to the process of communication and sola; (3 Lectures)
<b>UNIT 2</b>	Style and organization in technical communication covering, Listening, speaking, reading and writing as skills; Objectivity, clarity, precision as defining features of technical communication; Various types of business writing: Letters, reports, notes, memos; Language and format of various types of business letters; Language and style of reports; Report writing strategies; Analysis of a sample report; (4 Lectures)
<b>UNIT 3</b>	Communication and personality development covering, Psychological aspects of communication, cognition as a part of communication; Emotional Intelligence; Politeness and Etiquette in communication; Cultural factors that influence communication; Mannerisms to be avoided in communication; Language and persuasion; Language and conflict resolution; (3 Lectures)
<b>UNIT 4</b>	Language Laboratory emphasizing Listening and comprehension skills; Reading Skills; Sound Structure of English and intonation patterns; (5 Sessions) Career Oriental Communication covering, Resume and bio data: Design & style; Applying for a job: Language and format of job application. Job Interviews: purpose and process
<b>UNIT 5</b>	Oral Presentation and professional speaking covering, Basics of English pronunciation; Elements of effective presentation; Body Language and use of voice during presentation; Connecting with the audience during presentation; Projecting a positive image while speaking; Planning and preparing a model

	presentation; Organizing the presentation to suit the audience and context; Basics of public speaking; Preparing for a speech; (3 Lectures)
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**Course Outcome (CO):**

At the end of this course students will have:

**CO1:** An ability to formulate language to be used professionally.

**CO2:** Ability to comprehend and communicate effectively.

**CO3:** An understanding of professional and ethical responsibility.

**CO4:** The broad education necessary to understand the impact of engineering solutions in a global, economic, environmental, and societal context.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1			H		L				L	
CO2			L		M				H	
CO3		M								M
CO4					H			H		

H = Highly Related; M = Medium L = Low

**Text Books:**

1. Communication Skills for Engineers and Scientists, Sangeeta Sharma and Binod Mishra, PHI Learning Pvt. Ltd. (New Delhi)
2. English Grammar and Composition, Gurudas Mukherjee, Ane Books Pvt. Ltd.(New Delhi)
3. Current English Grammar and Usage with Composition, R.P. Sinha, Oxford University Press (New Delhi)
4. Effective Technical Communication, M Ashraf Rizvi, Tata McGraw Hill (New Delhi)
5. Business Communication, Meenakshi Raman &Prakash Singh, Oxford University Press (New Delhi)

**Reference Books:**

- Professional Communication, ArunaKoneru, Tata McGraw Hills, New Delhi.

<b>BMC051B</b>	<b>Environmental Studies</b>	<b>4-0-0[4]</b>
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### Objective

1. Understanding and Application of Basic Ecology and Ecological Systems with reference to built environment.
2. To Understand the Multidisciplinary nature of environmental studies.
3. To Understand the Ecosystems, Concepts, Structure, Functions and their Types.
4. To Understand the Social issues, Environment, Laws and Sustainability.

<b>UNIT 1</b>	Introduction and Natural Resources: Multidisciplinary nature and public awareness, Renewable and nonrenewal resources and associated problems, Forest resources, Water resources, Mineral resources, Food resources, Energy resources, Land resources, Conservation of natural resources and human role.
<b>UNIT 2</b>	Ecosystems: Concept, Structure and function, Producers composers and decomposers, Energy flow, Ecological succession, Food chains webs and ecological pyramids, Characteristics structures and functions of ecosystems such as Forest, Grassland, Desert, Aquatic ecosystems.
<b>UNIT 3</b>	Biodiversity and Conservation: Definition, Genetic, Species, and Ecosystem diversity, Bio-geographical classification of India, Value of biodiversity at global, national, local levels, India as a mega diversity nation, Hot sports of biodiversity, Threats to biodiversity, Endangered and endemic species of India, In-situ and ex-situ conservation of biodiversity.
<b>UNIT 4</b>	Environmental Pollution- Definition, Causes, effects and control of air pollution, water pollution, soil pollution, marine pollution, noise pollution, thermal pollution, nuclear hazards, human role in prevention of pollution, Solid waste management, Disaster management, floods, earthquake, cyclone and landslides.
<b>UNIT 5</b>	Social issues and Environment- Unsustainable to sustainable development, Urban problems related to energy, Water conservation and watershed management, Resettlement and re-habitation, Ethics, Climate change, Global warming, Acid rain, Ozone layer depletion, Nuclear accidents, holocaust, Waste land reclamation, Consumerism and waste products, Environment protection act, Wildlife protection act, Forest conservation act, Environmental issues in legislation, population explosion and family welfare program, Environment and human health, HIV, Women and child welfare, Role of information technology in environment and human health.



### Course Outcome (CO):

At the end of this course students will have:

**CO1:** An ability to understand the transnational character of environmental problems and ways of addressing them, including interactions across local to global scales.

**CO2:** An ability to understand key concepts from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

**CO3:** An ability to apply systems concepts and methodologies to analyze and understand interactions between social and environmental processes.

**CO4:** An ability to understand the Environmental awareness, Environmental education in present day context.

### MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1			H		L				L	
CO2			L		M				H	
CO3		M								M

### Text Books:

- Agarwal, K.C., Environmental Biology, Nidi Publication Ltd., Bikaner, 2001.
- BharuchaErach, Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmadabad, 2002.

### Reference Books:

1. Clark, R.S., Marine Pollution, Clanderson Press, Oxford, 2002.
2. Cunningham, W.P., et al., Environmental Encyclopaedia, Jaico Publishing House, Mumbai, 2003

<b>BVP101A</b>	<b>Design Foundation</b>	<b>0-0-12[6]</b>
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### **Aim**

To make students see, make and appreciate the basic design concepts. The first level includes the vocabulary of design and principles of composition. This level includes 3D composition and study of Volumes. The aim of this course is to understand the method of visualizing and drawing from nature, cast and product drawing. Learners will be introduced to a brief history and introduction to 3D materials, tools and processes and made aware of the range of possibilities of different materials in their 2D and 3D application to design. This may be done through lectures / ppt presentations / swatches/ samples. The aim of this unit is to enable learners to develop knowledge and understanding of the issues that have informed debate on the purposes and processes of design. This unit aims to give learners opportunities to develop skills and knowledge in the development of new products or services in design pathways.

### **Objective**

1. Know the phases of the design development cycle
2. Skill in colour mixing and fine colour-discernment.
3. Know in principle the physics of colour (light), the chemistry of colour (pigment), and the impact of colour (psychology).
4. Practice and develop rendering and presentation techniques in design presentations.
5. Recognize the relationship between lighting, surface and perception.
6. Student will be able to understand design & principles of composition & 3D compositions
7. Student will be able to understand the methods & techniques of visualization & drawing.
8. The student would be exposed to appreciation of drawing different products.
9. Student will be able to understand basics of design concepts

<b>UNIT 1</b>	Elements of design- Types of Lines, Line Compositions, Different types of Shapes- Geometric, Organic, Free-form, Natural, and Shape, composition, Positive & Negative. Textures- Physical & Visual, Texture Composition, Form Space-Positive & Negative.
<b>UNIT 2</b>	Principle of Design- Balance, Types of Balance, Emphasis, Unity, Repetition, Rhythm, Pattern, Harmony, Proportion(scale), Contrast, Functionality. Gestalt and his Concepts- Closures, Continuance, Similarity, Proximity, Alignment variety (alteration), contrast, functionality.
<b>UNIT 3</b>	Colour- Colour Wheel and colour chart, Colour Exploration, Colour Interaction. Primary colours- Colour Wheel, Colour Composition, Secondary colours- Colour Wheel, Colour Composition, Tertiary colours- Colour Wheel, Colour Composition Colour schemes- Monochromatic, Achromatic, Complimentary, Split Complimentary, Double-Split Complimentary Polychromatic. Tint, tone & shades- Application of Gray Scale and Black & White. Mediums in art- Pencil, Charcoal, Pastels, Water & Poster,

<b>UNIT 4</b>	<p>What is Design, Philosophies and Studies of Design, Approaches to Design, Philosophies for Methods of Designing, Philosophies for the Purpose of Design, Design as a Process, Defining a Design Process, Typical Steps or Stages of the Design Process, Design and Art, Design and Engineering, Design and Production, Process Design.</p> <p>Drawing, Nature-drawing Composition, Free-Hand Sketching. Object drawing-2D &amp;3D, Human drawing- Outline Sketches, Shades &amp; Shadow Composition, Light-Dark Tone Composition, positive and negative spaces, Product drawings; method of representing</p>
<b>UNIT 5</b>	<p>Composition, Principle of Organization, View Point Compositional Techniques, Rules of Thirds, Odds, Space, Simplification, Limiting Focus, Geometry and Symmetry View- Perspective, Isometric, Geometry- Lines &amp; Angle bisecting, Constructing Regular &amp; Semi Regular Tessellation, Constructing 3D Tessellation</p>

**Course Outcome (CO):**

At the end of this course students will have:

**CO1:** An ability to colour mixing and fine colour-discernment.

**CO2:** An ability to know in principle the physics of colour (light), the chemistry of colour (pigment), and the impact of colour (psychology).

**CO3:** Ability to rendering and presentation techniques in design presentations.

**CO4:** An ability to recognize the relationship between lighting, surface and perception.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome								Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PSO1	PSO2	PSO3
CO1	H		M	H	M	L			M	L	
CO2	H			H		H			M		M
CO3	H		H	H	H	L	H		L		M
CO4	H			M	M				H	H	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

- Broomer, Gerald F., (1974), Elements of Design: Space, Davis Publications Inc. Worcester, Massachusetts.
- Bruce D. Kurty, (1987), Visual imagination- An introduction of Art, Prentice Hall, New Jersey.

<b>BVP102A</b>	<b>Study of Basic Art &amp; Design</b>	<b>0-0-4[2]</b>
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### Objective

1. To understand of the social, psychological, cultural, historical and commercial factors.
2. Development of Graphic Skills, Ability and Comprehension. Establishing Significance of Art.
3. To understand the influences on art and design activities.

