SNDT Women's University

Bachelor of Visual Arts (B.V.A.) Syllabus
(Academic Council 28 May 2024)

With effect from 2024-25

Programme Degree	**Bachelor of Visual Arts (B.V.A.)**
Parenthesis if any (Specialization)	**(Painting)**
Preamble	The field of Visual Art Education encompasses all aspects of human cultural development. The study of Visual Arts aims to refine the creative abilities of students. By incorporating various art forms, we can create excellent opportunities for Visual Art Education and enhance employability for our younger generation. The BVA (Painting) NEP programme focuses on multidimensional skill development in Visual Art. The programme offers several features, including Discipline-Specific Electives, Skill enhancement, Vocational training, Field studies, Student-centric learning, and Research components. It places the student at the center, allowing them to choose and create combinations of professions in visual art. These various combinations provide opportunities to nurture individual aptitudes while developing skills specific to the field for long-term employability. The programme also opens doors to local, national, and international pathways. This curriculum structure equips students with professional depth, enabling them to face the challenges of the field confidently.
Programme Outcomes (POs)	After completing this programme, learner will be able to - • develop their own unique forms of expression and style across various artistic mediums. • illustrate folk and traditional art forms in India • demonstrate skills necessary to become a small-scale entrepreneur • perform effectively as a basic graphic designer • demonstrate specialized skills in the areas of Visual Art such as Creative Painting, Portraiture, Mural, Printmaking, and Art Curatorial Practice • make use of the skills acquired for working as a Textile designer, Craft designer. • analyze difference between practice-based research and theoretical research within the realms of Visual Art, Art History and Aesthetics

Eligibility Criteria for Programme	1. Candidates who have successfully cleared the XIIth Std. will be admitted in the First Year. Admission preference will be given on the basis of Interview performance and XIIth exam percentage.
	2. Candidates who have passed the Government Diploma in Art (G.D. Art) (10+5 or equivalent) will be admitted in the Fourth Year.
	3. Candidates who have passed the Art Teacher's Diploma (ATD) (12+2 or equivalent) will be admitted in the third Year.
	4. Candidates who have passed B.A. in Art and Painting degree (Old 12+3) from SNDT Women's University will be admitted in the Fourth Year.
Intake (For SNDT WU Departments and Conducted Colleges)	30

Bachelor of Visual Arts (B.V.A.) (Painting)
Structure with Course Titles
(P)- Practical   (T)- Theory

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester I					
1.1	**10141221**	**Nature, Man-made Drawing and Painting (P)**	Major (Core)	04	100	50	50 (P)
1.2	**10141222**	**2D Design and Colour (P)**	Major (Core)	02	50	0	50 (P)
1.3	**10441221**	**Calligraphy (P)**	OEC	04	100	50	50 (P)
1.4	**10641201**	**Image Editing and Processing- I (P) [Digital Image & Tools]**	VSC	02	50	50	0
1.5	**10741201**	**Basic Graphic Design- I (P) [Layout]**	SEC	02	50	50	0
1.6		**To be offered by English BOS**	AEC	02	50	0	50
1.7		**To be offered by University**	IKS	02	50	0	50
1.8	**10941201**	**History of Ancient Indian Art-(T)**	VEC	02	50	50	0
1.9	**11441201**	**Warli Art (P) (University)**	CC	02	50	50	0
				22	**550**	**300**	**250**
		Semester II					
2.1	**20141221**	**Antique drawing and rendering (P)**	Major (Core)	04	100	50	50 (P)
2.2	**20141222**	**3D Design (P)**	Major (Core)	02	50	0	50 (P)
2.3	**20341221**	**Sketching and Landscape painting (P)**	Minor Stream	02	50	0	50 (P)
2.4	**20441221**	**Fabric Painting (P)**	OEC	04	100	50	50 (P)
2.5	**20641221**	**Image Editing and Processing-II (P) [Artwork]**	VSC	02	50	0	50 (P)
2.6	**20741201**	**Basic Graphic Design- II (P) [Document design]**	SEC	02	50	50	0
2.7		**To be offered by English BOS**	AEC	02	50	50	0
2.8	**20941211**	**History of Medieval Indian Art- (T)**	VEC	02	50	0	50
2.9	**21441201**	**Madhubani Art (P) (University)**	CC	02	50	50	0
				22	**550**	**250**	**300**