<b>UNIT 1</b>	Introduction to still life, how to draw a still life. Still life drawings are drawings of non-living objects, Common still life objects include things like flowers, fruits, vegetables, and other foods and beverages.
<b>UNIT 2</b>	Still life drawings mediums including charcoals, colored or graphite pencils, pastels and mix mediums to create different effects.
<b>UNIT 3</b>	Studies in still life of Cloth folds, Glass, Metal, Foliage, Wood, Vases, Mirrors Wooden mannequins, Plaster columns, Musical instruments.
<b>UNIT 4</b>	Compare/contrast lessons. Practical paintings approach to the subject and it rooted in the traditions of western figurative art.
<b>UNIT 5</b>	Introduction to kinds of still life: flowers, non-living animals, food, and symbolic paintings. In symbolic paintings, the items that are shown are meant to symbolize, or stand for, something else.

### Course Outcome (CO):

At the end of this course students will have:

**CO1:** An ability to understand influences on art and drawing activities and outcomes through the interpretation and analysis of information.

**CO2:** An ability to be able to assess, interpret and evaluate information.

**CO3:** An ability to be able to evaluate and present conclusions.

### MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1			H		L				L	
CO2			L		M				H	
CO3		M								M

H = Highly Related; M = Medium L = Low

**Suggested readings:**

- Broome F. Gerald, (1974), Elements of Design, Space, Davis Publications Inc., Worcester, Massachusetts.
- Dodson B., (1990), Keys to Drawing, North Light Publications, Cincinnati.
- Mark W., Mary W. (1999), Drawing for Absolute Beginner, F&W Publications, Cincinnati.
- Davis M.L. (1996), Visual Design in Dress, Prentice Hall, Canada.

<b>BVP103A</b>	<b>Dimensional Practice</b>	<b>0-0-6[3]</b>
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### Objective

1. Students demonstrate their knowledge of key sculptural techniques and formal ideas through hands-on workshops and experimentation using a variety of materials and three-dimensional assignments.
2. Strong communicative verbal and written skills accompany these explorations as students learn how to conceptualize, evaluate and defend their creative work.
3. Students develop collaborative skills and come to understand how the visual and plastic arts inform broader social realities involving economic, political, and technological change.
4. Adoption of a basic vocabulary of terms related to the field is gained through research, writing assignments and audio-visual classroom presentations.
5. A sketchbook of written ideas and drawings is also mandatory and is used as the basis for class presentations, group evaluations, and final critiques of all student work..

<b>UNIT 1</b>	Explain to students to the fundamental context of sculpture and three-dimensional design. Basic techniques, concepts, and materials found in the sculptural arts through assignments that investigate particular spatial problems requiring both creative expressivities as well as focused research into the history and social context of this important art form.
<b>UNIT 2</b>	Traditional art-based skills as molding, carving and three-dimensional fabrication.
<b>UNIT 3</b>	Appreciation of creative work while learning to resolve technical, cognitive and expressive problems at both the individual and collaborative level.
<b>UNIT 4</b>	German Bauhaus School and pivotal art movement of the 1920s. Carving .Plaster /cement block.
<b>UNIT 5</b>	Demonstration of 3D Printing technology and discuss ways to incorporate this technology into projects. complete the Project (during one half of class depending on when the 3D printer demo is scheduled.).

### Course Outcome (CO):

At the end of this course students will have:

**CO1:** An ability to Introduce to the world of making and thinking in three dimensions. Study of this unit will involve undertaking basic skills and techniques,

**CO2:** An ability to Identify and discuss the functional units of sculptures, identify the various mediums and methods.

**CO3:** An ability to develop an understanding of conceptual and formal trends in contemporary sculpture through lectures, images and other means

**CO4:** An ability to Learn the sculptural basics of carving, casting and fabrication in relation to original art work.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1		H	M						M	
CO2		M		H					H	
CO3	H									M
CO4			H	M				H		

H = Highly Related; M = Medium L = Low

<b>BVP104A</b>	<b>FUNDAMENTALS OF COMPUTER</b>	<b>3-0-0[3]</b>
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**Objective**

1. Student will be able to analyze a problem and identify and define the computing requirements to solution.
2. Ability to design, implement and evaluate a computer-based system, process, component or program to meet desired needs.
3. Ability to know the uses of computer.
4. Ability to Students will exhibit proficiency with software applications and demonstrate knowledge of computer technology and components to aide in their understanding of data and information.
5. This course examines the interaction between information and methods of communication technology.

<b>UNIT 1</b>	Explain to students why information systems are so important today for business and management; Evaluate the role of the major types of information systems in a business environment and their relationship to each other; Assess the impact of the Internet and Internet technology on business-electronic commerce and electronic business; Identify the major management challenges to building and using information systems and learn how to find appropriate solutions to those challenges
<b>UNIT 2</b>	Introduction: Generation of Computer, Functional components of Computer Number Systems: Number systems, fixed and floating point representation, addition, subtraction, multiplication and division of fixed point numbers.
<b>UNIT 3</b>	Computer Architecture: Logic Gates, Boolean algebra, Circuits, Decoders, Multiplexers, Registers, Bus System, Instruction cycle, Instruction Format, Addressing Modes
<b>UNIT 4</b>	Devices: Input and Output Devices. Memory: Primary Memory, Secondary Memory and Cache Memory.
<b>UNIT 5</b>	MS- Office Tools: Introduction to Word Processor, Electronic Spreadsheet, and Presentation tool

**Course Outcome (CO):**

At the end of this course students will have:

**(CO1)** Explain and identify different computing machines during the evolution of computer system, gain knowledge about five generations of computer system, explain the functions of a computer,

**(CO2)** Identify and discuss the functional units of a computer system, identify the various inputs and output units and explain their purposes and concept and need of primary and secondary memory.

**(CO3)** Define and distinguish Hardware and Software components of computer system, discuss the advantages, limitations and applications of computers,



**(CO4)** Understand the Software's, its types with operating system basics .Understand the basic logic gates, its use and explain how to make different -2 circuits with them, with general computer architecture. Use systems development, word-processing, spreadsheet, and presentation software to solve basic information systems problems.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1		H	M						M	
CO2		M		H					H	
CO3	H									M
CO4			H	M				H		

H = Highly Related; M = Medium L = Low

**Text Books**

- M. M. Mano, Computer System Architecture, 3rd Edition, Prentice Hall of India, 2008.
- V Rajaraman, Fundamentals of Computers, Fifth Edition, PHI, 2010.

**Reference Books**

- W. Stallings, Computer Organization and Architecture-Designing for Performance, 8th Edition, Pearson Education/PHI, Inc., 2010.
- J. P. Hayes, Computer Architecture and Organization, 3rd Edition, Tata McGraw-Hill, 2012.
- P.K. Sinha, PritiSihna , Computers Fundamental, 6th Edition BPB Publication,2011.

## SEMESTER 2

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BVP201A	History Of Art	3	-	-	3	3	C
2	BVP202A	Art & Aesthetics	3	-	-	3	3	C
3	BVP203A	Rendering techniques	-		8	8	4	C
4	BVP204A	Graphic Print	-	-	6	6	3	C
5	BVP205A	Computer Graphic -1	-	-	8	8	4	C
6	BVP206A	Typography	-		6	6	3	C
		<b>Total</b>	<b>6</b>		<b>28</b>	<b>34</b>	<b>20</b>	

<b>BVP201A</b>	<b>History Of Art</b>	<b>3-0-0[3]</b>
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### Objective

1. Student will be able to Compare and contrast contemporary works with their art historical antecedents.
2. Analyze works of art contextually To develop visual literacy
3. Write short in-class responses as well as longer outside reviews of gallery and museum exhibitions as well as longer, formal analytical term papers.
4. Encourage to engage in classroom discussion as well as require students to present from time-to-time in-class oral reports.

<b>Unit 1</b>	Introduce artifacts, architecture, and art of ancient Mesopotamia, Egypt, the Aegean, Mesoamerica, Africa, India, China and Far East Asia, Greece, Rome, Byzantium, and the Islamic world. Culture from the early formative periods (third millennium BC), through classical antiquity (Greece and Rome included), up through the medieval periods.
<b>Unit 2</b>	Art as political propaganda: landscapes and nationalism, The rise of abstraction; the influence of “exotic” or foreign cultures on the development of modern styles; art in the Machine Age; art and the rise of mass culture. Periods and styles to be explored include Romanticism, Realism, Impressionism, Symbolism, Expressionism, Cubism, Futurism, and others.
<b>Unit 3</b>	The art of the middle ages: from the fall of the Roman Empire, to the high Gothic period. Architecture, sculpture, stained glass, manuscripts, paintings, tapestries, reliquaries, and icons produced during the era. Central Europe to the eastern reaches of the Byzantine Empire and growing Muslim territories, and look at early Christian, barbarian, Byzantine, Carolingian, Ottoman, Romanesque, and Gothic periods.
<b>Unit 4</b>	Early Indian Art Introduction to the History of Indian Art. Comparative Aesthetics and Art Historical Methodology · Folk and Tribal Art · Buddhist Art of Central Asia and Sculpture and Architecture of India (8th – 14th Century C.E.).
<b>Unit 5</b>	Contemporary Art in India and Indian and Western Aesthetics/ Philosophies. Dissertation on any area preferably in Ancient/Modern Indian Art. Between Islamic art and Tribal, Folk and Popular art. Modern and Contemporary Indian Art and Curatorial Studies (1850 to the present).

### Course Outcome (CO):

At the end of this course students will have:

- CO1:**An ability to gain a broad-based knowledge and understanding of art and its histories.
- CO2:** An ability to develop your understanding of the production, circulation, and interpretation of visual culture in specific historical contexts.
- CO3:** An ability to gain awareness of the role of the visual arts within different cultures and societies, both Western and non-Western.
- CO4:** An ability to gain awareness of the role of museums and galleries in the production and reproduction of cultural values.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H							H		
CO2	H			H					M	
CO3		M	H							H
CO4		H	L	M						M

H = Highly Related; M = Medium L = Low

**Reference Books**

1. History of Art, by H.W. Jason
2. A History of India, by R. Thapar
3. A concise history of Modern Painting/Sculpture, by Herbert Read
4. Art of China & Japan, Pelican Publications.
5. History of Far-East, by Sherman Lee

<b>BVP 202A</b>	<b>Art &amp; Aesthetics</b>	<b>3-0-0[3]</b>
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### Objective

1. Student will be able to understand first-hand experience and from imagination, and to select their own ideas to use in their work
2. To develop creativity and imagination through a range of complex activities.
3. To increase their critical awareness of the roles and purposes of art and design in different times and cultures.
4. To develop increasing confidence in the use of visual and tactile elements and materials.
5. To appreciation of the visual arts and a knowledge of artists, craftspeople and designers.
6. Learn about the various types of artworks.
7. Gain an understanding of their own personal aesthetics and the aesthetics of others' through discussion and writing.
8. Learn arts-specific vocabulary frequently used in aesthetic dialogues.

<b>Unit 1</b>	Introduce the various aesthetic approaches to art: Representation, Expressionist, Hedonist, Formalist, Institutionalism, etc. What makes this a work of art? How does your view of this work differ from that of others? (If necessary, have students create a two circle Venn diagram comparing their own aesthetic belief to one of the philosophical aesthetic approaches.) How is your view of this work similar to others? What influences our opinions and choices when it comes to making aesthetic choices?
<b>Unit 2</b>	Cognitive development associated with the shift from an oral to a literate culture, the artistic status of poetry. Creates a personal theory of aesthetics based on existing aesthetic approaches. An ability to communicate ideas through art specific vocabulary.
<b>Unit 3</b>	Three basic qualities in every true work of art and design- skill, originality & aesthetic quality. In the process skill and originality can be recognized much easily while aesthetic evaluation becomes quite critical. The evolution of western& Indian aesthetics.
<b>Unit 4</b>	Concept of Indian aesthetics, Nāṭyaśāstra: Origin, Concept Structure and Design, myths, symbols, metaphors, iconography, etc. Dhavani theory; Anandavardhana, Abhinavgupta concept of rasa.
<b>Unit 5</b>	Plato— Art and society, Plotinus—The metaphysics of beauty, Hume— A distinctive aesthetic sense, Kant—The nature of aesthetic judgment Hegel Does art progress? Tolstoy—Art as emotional communication, Art as a form of Experience Danto—Can anything be a work of art? Is graffiti art?

**Course Outcome (CO):**

At the end of this course students will have:

**CO1:** An ability to understand the evolution of aesthetics throughout history and contemporary aesthetics.

**CO2:** An ability to discuss and critically reflect over central modernist and post-modernist theory and art-criticism

**CO3:** An ability to critically relate modern aesthetic phenomena to a contemporary modern culture and society.

**CO4:** An ability to understand Central modernist and post-modernist aesthetic theories with central problems and aspects within the modern and contemporary field of art and aesthetics.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	M		H				H	M	
CO2	H			M					H	H
CO3	H		H	M				M		H
CO4		H	H							M

H = Highly Related; M = Medium L = Low

**Reference Books**

1. Ways of Seeing, by John Berger
2. History of Beauty, Umberto Eco
3. History of Indian and Indonesian Art, by A.k. Coomaraswamy
4. The Art of India, by S. Kramrisc
5. ART- A history of Painting, Sculpture & Architecture, by Frederick Hartt

<b>BVP 203A</b>	<b>Rendering Techniques</b>	<b>0-8-0[4]</b>
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**Objective**

1. Student will be able to understand the perceptual and cognitive processes associated with the evolution of the human mind and its essential relationship to Rendering as an art form.
2. Ability to Compare and contrast different uses of Rendering in art.
3. Show a fundamental proficiency in the current technology and understanding of the materials, methods and techniques.
4. To develop a portfolio that enables the graduate to showcase his/her abilities while reflecting the individual personality of the designer.

<b>Unit 1</b>	Introduce drawing Shading Techniques - geometric figures Accent Lines. Power lines and adding elements i.e. dramatic sky, flowers, landscaping.
<b>Unit 2</b>	Rendering in pen and ink, or colored pencil, in marker & stipple.
<b>Unit 3</b>	The art of Ink Line Drawings, Sepia Washes using ink, graphite, chalk, charcoal, or crayon.
<b>Unit 4</b>	Patch Pattern Rendering Technique, Blending Rendering Technique and Monochrome Rendering Technique.
<b>Unit 5</b>	Isometric Drawings, Multiple Orthographic Views, Perspective Projections, Depth Cueing, Depth Clipping, Illumination and Transparency and Reflection.

**Course Outcome (CO):**

At the end of this course students will have:

**CO1:** An ability to Gain a broad-based knowledge and understanding of art and its histories.

**CO2 :**An ability to Develop your understanding of the production, circulation, and interpretation of visual culture in specific historical contexts.

**CO3 :**An ability to Gain awareness of the role of the visual arts within different cultures and societies, both Western and non-Western.

**CO4 :**An ability to Gain awareness of the role of museums and galleries in the production and reproduction of cultural values.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H			H				H		
CO2	M	M						H		
CO3	M		H	M						M
CO4	H									

H = Highly Related; M = Medium L = Low

**Reference Books**

1. Principles Of Form And Design By Wucius Wong John Wiley & Sons, New York
2. Principles Of Color Design By Wucius Wong.
3. Principles Of Two-Dimensional Design, Wucius Wong.
4. Action Anatomy By Takashi Iijima.
5. The World Of My Illustrations By Ravi Paranjpe



<b>BVP 204A</b>	<b>Graphic Print</b>	<b>0-6-0[3]</b>
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**Objective**

1. Student will be able to Exercise and demonstrate use and mastery of the elements of design
2. Use materials, tools and processes from a variety of media (printmaking)
3. Handle materials effectively.

<b>Unit 1</b>	Introduction: Relief printmaking is a form of printmaking in which the image to be printed is raised from the surface. This creates a surface similar to a stamp and is sometimes referred to as "block printing".
<b>Unit 2</b>	Linoleum cut and wood cut. Beginning printmakers -.Calligraphy, Linoleum allows the printmaker (student) to easily carve curved lines and is able to accept impressions from sharp objects. Lay outing & drawing.
<b>Unit 3</b>	A pointed tool, such as pen or pencil, is used to trace the lines of the drawing, forcing the soft graphite on the back of the drawing on to the linoleum surface. Material (Calligraphy / linoleum, wood, or rubber).
<b>Unit 4</b>	Creating a relief print. Handling tools a variety of blades called gouges. Each gouge is designed to remove linoleum at different widths. Smaller gouges remove less material, but are more precise. Larger gouges remove more of the material, but are far less precise.
<b>Unit 5</b>	Inking process is demonstrated. Tray, ink, and brayer aroused. Over-inked or under-inked, or uneven inking solutions during the burnishing process.

**Course Outcome (CO):**

At the end of this course students will have:

CO1: An ability to create professional Graphics and illustrations, and graphic prints.

CO2: ability to Transforming objects, Drawing, Working with Tools and Materials i.e. Lino and Wood.

CO3: An ability to Recognize and evaluate basic elements of design (color, line, form, texture, rhythm, etc.)

CO4: An ability to acquire a working vocabulary associated with the analysis and interpretation of works and architecture.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H	M					H	H	M
CO2			H	M						
CO3	H	M						M		L
CO4	L		L						L	

H = Highly Related; M = Medium L = Low

**Reference Books**

1. The Print Making ideas book Frances Stanfield, LuryMcGeown
2. Print Matters – Modern Print making by Sylvie Coney
3. Perspectives on Contemporary Printmaking: Critical Writing Since 1986 by Ruth PlezerMontada

**Objective**

1. Corel draw is a graphic design software coral draw enables users to create professional Illustrations for newsletters, brochures logos and web graphics.
2. Provides training about illustration program that can be used for print, multimedia, and online graphics. Whether you plan to design or illustrate multimedia artwork illustrator offers all the tools needed to produce professional and quality results for even a beginner.
3. Photoshop provides hands-on with creative image designing techniques. Photoshop is the leading digital image editing application for the internet, print, and other new media disciplines.
4. Important tool for graphic artists, print designers, visual communicators, and other regular peoples.

<b>Unit 1</b>	Introduction of Raster and vector Software'show they used in different scenario of digital platform. Introduction of software's and user interface.
<b>Unit 2</b>	Making sketches in Photoshop customize the workspace; create projects, Basic tools settings and brush options, Color theory and light painting, Selection tools and cropping images, Image manipulation process pipeline. Raster vs. Vector.
<b>Unit 3</b>	Introduction of layer, Use the Layers Panel, Layer Dexterity, Fast Alignments Layer Types Explained, Manipulate Layers in Photoshop, Use Blending Modes, Find out how art boards can help you, Creating and resizing art boards, Introduction Photoshop vs. Illustrator, Tools explained and making digital paintings.
<b>Unit 4</b>	Introduction Of art boards, Difference Raster and vector, Resolutions formats, Creating vector illustrations, Turning photographs into vector artwork, Vector zing and colorizing traced hand drawings, Learn useful keyboard shortcuts and best practices.
<b>Unit 5</b>	Colour correction images, Image Manipulation, Digital painting concepts, Matte painting process, Different Ways to Paint, Background and Final Effects.

**Course Outcome (CO):**

At the end of this course students will have:

CO1: An ability to create professional Graphics and illustrations for newsletters, brochures logos and web graphics.

CO2: An ability to Transforming objects, Drawing, Coloring and Painting, Working with Type, Layers, Brushes, Using Effects, Appearance Attributes and Graphic Styles

CO3: An ability to Working with Symbols Expected Outcome This being a job-oriented course.