Exit with UG Certificate with 10 extra credits (44 + 10 credits)

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester III					
3.1	**30141221**	**Pictorial Design- I (P)**	Major (Core)	04	100	50	50 (P)
3.2	**30141222**	**Head Study (P)**	Major (Core)	04	100	50	50 (P)
3.3	**30341221**	**Print Making-I (P)**	Minor Stream	04	100	50	50 (P)
3.4	**30441221**	**Batik Art (P)**	OEC	02	50	0	50 (P)
3.5	**30641201**	**Image Editing and Processing - III (P)**	VSC	02	50	50	0
3.6	**30841211**	**Modern Language (University)**	AEC	02	50	0	50
3.7	**31341201**	**Gallery/ Museum/ Art Festival Visit Report Writing (T)**	FP	02	50	50	0
3.8	**31441201**	**Lippan Art (P) (University)**	CC	02	50	50	0
				22	**550**	**300**	**250**
		Semester IV					
4.1	**40141221**	**Pictorial Design-II (P)**	Major (Core)	04	100	50	50 (P)
4.2	**40141222**	**Drawing & Painting from Life (P)**	Major (Core)	04	100	50	50 (P)
4.3	**40341221**	**Mural -I (P)**	Minor Stream	04	100	50	50 (P)
4.4	**40441201**	**Tie and Dye/ Block Printing (P)**	OEC	02	50	0	50 (P)
4.5		**Still Life in different Mediums (P)**	SEC	02	50	0	50
4.6	**40841211**	**Modern Language (University)**	AEC	02	50	0	50
4.7	**41541201**	**Community Engagement and service (Poster/ Wall painting) (P)**	CEP	02	50	50	0
4.8	**41441221**	**Cherial Mask Making Art (P) (University)**	CC	02	50	50	0
				22	**550**	**250**	**300**

Exit with UG Diploma with 10 extra credits (44 + 10 credits)

SNDTWU AC May 28, 2024 (BVA Programme) NEP

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester V					
5.1	**50141221**	**Composition-I (P)**	Major (Core)	04	100	50	50 (P)
5.2	**50141222**	**Portrait-I (P)**	Major (Core)	04	100	50	50 (P)
5.3	**50141213**	**History of Western Art- Modern (T)**	Major (Core)	02	50	0	50
5.4	**50241221**	**Mural- II (P)**	Major (Elective)	04	100	50	50 (P)
5.5	**50341221**	**Print Making-II (P)**	Minor Stream	04	100	50	50 (P)
5.6	**50641201**	**Terracotta/ Enamel Art (P)**	VSC	02	50	50	0
5.7	**51341201/ 51741201**	**Artist Studio/ Craftsman workshop Visit Report Writing (FP)**	FP/CEP	02	50	50	0
				22	**550**	**300**	**250**
		Semester VI					
6.1	**60141221**	**Composition-II (P)**	Major (Core)	04	100	50	50 (P)
6.2	**60141222**	**Portrait-II (P)**	Major (Core)	04	100	50	50 (P)
6.3	**60141213**	**History of Indian Art- Modern (T)**	Major (Core)	02	50	0	50
6.4	**60241221**	**Mural- III (P)**	Major (Elective)	04	100	50	50 (P)
6.5	**60341211**	**Representation of Women in Art and Women Artists (T)**	Minor Stream	04	100	50	50
6.6	**61241231**	**Internship**	OJT	04	100	50	50
				22	**550**	**250**	**300**

Exit with Degree (3-year)