CO4: An ability to creative image designing techniques. Photoshop is the leading digital image editing application for the internet, print, and other new media disciplines, color manipulations, levels, curves dust and scratches, seeing color accurately

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES  
AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		M					H		H
CO2	H	L	H						M	
CO3		H								M
CO4	M		H					H		

H = Highly Related; M = Medium L = Low

**Reference Books**

1. Fluid Simulation for Computer Graphics –Robert Bridson
2. Computer Graphics – Nobuhiko Mukai
3. Design, Animate & Create with Computer Graphics –by [Max Wainwright](#)

BVP206	Typography	0-6-0[3]
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### Objective

1. Student will be able to Create and evaluate typographical designs for audience, meaning, and effectiveness.
2. Explain the importance of appearance in effective layout design. Demonstrate the ability to control the reader's eye in layout design.
3. Use typography in layout design. Basic design principles in layout creation.
4. Create and modify typefaces. Use color in an effective manner in layout design

<b>Unit 1</b>	Introduce Typography (letterform, layout, grouping and hierarchy).
<b>Unit 2</b>	Conceptual development, verbal articulation of visual solutions, research, production, and visual, verbal and written presentation skills.
<b>Unit 3</b>	Structure of Design: Visual Elements: Line, Shape, Light and dark, Color, Texture, Perspective and depth and Organization of the Elements. Techniques: Contrast, Tone, Shape, Juxtaposition, Harmony, Balance, Opacity, Singularity, Flatness, Repetition and regularity.
<b>Unit 4</b>	Principles of Typography: Origins of the alphabet Pictograms, Ideographs, Phoenician, Greek and Roman alphabets, Sans Serif, Serif, Script, Families of type, Color of type, Personalities of type. Visual change between type over time Garamond, Baskerville and Bodoni, Century Expanded and Helvetica, Display type, Roman and Egyptian, Sans Serif and Script Widows and orphans Designing with type, Function of type: Ornate type Creating moods with type Altering of characteristics of existing fonts. Anatomy of a Page – Terminology, Feelings duotones-quad tones, without black, White space, Bleeds, Drop shadows Methods: Repetition, Grids/Headlines.
<b>Unit 5</b>	Kern Type: The Kerning Game Better Web Typography In a Few Simple Steps. Helvetica - A Documentary About the Most Ubiquitous Typeface in The World Game Bonus.

### Course Outcome (CO):

At the end of this course students will have:

**CO1:**An ability to explain the fundamental role that typography plays in developing legibility for the reading audience.

**CO2:**An ability to explain Analyze the cultural significance of typography as a means to convey messages.

**CO3:** An ability to explain Compare and contrast different typographic approaches and how they influence and change meaning.

**CO4:** An ability to explain Apply a range of typographic approaches in response to specific design problems. Different typographical approaches for a range of media and audiences.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		H	M				H		M
CO2	H	M		M				M	H	
CO3	H	M	H					H		
CO4	H			H				H		M

H = Highly Related; M = Medium L = Low

**Reference Books**

1. Rookledge's Handbook of Type Designers: A Biographical Directory from the 15th Century by Ron Easton, Sarah Rookledge, Phil Baines
2. Type & Typography 2<sup>nd</sup> Edition, by Phil Baines
3. Thinking with Type by Ellen Lupton
4. The visual History of Type – Paul McNeil
5. Typography, by G.M. Rege, Mumbai

### B.V.A in Painting Semester III

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BVP301A	History of Indian art -I	3	-	-	3	3	
2	BVP302A	History of western art -I	3	-	-	3	3	
3	BVP303A	Composition -I	-	-	10	10	5	
4	BVP304A	Study of Anatomy (Portrait)-I	-	-	10	10	5	
5	BVP305A	Print Making -I	-	-	10	10	5	
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

<b>BVP301A</b>	<b>History of Indian Art-I</b>	<b>0-3-0[3]</b>
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**Objectives:**

1. Introduction to Indian culture, Hindu, Jaina Iconography and Iconology.
2. Learning to recognize architectural, sculptural and painting styles of ancient and medieval India.
3. Understanding art in relation to its socio-political, cultural, economic and material context.
4. Define several major eras in the history of Indian art.
5. Identify aesthetic traits found throughout Indian art.
6. Draw connections between art of different media, connecting them around ideological and stylistic similarities.

<b>UNIT 1</b>	<b>History of Indian Art: Orientation of Indian culture: Harappan Culture, Indus Valley civilization</b>
<b>UNIT 2</b>	<b>Mauryan art(imperial Art) Shunga Dynasty ( ChaityasViharas and Stupas)</b>
<b>UNIT 3</b>	<b>The Andhra Period, Kushaan Period: Gandhara and Mathura.</b>
<b>UNIT 4</b>	<b>Art in the reign ofGupta Dynasty</b>
<b>UNIT 5</b>	<b>Development of Art after the downfall of Gupta Period</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An ability to Create and implement the concepts and basic principles of Indian Art.

**CO2:** An ability to formulate the sound techniques of Indian Art and practical concepts and understanding in their practical work.

**CO3:** An ability to identify aesthetic traits found throughout Indian art.

**CO4:** An ability to draw connections between art of different media, connecting them around ideological and stylistic similarities.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H							H		
CO2	M							M		
CO3		H							H	
CO4	H		H	M				H		M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. History of Art, by H.W. Jason
2. A History of India, by R. Thapar
3. A concise history of Modern Painting/Sculpture, by Herbert Read



<b>BVP302A</b>	<b>History of Western Art-I</b>	<b>0-3-0[3]</b>
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**Objectives:**

1. The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present.
2. To make them technology driven at their command through an awareness of the relationship to their artistic predecessors.
3. To develop an ability to identify aesthetic traits found throughout Western Art.
4. To understand connections between art of different media, connecting them around ideological and stylistic similarities.

<b>UNIT 1</b>	<b>The Ancient Art (Magic and Rituals),Pre Historic Art(Palaeolithic, Mesolithic, Neolithic)</b>
<b>UNIT 2</b>	<b>A brief description of Ancient Near East Art in reference to Early Civilizations</b>
<b>UNIT 3</b>	<b>Different Kingdoms of Egyptian Art( old, Middle, New)</b>
<b>UNIT 4</b>	<b>The Aegean Art( Cycladic, Minoan, Mycenaean)</b>
<b>UNIT 5</b>	<b>Greek Art(Pottery, Painting, Architecture, Sculptures, philosophy), Hellenistic Period</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An ability to Create and implement the concepts and basic principles of Western Art.

**CO2:** An ability to formulate the sound techniques of Western Art and practical concepts and understanding in their practical work.

**CO3:** An ability to identify aesthetic traits found throughout Western art.

**CO4:**An ability to draw connections between art of different media, connecting them around ideological and stylistic similarities.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	M	H	H	H	M	H				M
CO2		H	H	M	M	M	M	H	M	
CO3	M	H	H	M	M	M	M		H	M
CO4		H	H	H	H	M	H	H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. A Concise history of Indian Art- By Roy .C.Craven
2. A History of India – By R.Thapar
3. The Art Of India- By S.Kramrisch

<b>BVP303A</b>	<b>Composition-I</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. To provide knowledge of Basic Principles of Creative Drawing concepts.
2. Student will understand techniques & mediums such as pencil, charcoal, crayons, ink and colour.
3. To make students aware about different surfaces and composition values.
4. Student will be able to develop an observation with opportunity to study and experiment on drawing for visual representation of real world.

<b>UNIT 1</b>	<b>Organization Of Forms ( composition) Tempera and Dry medium</b>
<b>UNIT 2</b>	<b>Analytical understanding of Line, Shapes, Texture, Value &amp; Forms for composition values.</b>
<b>UNIT 3</b>	<b>Advance technical studies of objects to understand foreshortening and perspective in live study.</b>
<b>UNIT 4</b>	<b>Creative Workshop (Still Life).</b>
<b>UNIT 5</b>	<b>Composition mixing three or more mediums.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO 1:**An ability to Create and implement the concepts and basic principles of Creative Drawing & Still Life.

**CO2:** An ability to implement the sound techniques of Creative Drawing & Still Life and practical concepts and understanding in their practical work.

**CO3:**An ability to perform some of common & unique values/knowledge of creative drawings explained in the paper simultaneously to meet professional requirements.

**CO4:**An ability to identify that drawing is the most significant basic skill of visual representation of real world.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	M	H	H	H	M	H				M
CO2		H	H	M	M	M	M	H	M	
CO3	M	H	H	M	M	M	M		H	M
CO4		H	H	H	H	M	H	H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Composition Studies as a Creative Art by Lynn Bloom
2. Essential Guide to Drawing: Perspective & Composition by Barrington Barber

<b>BVP304A</b>	<b>Study of Anatomy (Portrait)-I</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. To make student aware about the basic anatomy of Facial structure.
2. Students will be able to formulate the sound techniques of Portrait Study and practical concepts of the same.
3. The student will learn common & unique values/knowledge of professional Portrait Study practices.
4. To understand & explore variety of drawing tools and mediums to study and experiment expressive force.

<b>UNIT 1</b>	<b>Study of basic shape of Head &amp; Structural value of Portrait.</b>
<b>UNIT 2</b>	<b>Method of Blocking the plains of the Faces (Male &amp;Female)</b>
<b>UNIT 3</b>	<b>The Head &amp; Neck, the skull study &amp;Volume study(Massing)</b>
<b>UNIT 4</b>	<b>Study of Facial muscles&amp; Eyes (Principles &amp; Action). Further studies of Expression.</b>
<b>UNIT 5</b>	<b>Study with medium (Crayons &amp; water), Description of Old masters Portraits.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An ability to Create and implement the concepts and basic principles of Portrait Study.

**CO2:** An ability to formulate the sound techniques of Portrait Study and practical concepts and understanding in their practical work.

**CO3:** An ability to perform some of common & unique values/knowledge of Portrait Study taught during the course simultaneously to meet professional requirements.

**CO4:** An ability to explore variety of drawing tools and mediums to study and experiment expressive force and spontaneity of facial features.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	M	H	H	H	M	H				M
CO2		H	H	M	M	M	M	H	M	
CO3	M	H	H	M	M	M	M		H	M
CO4		H	H	H	H	M	H	H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Anatomy and drawing by Victor Perard
2. Human Anatomy for Artists, the Elements of Form by Eliot Goldfinger

<b>BVP305A</b>	<b>Print Making-I</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Understanding of sculptural and printmaking media, processes, techniques and tools.
2. Students will be translating their artistic vision into two & three dimensional forms.
3. Students will be able to analyse the comparative values of indirect processes of printmaking.
4. Equipping students with the ability to move fluidly between wide ranges of media which will come in useful for their creative work in the final semesters.

<b>UNIT 1</b>	<b>Introduction to Lino Print Making. BW/ Color lino carving technique.</b>
<b>UNIT 2</b>	<b>Study of tools &amp; Printing technique for Lino (BW/Colour)</b>
<b>UNIT 3</b>	<b>Introduction to basic methods Of Woodcut Printing Process.</b>
<b>UNIT 4</b>	<b>Study of Tools &amp; Printing Technique for Woodcut Printing.</b>
<b>UNIT 5</b>	<b>Understanding of Stencil cutting. Their Techniques &amp; methods.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An ability to understand the different printmaking media, processes, techniques and tools

**CO2:** An ability to translate their artistic vision into three dimensional forms.

**CO3:** An ability to analyze into the comparatively indirect processes of printmaking.

**CO4:**An ability to move fluidly between wide ranges of media which will come in use for their creative work.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	M	H	H	H	M	H				M
CO2		H	H	M	M	M	M	H	M	
CO3	M	H	H	M	M	M	M		H	M
CO4		H	H	H	H	M	H	H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. How to Print with lino and woodcut and stencils.
2. A History of Screen Printing by Guido Lengwiler
3. Silk-Screen Printing for Artists and Craftsmen by Mathilda V. and James A. Schwalbach

### B.V.A in Painting Semester IV

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	TYPE
1	BVP401A	History of Indian art -II	3	-	-	3	3	
2	BVP402A	History of western art -II	3	-	-	3	3	
3	BVP403A	Composition (Study)-II	-	-	10	10	5	
4	BVP404A	Study of Anatomy (Portrait)-II	-	-	10	10	5	
5	BVP405A	Print Making -II	-	-	10	10	5	
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>31</b>	

<b>BVP401A</b>	<b>History of Indian art-II</b>	<b>3-0-0</b>
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**Objectives:**

1. Learning to recognize architectural, sculptural and painting styles of ancient and medieval India
2. Insights into making and materials with historical concepts and techniques mentioned in their practical papers.
3. Students will have an understanding of art in relation to its socio-political, cultural, economic and material context.

<b>UNIT 1</b>	<b>Secular and Religious medieval architecture in the Southern India :Pallavaas &amp;Cholas.</b>
<b>UNIT 2</b>	<b>Medieval Period Art development in Northern India in Mughal Era</b>
<b>UNIT 3</b>	<b>Islamic Indian Architecture and Paintings. Rise of Post-Mughal regional styles in Northern and Western India and the Deccan.</b>
<b>UNIT 4</b>	<b>Jain and Buddhist manuscript illuminations. Study of Different Schools of miniatures and mural painting.</b>
<b>UNIT 5</b>	<b>Study of Tribal Folks, crafts &amp; Traditions in Medieval India.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An ability to write program/script to solve History of Ancient Indian Art's problems.

**CO2:**An ability to implement the historical concept sand techniques mentioned there in their practical papers.

**CO3:**An ability to perform some of common & unique knowledge explained in the paper simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H	M					H	H	H
CO2	H	M	H		H	H			H	H
CO3	H	M	H	M	M			H	H	M
CO4	M	H	H	H		M		H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. The Art of India by S. Kramrisc
2. The Art of Indian Asia by H. Zimmer

<b>BVP402A</b>	<b>History of Western art-II</b>	<b>3-0-0</b>
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**Objectives:**

1. Students will investigate the achievements of the Italian Renaissance in redefining the function of art and the status of the artist – as intellectual.
2. Framing technical and technological changes in context – linear perspective, oil painting, the camera obscura, print making techniques.
3. Analysing the impact of Renaissance Neo-Platonism, Protestant Reformation, the Catholic Counter-Reformation, geographical discoveries and early colonialism and capitalism and the Enlightenment on art, art institutions and artists.

<b>UNIT 1</b>	<b>Ancient Greek Art. Etruscans Art, a period of transition from Bronze to Iron Age.</b>
<b>UNIT 2</b>	<b>Ancient Rome (Architecture, Sculpture, Painting)</b>
<b>UNIT 3</b>	<b>Fall of Roman Empire, Development in Central Europe to the East growing Muslim territories &amp; rise of Early Christian &amp; Byzantine Art</b>
<b>UNIT 4</b>	<b>The Art of Middle ages, Carolingian, Ottoman &amp; Romanesque art</b>
<b>UNIT 5</b>	<b>The Period of Gothic Art (12<sup>th</sup>-16<sup>th</sup> Century)</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An ability to write program/script to solve History of Western Art's problems.

**CO2:**An ability to implement the historical concept and techniques mentioned there in their practical papers.

**CO3:**An ability to perform some of common & unique knowledge explained in the paper simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		H	H				H	M	M
CO2	H		H		M	H		H	H	H
CO3	H		M	H				H	H	M
CO4		M	H	M					H	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Gardner's The Art through the Ages – Fred S. Kleiner
2. Mary in Western Art – Timothy Verdon
3. History of Western Art – Denis Hooker, Barnes & Noble

<b>BVP403A</b>	<b>Composition-II</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Understanding of drawing as a tool of visual documentation.
2. Composition: in terms of aesthetics (colour palette, balance, focal point, movement) and concept (context, theme, expression or idea).
3. Collage painting, understanding its origin and aspects in contemporary practice.
4. Exploring the individual aspects and representation of self through art.

<b>UNIT 1</b>	<b>Nature Study, Compositional exercise based on Natural Elements</b>
<b>UNIT 2</b>	<b>Compositional exercise based studies of Man Made Objects. Study from Daily Life&amp; Forms, local scenes giving emphasis on space arrangement.</b>
<b>UNIT 3</b>	<b>A Study of Collage Making- A visual representation technique in the design process, next to design drawing and 3 dimensional modelling.</b>
<b>UNIT 4</b>	<b>Workshop (Landscape : Study from Live)</b>
<b>UNIT 5</b>	<b>Composition Development – Basic skills of Visual representation.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An ability to Create and implement the concepts and basic principles of Nature Study.

**CO2:**An ability to implement the sound techniques of Creative Study from Daily Life and practical concepts and understanding in their practical work.

**CO3:**An ability to perform some of common & unique values/knowledge of Collage Making explained in the paper simultaneously to meet professional requirements.

**CO4:** An ability to identify that drawing is the most significant basic skill of visual representation of Content oriented pictorial composition development

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H							H		
CO2	M			H	L			H	M	L
CO3		M	M						H	
CO4	H		L		H			H		M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Composition Studies as a Creative Art by Lynn Bloom
2. Essential Guide to Drawing: Perspective & Composition by Barrington Barber



<b>BVP404A</b>	<b>Study of Anatomy (Portrait)-II</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. To make student aware about the basic anatomy of Facial structure.
2. Students will be able to formulate the sound techniques of Portrait Study and practical concepts of the same.
3. The student will learn common & unique values/knowledge of professional Portrait Study practices.
4. To understand & explore variety of drawing tools and mediums to study and experiment expressive force.

<b>UNIT 1</b>	<b>Study of Head with Oil &amp; Acrylic medium.</b>
<b>UNIT 2</b>	<b>Method of Blocking the plains of the Faces (Male, Female &amp; Child)</b>
<b>UNIT 3</b>	<b>Structural value of Portrait, the Head &amp; Neck, the skull study &amp; Volume study (Massing)</b>
<b>UNIT 4</b>	<b>Study of Facial muscles &amp; Eyes (Principles &amp; Action). Further studies of Expression.</b>
<b>UNIT 5</b>	<b>Description of Old masters Portraits.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An ability to Create and implement the concepts and basic principles of Portrait Study.

**CO2:** An ability to formulate the sound techniques of Portrait Study and practical concepts and understanding in their practical work.

**CO3:** An ability to perform some of common & unique values/knowledge of Portrait Study taught during the course simultaneously to meet professional requirements.

**CO4:** An ability to explore variety of drawing tools and mediums to study and experiment expressive force and spontaneity of facial features.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	M	H	H	H	M	H				M
CO2		H	H	M	M	M	M	H	M	
CO3	M	H	H	M	M	M	M		H	M
CO4		H	H	H	H	M	H	H	M	M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Anatomy and drawing by Victor Perard
2. Human Anatomy for Artists, the Elements of Form by Eliot Goldfinger

<b>BVP405A</b>	<b>Print Making-II</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Understanding of sculptural and printmaking media, processes, techniques and tools
2. Translating their artistic vision into three dimensional form or into the comparatively indirect processes of print making
3. Equipping students with the ability to move fluidly between wide ranges of media which will come in useful for their creative work in the final semesters.

<b>UNIT 1</b>	<b>Introduction to Serigraphy Print Making. (BW/ Color)</b>
<b>UNIT 2</b>	<b>Study of process &amp; Printing technique for Serigraphy (BW/Colour)</b>
<b>UNIT 3</b>	<b>Introduction to basic methods of Serigraphy Printing Process.</b>
<b>UNIT 4</b>	<b>Study of Multicolour process &amp; printing technique for Serigraph</b>
<b>UNIT 5</b>	<b>Understanding of Silk Screening &amp; Cut paper Stencil</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An ability to understand the different printmaking media, processes, techniques and tools

**CO2:** An ability to translate their artistic vision into three dimensional forms.

**CO3:** An ability to analyze into the comparatively indirect processes of print making.

**CO4:**An ability to move fluidly between wide ranges of media which will come in use for their creative work.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H								H	
CO2	M		H	H				M	H	H
CO3	H	H	M	H				H		
CO4		M	M	H				M	M	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. A History of Screen Printing by Guido Lengwiler
2. Silk-Screen Printing for Artists and Craftsmen by Mathilda V. and James A. Schwalbach

### B.V.A in Painting Semester V

Sr. No.	Course Code	Course Title	L	T	P	Contact Hrs.	Credits	Type
1	BVP501A	Indian Aesthetics and philosophy –I	3	-	-	3	3	
2	BVP502A	History of western Art	3	-	-	3	3	
3	BVP503A	Composition –III	-	-	10	10	5	
4	BVP504A	Study of Anatomy (full Figure)-III	-	-	10	10	5	
5	BVP505A	Print Making –III	-	-	10	10	5	
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>30</b>	<b>36</b>	<b>21</b>	

<b>BVP501A</b>	<b>Indian Aesthetics and philosophy –I</b>	<b>3-0-0</b>
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**Objectives:**

1. An artist must have a clear concept regarding theory of beauty to execute their idea in proper way.
2. After completing this course students should be able to understand the aesthetics and its importance in Visual arts,
3. They should be able interpret the principles of Indian Philosophy, Natyashastra of Bharatamuni
4. Students should be able to explain, Rasa Theory and their relation to Indian Art

<b>UNIT 1</b>	<b>Introduction of various aesthetic approaches in Indian art.</b>
<b>UNIT 2</b>	<b>Concept of Indian aesthetics &amp; Nāṭyaśāstra</b>
<b>UNIT 3</b>	<b>The evolution of Indian aesthetics, Rasa Theory and concept of Beauty.</b>
<b>UNIT 4</b>	<b>Evolution of Dhavani theory, Dhvanyalok – In reference to Guna, Ahankaar &amp; Dosh.</b>
<b>UNIT 5</b>	<b>Theory of Aesthetics By A K Coomaraswamy &amp; Rabindranath Tagore.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to write and implement the concept of Indian Aesthetics.