4-Year Degree with Honors

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester VII					
7H.1	**70141221**	**Creative Painting-I (P)**	Major (Core)	04	100	50	50 (P)
7H.2	**70141222**	**Portraiture-I (P)**	Major (Core)	04	100	50	50 (P)
7H.3	**70141223**	**Mural- III (P)**	Major (Core)	04	100	50	50 (P)
7H.4	**70141204**	**Philosophy of Indian Art (T)**	Major (Core)	02	50	50	0
7H.5	**70241221 OR 70241222**	**I) Creative Crafts (P) OR II) Landscape Painting (P)**	Open Elective Courses	04	100	50	50 (P)
7H.6	**70341211**	**Research Methodology (T)**	Minor Stream (RM)	04	100	50	50
				22	**550**	**300**	**250**
		Semester VIII					
8H.1	**80141221**	**Creative Painting-II (P)**	Major (Core)	04	100	50	50 (P)
8H.2	**80141222**	**Portraiture-II (P)**	Major (Core)	04	100	50	50 (P)
8H.3	**80141223**	**Mural- IV (P)**	Major (Core)	04	100	50	50 (P)
8H.4	**80141214**	**Philosophy of Western Art (T)**	Major (Core)	02	50	0	50
8H.5	**80241221 OR 80241222**	**I) Art Curatorial Practice and Art Economy (T) OR II) Folk, Tribal Art and Crafts of India (T)**	Open Elective Courses	04	100	50	50
8H.6	**81241231**	**Internship**	OJT	04	100	50	50
				22	**550**	**250**	**300**

4-Year Degree with Research

SN	Sub. Code	Courses	Type of Course	Credits	Marks	Int	Ext
		Semester VII					
7R.1	**70141271**	**Practice-based research of Art Material-Medium, Methods and Techniques - I**	Major (Core)	04	100	50	50 (Viva)
7R.2	**70141272**	**Practice-based research and application of Art Forms-I**	Major (Core)	04	100	50	50 (Viva)
7R.3	**70141264**	**Philosophy of Indian Art (T)**	Major (Core)	02	50	0	50
7R.4	**70241221 OR** **70241222**	**I) Creative Crafts (P) OR II) Landscape Painting (P)**	Open Elective Courses	04	100	50	50
7R.5	**70341211**	**Research Methodology (T)**	Minor Stream (RM)	04	100	50	50
7R.6	**71641201**	**Research Proposal and Presentation**	Research Project	04	100	100	0
				22	**550**	**300**	**250**
		Semester VIII					
8R.1	**80141271**	**Practice-based research of Art Material-Medium, Methods and Techniques- II**	Major (Core)	04	100	50	50 (Viva)
8R.2	**80141272**	**Practice-based research and application of Art Forms -II**	Major (Core)	04	100	50	50 (Viva)
8R.3	**80141214**	**Philosophy of Western Art (T)**	Major (Core)	02	50	0	50
8R.4	**80241221** **OR** **80241222**	**I) Art Curatorial Practice and Art Economy (T) OR II) Folk, Tribal Art and Crafts of India (T)**	Open Elective Courses	04	100	50	50
8R.5	**81641271**	**Research Project/ Dissertation**	Research Project	08	100	100	100
				22	**550**	**250**	**300**

Course Syllabus
Semester I

1.1   Major (Core)

Course Title	Nature, Man-made Drawing and Painting (Pract)
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Classify structure, construction, perspective, volume of the manmade object and natural object. • Render the difference between various textures of objects. • Illustrate the colour difference between natural object and manmade object. • Handle various mediums easily e.g. pencil, ink, water colour, poster colours
Module 1 (Credit 1) Nature, Man-made in Pencil	
Learning Outcomes	After learning the module, learners will be able to • Classify different shapes and difference between natural and manmade objects. • Demonstrate the skill of drawing and rendering with tonal values in pencil, charcoal and crayons.
Content Outline	• Study of natural objects and manmade geometric forms in pencil, charcoal and crayons with light and shade from a fixed point of view • Natural forms like plants, vegetables, fruits and flowers, etc., are to be used. • Illustrate geometrical forms of objects e.g., cubes, cones, prisms, cylinders and spheres.
Module 2 (Credit 1) Nature, Man-made in Water colour	
Learning Outcomes	After learning the module, learners will be able to - • Illustrate the three-dimensional effect in transparent water colour • Demonstrate the skill of drawing and painting with water colour and colour ink medium.
Content Outline	• Study of natural objects and manmade geometric forms in water colour and colour ink medium with light and shade from a fixed point of view • Natural forms like plants, vegetables, fruits and flowers, etc., are to be used. • Manmade objects should be used.
Module 3 (Credit 1) Nature, Man-made in Poster colour	
Learning Outcomes	After learning the module, learners will be able to • Paint the three-dimensional effect in opaque poster colour. • Demonstrate the skill of painting with poster colour medium.
Content Outline	• Natural objects and manmade geometric forms in Poster colour with light and shade from a fixed point of view • Natural forms like plants, vegetables, fruits and flowers, etc., are to be used. • Manmade objects should be used.
Module 4 (Credit 1) Nature, Man-made in Ink	
Learning Outcomes	After learning the module, learners will be able to • Paint the three-dimensional effect with black ink medium. • Demonstrate the skill of drawing and painting with pen and ink medium. e.g. Stippling, cross hatching
Content Outline	• Study of natural objects and manmade geometric forms in pen and ink (Stippling) with light and shade from a fixed point of view • Natural forms like plants, vegetables, fruits and flowers, etc., are to be used. • Manmade objects should be used.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the mediums in drawing and painting by using different manmade object and natural object.
2. Drawing and painting practical on paper focusing Rendering and coloring with tonal values
3. Portfolio and digital/PDF submission.