**CO2:** An Ability to implement the aesthetical and philosophical concepts and understanding mentioned there in their practical papers.

**CO3:** An Ability to perform some of common & unique aesthetical values/knowledge explained in the paper simultaneously to meet professional requirements

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	M	M	M				H	M	H
CO2	H	H	M	H				M	M	M
CO3	H	H	H	H				H	H	M
CO4	H	M	H		M			M	H	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannaatha
2. Foundations of Indian Aesthetics by Vidyanivas Mishra
3. The Concepts of Rasa (With Special Reference to Abhinavagupta) by S C Panine
4. Indian Philosophy (Volume -1) 2nd Edition 2nd Edition. By S Radhakrishnan

<b>BVP502A</b>	<b>History of Western art–III</b>	<b>3-0-0</b>
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**Objectives:**

1. An artist must have a clear concept regarding theory of Western Art to execute their idea in proper way.
2. After completing this course students should be able to understand the transformation of art in Western context.
3. They should be able interpret the history of Western Art after 15<sup>th</sup> Century.

<b>UNIT 1</b>	<b>Evolution of Renaissance in Western Art, Proto-Renaissance in Italy.</b>
<b>UNIT 2</b>	<b>Early Renaissance -Netherland, Italy and France.</b>
<b>UNIT 3</b>	<b>High Renaissance in Italy – German Renaissance art. Forlivese school of art</b>
<b>UNIT 4</b>	<b>Mannerism and the later sixteenth century in Italy, Renaissance influence on Croatian &amp; Spanish Artist</b>
<b>UNIT 5</b>	<b>Sixteenth century painting in Northern Europe.Danube school of art.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:**An Ability to write program/script to solve History of Ancient Indian Art’s problems.

**CO2:**An Ability to implement the historical concept sand techniques mentioned there in their practical papers.

**CO3:**An Ability to perform some of common & unique knowledge explained in the paper simultaneously to meet professional requirements

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H			H				H		H
CO2	H	H		H					H	
CO3	H	M	M	M				M	H	M
CO4		H	H	M				H		H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. A short History of Italian Renaissance –by Kenneth R. Bartlett
2. Italian Renaissance Art: Understanding its Meaning by Christiane L. Joost-Gaugier

<b>BVP503A</b>	<b>Composition-III</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Learning the advance methods of composition will lead to an individual style of painting. Experimenting different media of painting in water colour, acrylic and oil colour technique.
2. To equip the students with a great skill for original and creative visual expression using different painting mediums and tools. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced.
3. Composition exercise is an experiment of innovative arrangement of the resources to create unique visual presentation & depict artistic sense and concept of beauty.
4. The Objective of Composition exercise is the key to study sculptural 3 Dimensional representations of concepts in practicality.

<b>UNIT 1</b>	<b>Analytical &amp; Creative Drawing practices</b>
<b>UNIT 2</b>	<b>Drawing leading to individuality and Technical competence.</b>
<b>UNIT 3</b>	<b>Creative Workshop (Ways of Seeing: The Scope and Limits of Visual Cognition)</b>
<b>UNIT 4</b>	<b>Composition Development – Advance skills of Visual Representation.</b>
<b>UNIT 5</b>	<b>Method &amp; Materials to complete a work of art</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to Create and implement the concepts and basic principles of Composition Painting.

**CO2:** An Ability to formulate the sound techniques of Composition Painting and practical concepts and understanding in their practical work

**CO3:** An Ability to perform some of common & unique values/knowledge of Composition Painting taught during the course simultaneously to meet professional requirements.



**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H		M				H		H
CO2		H	H	L					M	L
CO3	M	M	M					H		M
CO4	H		H					H	M	

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Composition Studies as a Creative Art – Lynn Bloom
2. Ways of Seeing by John Berger
3. Pictorial Composition and the Art of Drawing by Frederic Taubes

<b>BVP504A</b>	<b>Study of Anatomy (full figure)-III</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Understanding of human figure, Knowledge of character, texture and depth in different mediums and lighting conditions.
2. Learning to understand the association and disassociation of subject from perspective, space and size.
3. Insight into drawing, different ways and reasons to draw and its representational power.
4. Understanding the importance of sketches, drawing and painting separately and their combination to create an artwork.

<b>UNIT 1</b>	<b>Study of full figure(wet and dry medium). Proportion &amp; Drawing.</b>
<b>UNIT 2</b>	<b>Study of Human Skeleton. Structural formation of a body parts (Male &amp; female,child).</b>
<b>UNIT 3</b>	<b>Volume study of Torso, Arm, Hand, Leg &amp; Foot (Male &amp; female,child)</b>
<b>UNIT 4</b>	<b>Study from different eye level&amp; angles. Ecorche –Application of anatomy to composition.</b>
<b>UNIT 5</b>	<b>Description of Old masters - Life Study &amp; Human Anatomy &amp; Drawing.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to Create and implement the concepts and basic principles of Full Figure Study (creative painting or portrait painting).

**CO2:** An Ability to formulate the sound techniques of Full Figure Study (creative painting or portrait painting) and practical concepts and understanding in their practical work.

**CO3:** An Ability to perform some of common & unique values/knowledge of Full Figure Study (creative painting or portrait painting) taught during the course simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		M					H		H
CO2	M	L		H				H	M	
CO3		M	M	H					H	M
CO4	M		H					M	M	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Anatomy and drawing by Victor Perard
2. Human Anatomy for Artists, the Elements of Form by Eliot Goldfinger

<b>BVP505A</b>	<b>Print Making-III</b>	<b>0-10-0[5]</b>
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**Objectives:**

1. Print understanding and traditional print production techniques of Etching.
2. Student will master all aspects of Etching Print including total redesign, refresh, line extensions, and integrate sustainability/life-cycle issues into design decisions.
3. Visual interaction: achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors.
4. Create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

<b>UNIT 1</b>	<b>Introduction to Etching print technique. Dry-point printmaking technique with a copperplate the proposed design for a line engraving.</b>
<b>UNIT 2</b>	<b>Etching print technique as a traditional Intaglio Process</b>
<b>UNIT 3</b>	<b>Three methods (relief printing, stencilling, and lithography)</b>
<b>UNIT 4</b>	<b>Elaboration of Etching print technique (aquatint&amp; mezzotint methods)</b>
<b>UNIT 5</b>	<b>Viscosity Printing in Etching is a multi-color Printmaking Technique, Incorporation of principles of relief printing.</b>

**Course Outcome (CO):**

Students will be able to

**CO1:** Become experts in the execution and articulation of their craft:

Combine excellent craft skills with strong conceptual abilities become repositories of knowledge about methods, materials, and techniques for future creators. Practice process documentation as a deliberate and robust component of the final Art Work.

**CO2:** Demonstrate the professional awareness and physical preparation necessary to enter the design workspace: Successfully present project processes and outcomes through both written and oral communication.

**CO3:** Achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors; create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

**CO4:** Display the ability to create within the unique opportunities in each art style

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		H					H		M
CO2	M			H				M	H	
CO3	H		H	H				M		H
CO4		M	M					H	M	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Etching, Engraving and Other Intaglio Printmaking Techniques by Ruth Leaf
2. The Renaissance of Etching by Catherine Jenkins, Nadine M. Orenstein, FreydaSpira

### B.V.A in Painting Semester VI

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1	BVP601A	Western Aesthetics and philosophy –I	3	-	-	3	3	
2	BVP602A	History of western & far Eastern Art-IV	3	-	-	3	3	
3	BVP603A	Composition -IV	-	-	12	12	6	
4.	BVP604A	Study of Anatomy (full figure)-IV	-	-	12	12	6	
5.	BVP605A	Print Making –IV	-	-	12	12	6	
		<b>Total</b>	<b>6</b>		<b>36</b>	<b>42</b>	<b>24</b>	

<b>BVP601A</b>	<b>Western Aesthetics and philosophy –I</b>	<b>3-0-0[3]</b>
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**Objectives:**

1. After completing this course students will be able to interpret about Western Aesthetic theories and mention important philosophers and their statements.
2. Students will be able to understand the concept of beauty in the European Renaissance.
3. Students will be able analyze and interpret European Romanticism, and challenges in the Modern and post Modern European context.

<b>UNIT 1</b>	<b>Introduction of various aesthetic approaches in Western Art.</b>
<b>UNIT 2</b>	<b>Plato– his contribution to Art and Society. Plotinus—The metaphysics of beauty,</b>
<b>UNIT 3</b>	<b>Aristotle’s contribution to Western aesthetics</b>
<b>UNIT 4</b>	<b>Hume - A distinctive aesthetic sense, Kant—The nature of aesthetic judgment, Hegel art progress</b>
<b>UNIT 5</b>	<b>Psychological study of Western aesthetics by Sigmund Fried, Nietzsche, Croce Sartre – existentialism</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** Write and implement the concept of Aesthetics (Western)

**CO2:** Implement the aesthetical and philosophical concepts and understanding mentioned there in their practical papers.

**CO3:** Perform some of common & unique aesthetical values/knowledge explained in the paper simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H		H				H	H	
CO2	H	M		M				H	M	M
CO3	H	M	H	H					M	H
CO4	H		H					H		H

H = Highly Related; M = Medium L = Low

**Reference Books**

1. Art and the aesthetic by George Dickie
2. The aesthetic experience by Robert Lechner
3. The Politics of Aesthetics by Jacques Ranciere
4. Modernity and Its Discontents by James L. Marsh, John D. C

<b>BVP602A</b>	<b>History of Western &amp; Far Eastern art-IV</b>	<b>3-0-0[3]</b>
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**Objectives:**

- 1.To introduce students to the remarkably varied functions and manifestations of the visual arts in the ancient civilizations and in China & Japan.
2. Students will learn to identify forms, meanings, narratives, symbolism and iconography across cultural boundaries.
3. To inculcate a truly cosmopolitan, broad based and eclectic taste for the arts of the ancient world among the students.

<b>UNIT 1</b>	<b>History of Far East: Chinese art. Sung Dynasty. Buddhist iconography in Early Art History</b>
<b>UNIT 2</b>	<b>History of Far East: Japanese art. Ukiyo-e-School of art in Japan. Description of Chou to five dynasty and Kampura.</b>
<b>UNIT 3</b>	<b>Baroque in Italy, France, Spain and Holland &amp;Proto-Renaissance in Italy to the art of the Rococo France&amp; England.</b>
<b>UNIT 4</b>	<b>Romanticism as a watershed in the history of art. Beginning with Romanticism’s breakaway from Neoclassicism.</b>
<b>UNIT 5</b>	<b>Nineteenth century Realism - insights into different recent approaches to art activism.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** Art, architecture and culture of the Ancient civilizations – China, Japan, & the development in Western art: Baroque & Rococo.

**CO2:** To understand Neo-Classicism and Realism in the context of Western Art .

**CO3:** To appreciate conventionalization, stylization and the tendencies of Romanticism as products of a new the centric culture and aesthetic.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H			M				H		H
CO2	H	M	H	H				H	H	H
CO3	H	H	H	H				M	H	M
CO4		M	M	M					M	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Art of China & Japan by G.K. Agrawal
2. History of Far East by S. Herman Lee
3. An Introduction to Nineteenth-Century Art by Michelle Facos
4. 19th century art by Robert Rosenblum by Horst Woldemar Janson
5. Nineteenth century art: a critical history by Stephen Eisenman, Thomas E. Crow
6. French Baroque and Rococo Fashions by Tom Tierney



<b>BVP603A</b>	<b>Composition-IV</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Learning the advance methods of composition will lead to an individual style of painting. Experimenting different media of painting in water colour, acrylic and oil colour technique.
2. To equip the students with a great skill for original and creative visual expression using different painting mediums and tools. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced.
3. Composition exercise is an experiment of innovative arrangement of the resources to create unique visual presentation & depict artistic sense and concept of beauty.
4. The Objective of Composition exercise is the key to study sculptural 3 Dimensional representations of concepts in practicality.

<b>UNIT 1</b>	<b>Analytical &amp; Creative process of painting. Composition based on colour schemes and harmonies. Emphasis on developing the colour theory at an advanced level.</b>
<b>UNIT 2</b>	<b>Composition: in terms of aesthetics (colour palette, balance, focal point, movement) and concept (context, theme, expression or idea). Advancement of previous studies</b>
<b>UNIT 3</b>	<b>Creative Workshop (Exercise for develop of narrative composition through daily life experience)</b>
<b>UNIT 4</b>	<b>Monochromatic and Achromatic Composition Study of Old masters.</b>
<b>UNIT 5</b>	<b>Narrative Collage composition using text, drawing and painting. Method &amp; Materials to complete a work of art</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to Create and implement the concepts and basic principles of Composition Painting.

**CO2:** An Ability to formulate the sound techniques of Composition Painting and practical concepts and understanding in their practical work

**CO3:** An Ability to perform some of common & unique values/knowledge of Composition Painting taught during the course simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H		M				H		H
CO2	H	H	H	L					M	L
CO3	M	M	M					H		M
CO4	H		H					H	M	

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Composition Studies as a Creative Art – Lynn Bloom
2. Ways of Seeing by John Berger
3. Pictorial Composition and the Art of Drawing by Frederic Taubes

<b>BVP604A</b>	<b>Study of Anatomy (full figure)-IV</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Understanding of human figure, Knowledge of character, texture and depth in different mediums and lighting conditions.
2. Learning to understand the association and disassociation of subject from perspective, space and size.
3. Insight into drawing, different ways and reasons to draw and its representational power.
4. Understanding the importance of sketches, drawing and painting separately and their combination to create an artwork.

<b>UNIT 1</b>	<b>Study of full figure (oil &amp; acrylic) Monochromatic still life in oils.</b>
<b>UNIT 2</b>	<b>Structural formation of a body parts. Detailed study of surface and texture from nature with Oil &amp; Acrylic. (Male &amp; female, child)</b>
<b>UNIT 3</b>	<b>Drawing of the human figure as a visual documentation (models and their relationship with their surroundings), a study based practice. Volume study (Male &amp; Female, Child)</b>
<b>UNIT 4</b>	<b>Figure study with surroundings Exploring the individual aspects and representation of self through art.</b>
<b>UNIT 5</b>	<b>Full figure understanding in reference to Old masters study</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to Create and implement the concepts and basic principles of Full Figure Study (creative painting or portrait painting).

**CO2:** An Ability to formulate the sound techniques of Full Figure Study (creative painting or portrait painting) and practical concepts and understanding in their practical work.

**CO3:** An Ability to perform some of common & unique values/ knowledge of Full Figure Study (creative painting or portrait painting) taught during the course simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		M					H		H
CO2	M	L		H				H	M	
CO3		M	M	H					H	M
CO4	M		H					M	M	H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Anatomy and drawing by Victor Perard
2. Human Anatomy for Artists, the Elements of Form by Eliot Goldfinger

<b>BVP605A</b>	<b>Print Making–IV</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Print understanding and traditional print production techniques of Etching.
2. Student will master all aspects of Etching Print including total redesign, refresh, line extensions, and integrate sustainability/life-cycle issues into design decisions.
3. Visual interaction: achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors.
4. Create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

<b>UNIT 1</b>	<b>Etching print technique (photo-etching). Positive and Negative printmaking processes, mono-print and gum-bite and other basic graphic techniques . Etch-chemistry sprayed onto the developed sheet.</b>
<b>UNIT 2</b>	<b>Photo-Etching - skilled etch technician using variables including metal type, grade, thickness and size.</b>
<b>UNIT 3</b>	<b>Introduction to Lithography Printing – Plano-graphic Printing process that makes use of the immiscibility of grease and water.</b>
<b>UNIT 4</b>	<b>Advance Lithography Print as a Commercial &amp; Artistic Print making technique.</b>
<b>UNIT 5</b>	<b>Offset lithography used to print on tin, wood, cloth, leather, and rough or smooth paper.</b>

**Course Outcome (CO):**

Students will be able to -

**CO1:** Become experts in the execution and articulation of their craft:Combine excellent craft skills with strong conceptual abilities become repositories of knowledge about methods, materials, and techniques for future creators. Practice process documentation as a deliberate and robust component of the final Art Work.

**CO2:** Demonstrate the professional awareness and physical preparation necessary to enter the design workspace: Successfully present project processes and outcomes through both written and oral communication.

**CO3:** Achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors; create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

**CO4:** Display the ability to create within the unique opportunities in each art style

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		H					H		
CO2	H	H		M				H		
CO3	M	H	M	M				M	M	H
CO4	M		M	H				H		H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Complete Printmaker by John Ross, Claire Romano, Tim Ross
2. Prints and Printmaking: An Introduction to the History and Techniques by Antony Griffiths

### B.V.A in Painting Semester VII

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1.	BVP701A	Indian Modern art –I	3	-	-	3	3	
2.	BVP702A	Western Modern Art –I	3	-	-	3	3	
3.	BVP703A	Composition-V	-	-	12	12	6	
4.	BVP704A	Study/ Creative Drawing-V	-	-	12	12	6	
5.	BVP705A	Print Making –V	-	-	12	12	6	
		<b>Total</b>	<b>6</b>	<b>-</b>	<b>36</b>	<b>42</b>	<b>24</b>	

<b>BVP701A</b>	<b>Indian Modern art</b>	<b>3-0-0[3]</b>
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**Objectives:**

1. To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
2. To build an understanding of the conceptual, formal, medium-related, aesthetic and ideological contributions of these pioneers of modernism and how they influenced future generations of artists
3. To understand the relationship of Indian modernism and modernisms elsewhere in the world.

<b>UNIT 1</b>	<b>Initiation of Modern Art in India. Influence by Hyper Realism on Indian Artists. Company Art, Kalighat, Raja Ravi Verma &amp; Bengal school.</b>
<b>UNIT 2</b>	<b>Major artists contributions: Amrita Shergill, Binod Bihari Mukharjee &amp; Jamini Roy.</b>
<b>UNIT 3</b>	<b>Classification of new groups and schools in modern Indian Art scenario. Delhi Shilpi Chakra &amp; Calcutta Group</b>
<b>UNIT 4</b>	<b>Establishment of Art Schools : Bombay Progressive artist group &amp; madras school</b>
<b>UNIT 5</b>	<b>Post- modern Indian art and artist.</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** Knowledge of the Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity

**CO2:** Understanding of the Calcutta Group and their responses to social realities

**CO3:** An ability to elaborate the Bombay Progressives and their redefinition of modernism

**CO4:** Knowledge about the Delhi Shilpa Chakra and Cholamandal Artists" collective and independent artists

**CO5:** Description about the contribution of major art institutions in India to artistic tendencies in post-Independent India



**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H			H				H	H	H
CO2	H	H		M				M	H	M
CO3	H	H	H	M				M		M
CO4	M	M	M					H	H	

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Trends in Modern Indian Art by Sunil Kumar Bhattacharya
2. The Cambridge Companion to Modern Indian Culture by Vasudha Dalmia, Rashmi Sadana
3. Encyclopaedia of Indian Paintings by Rakesh Kumar

<b>BVP702A</b>	<b>Western Modern Art –I</b>	<b>3-0-0[3]</b>
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**Objectives:**

1. Defining postmodernism in contrast to modernism and examining concepts like minimalism, pastiche, referencing and quotation, conceptual art, site specificity, institutional critique and relational aesthetics.
2. An introduction to a diversity of artists and art works from Pop art through Conceptual Art to 21st century Projection art
3. Looking at changes in art through the lens of use of the diversity of media, locations and sites
4. Critical positions and identity politics in contemporary artistic interventions

<b>UNIT 1</b>	<b>Nineteenth century Impressionism and Post Impressionism</b>
<b>UNIT 2</b>	<b>Early twentieth century art styles. Transformation to Conceptual art, Performance Art and Fluxus.</b>
<b>UNIT 3</b>	<b>Post war art and abstract art. Pop art through Conceptual Art to 21st century Projection art.</b>
<b>UNIT 4</b>	<b>Understanding the concepts of minimalism, pastiche, referencing and quotation, conceptual art, site specificity, institutional critique and relational aesthetics.</b>
<b>UNIT 5</b>	<b>Post Modern art -Defining postmodernism in contrast to modernism and its artists</b>

**Course Outcomes:**

At the end of this course students will have:

- CO1:** An ability to understand Pop art, Minimalism and the beginnings of post modernism
- CO2:** An ability to understand Conceptual art, Performance Art and Fluxus
- CO3:** An ability to understand Installations, video installations, site specific art and Earthworks
- CO4:** An ability to understand Photorealism, Arte Povera, Graffiti Art, Neo-Expressionism and Transavanguardia
- CO5:** An ability to understand Feminist and Queer interventions in art and Institutional Critique
- CO6:** An ability to understand other movements such as the YBA, Stuckism, New Leipzig School, etc;
- CO7:** An ability to understand the influence of exhibitions like Documenta, Venice Biennale etc. on recent international trends in art.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H	H							
CO2	H	H		M						
CO3		M	H							
CO4	H	H		M						

H = Highly Related; M = Medium L = Low

**Reference Books:**

- 1.Modern Art: A Critical Introduction by Pam Meecham, Julie Sheldon
- 2.Stories of Art by James Elkins
3. Orientalism: The Orient in Western Art by Gérard-Georges Lemaire

<b>BVP703A</b>	<b>Composition-V</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Learning the advance methods of composition will lead to an individual style of painting. Experimenting different media of painting in water colour, acrylic and oil colour technique.
2. To equip the students with a great skill for original and creative visual expression using different painting mediums and tools. It is an introductory exposure to different schools, traditions, techniques and media of painting practiced.
3. Composition exercise is an experiment of innovative arrangement of the resources to create unique visual presentation & depict artistic sense and concept of beauty.
4. The Objective of Composition exercise is the key to study sculptural 3 Dimensional representations of concepts in practicality.

<b>UNIT 1</b>	<b>Advancement of previous studies.</b>
<b>UNIT 2</b>	<b>Enhancement of previous studies in context to collage development.</b>
<b>UNIT 3</b>	<b>Introduction to Mural Study – Basic &amp; Advance methodology.</b>
<b>UNIT 4</b>	<b>Workshop(Site Specific Art &amp; Public Art)</b>
<b>UNIT 5</b>	<b>Method &amp; Materials exploration for Mural &amp; Composition combinations</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** An Ability to Create and implement the concepts and basic principles of Composition Painting.

**CO2:** An Ability to formulate the sound techniques of Composition Painting and practical concepts and understanding in their practical work

**CO3:** An Ability to perform some of common & unique values/knowledge of Composition Painting taught during the course simultaneously to meet professional requirements.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	H		M				H		H
CO2	H	H	H	L					M	L
CO3	M	M	M					H		M
CO4	H		H					H	M	

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Composition Studies as a Creative Art – Lynn Bloom
2. Ways of Seeing by John Berger
3. Pictorial Composition and the Art of Drawing by Frederic Taubes

<b>BVP704A</b>	<b>Study/ Creative Drawing-V</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Students are capable of doing a visual research, analysis, planning and painting.
2. Students are capable of understanding the process of making art
3. Students are capable of writing their observations and reviews of their and others art works

<b>UNIT 1</b>	<b>Study of full figure(oil)</b>
<b>UNIT 2</b>	<b>Study of full figure(Acrylic)</b>
<b>UNIT 3</b>	<b>Study of full figure(Advancement of Oil &amp; Acrylic)</b>
<b>UNIT 4</b>	<b>Compositional aspects of figure studies(Oil)</b>
<b>UNIT 5</b>	<b>Compositional aspects of figure studies (Acrylic)</b>

**Course Outcomes:**

At the end of this course students will have:

**CO1:** Drawing a conceptual composition, recreating the same work in different sizes, media and formats. Selection of the most effective representation.

**CO2:** Human figure study through long-term interaction with a subject using different media. Building a relationship with a specific person through interaction and documentation, to develop a body of work from the results.

**CO3:** Content could include paintings, sketches, photos, text and objects connected with the subject. The concept, theme or idea of each art works should correspond with medium, surface, size and format.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H	M						H		H
CO2	H		H	H				H	H	
CO3	H	M		H					H	
CO4	H		H	M				M		M

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Creative Thinking For Dummies By David Cox

<b>BVP705A</b>	<b>Print Making -V</b>	<b>0-12-0[6]</b>
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**Objectives:**

1. Print understanding and traditional print production techniques of Etching.
2. Student will master all aspects of Etching Print including total redesign, refresh, line extensions, and integrate sustainability/life-cycle issues into design decisions.
3. Visual interaction: achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors.
4. Create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

<b>UNIT 1</b>	<b>Advancement of Etching print technique</b>
<b>UNIT 2</b>	<b>Etching print Colour Techniques.</b>
<b>UNIT 3</b>	<b>Lithography - Photolithography, also called optical lithography or UV lithography, is a process used in ... The procedure described here omits some advanced treatments.</b>
<b>UNIT 4</b>	<b>Lithography chromo lithographs or oleographs</b>
<b>UNIT 5</b>	<b>Advancement of Lithography Printing Methods.</b>

**Course Outcome (CO):**

Students will be able to -

**CO1:** Become experts in the execution and articulation of their craft :Combine excellent craft skills with strong conceptual abilities become repositories of knowledge about methods, materials, and techniques for future creators. Practice process documentation as a deliberate and robust component of the final Art Work.

**CO2:** Demonstrate the professional awareness and physical preparation necessary to enter the design workspace: Successfully present project processes and outcomes through both written and oral communication.

**CO3:** Achieve a technical, visual and conceptual understanding of interaction design with emphasis on its visual behaviors; create prototypes that explore, demonstrate, and verify the effectiveness of their design solutions.

**CO4:** Display the ability to create within the unique opportunities in each art style.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome							Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3
CO1	H		H					H		
CO2	H	H		M				H	M	
CO3	M	H	M	M				M	M	H
CO4	M		M	H				H		H

H = Highly Related; M = Medium L = Low

**Reference Books:**

1. Complete Printmaker by John Ross, Claire Romano, Tim Ross
2. Prints and Printmaking: An Introduction to the History and Techniques by Antony Griffiths

**B.V.A in Painting Semester VIII**

S. No.	Code	Subject	L	T	P	Contact Hrs.	Credits	Type
1.	<b>BVP 801A</b>	Office Training (Internship)	-	-	-	-	<b>18</b>	C
2.	<b>BVP 802A</b>	Portfolio Submission	-	-	-	-	<b>6</b>	C
		<b>Total</b>					<b>24</b>	



<b>BVP801A</b>	<b>OFFICE TRAINING (INTERNSHIP)</b>	<b>0-18-0</b>
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**OBJECTIVE**

1. To encourage students to work in with relevant industries.
2. An avenue to enhance academics learning through hands on work experience.
3. Get advice on career from knowledgeable and experienced professionals.
4. Gain exposure to a professional work atmosphere.

<b>UNIT 1</b>	<ol style="list-style-type: none"> <li>1. In the VI semester, student will undergo a 12 weeks training in a Graphics designing industry /manufacturing unit/ Graphics export unit so that they can understand the existing working practices, conditions and acquire an in depth technical knowhow.</li> <li>2. The student shall prepare a report on the training given by the organization He/she will submit the report. The student has to submit the certificate regarding successful training with the organization.</li> <li>3. A Copy of Report has to be submitted with the department along with the performance certificate issued by the firm Manager/ Owner and one with the Firm (where internship is pursued).</li> <li>4. After the Internship, student has to appear in front of jury members for a presentation seminar, who will judge the performance based on their presentation, report &amp; Viva-voce and award marks to student.</li> <li>5. Project Report to be submitted</li> <li>6. Background of industry</li> <li>7. Number of employees</li> <li>8. Project detail on which assisted</li> <li>9. Task and deadlines</li> <li>10. Manufacturing process</li> <li>11. Hand &amp; Computer sketches</li> <li>12. Experience</li> <li>13. Any other details</li> </ol>
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**Course Outcome (CO):**

At the end of this course students will have:

CO1: An able to place themselves and their work in the context of their selected discipline

CO2: An understand their specialist area and the career opportunities available

CO3: An understand how to promote themselves and their work professionally.

CO4: The aim of this unit is to extend learners' knowledge of professional practices within their specialist area and to relate these to personal goals and career opportunities.

**MAPPING COURSE OUTCOMES LEADING TO THE ACHIEVEMENT OF PROGRAM OUTCOMES AND PROGRAM SPECIFIC OUTCOMES:**

Course Outcome	Program Outcome								Program Specific Outcome		
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PSO1	PSO2	PSO3
CO1	H	H	H	M	L		H	M		L	M
CO2	H	M	M	M	M		H	H		H	H
CO3	H	M	H	M	M		H	H		H	M
CO4	H	M	H	M	H		H	H	H	H	H

H = Highly Related; M = Medium L = Low

<b>BVP802A</b>	<b>Portfolio Submission</b>	<b>0-6-0</b>
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**Objective:**

- To assess the performance of student in the practical training, a final jury will be conducted in the month of January, after commencement of the new session.
- The student have to be present in the jury along with their training reports (properly binded), on the basis of which marks for VI sem. will be awarded.
- The jury will be taken on the Training Report & not on the sheets.

**Note:** Students has to follow the instructions as guided in the training manual.