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignment with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Gill, R. (1990). *Rendering with Pen and Ink*.
    The Thames and Hudson Manual
Jake, S. (2018). *How to Draw Sketch and Draw Anything*, *Anywhere*.
    Ilex Press.
Norling, E. (1980). *Perspective made Easy*.
    Dover Publication,INC,.
Pereznieto, Leonardo. (2021). *Basics of Drawing:Ultimate guide for beginners*.
    Get Creative 6.
Vaze, Pundalik. (2005). *How to Draw and Paint series- Nature, object, Design.*
    Jyotsna Prakashan.
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.
    महाराष्ट्र कला संचनालय

1.2 Major (Core)

Course Title	2D Design and Colour (Pract)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Demonstrate aesthetic sense about space and composition with the help of elements of design. • Classify Basic forms and the principles of visual Design. • Study of Two-Dimensional space and its organizational possibilities. • Experiment with fundamental knowledge and skills related to design. • Experiment with a range of media and techniques. Rendering in linear and massive aspect with Mediums. e.g., Pencil, Charcoal, Ink, Crayons and water and poster colours.
Module 1(Credit 1) Basic Elements of Visual Design	
Learning Outcomes	After learning the module, learners will be able to • Organize Visual design elements (Point, line, shape, shade and light, texture, colour) • Classify the use of basic elements in Visual design. • Experiment with different colour mediums in visual design
Content Outline	• Creating Visual design is the process where one creates a design using Visual elements of art and design • Study of Basic elements of Visual design like point, line, shape, texture, Colour, Light and shade by creating different designs in different types like Geometrical, Decorative, Symmetrical, Asymmetrical etc. • Study and demonstrate the colour theory
Module 2(Credit 1) Basic Principles of Visual Design	
Learning Outcomes	After learning the module, learners will be able to • Illustrate basic principles of Visual design like (Repetition, Variety, Radiation, gradation, rhythm, balance, harmony, emphasis and subordination, Golden Point etc.) • Show the use of basic principles in Visual design. • Classify different colour schemes, combinations and its application in visual design
Content Outline	• Creating Visual design is the process where one create a design using visual principles of art and design • Experimenting with the principles of design like Repetition, Variety, Radiation, gradation, rhythm, balance, harmony, emphasis and subordination, Golden Point etc. by creating different designs. • Try and illustrate the visual impact of various colour combinations by using them in visual designs

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Experiment with all the elements of design by creating different visual design (Stippling, Linear, masses, textures, colour, tonal values)
2. Drawing and painting practical on paper focusing all elements of design
3. Students will complete assignments based on each module, producing a total of **6** assignment with size ¼ imperial.
4. Digital data collection through actual Photography focusing all elements of design
5. Portfolio and digital/ PDF submission

Internal Assessment: There will be no internal assessment for this course
External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Arawade, Shantinath. (1999). *Druk-Kala.*
    Arawade Prakashan

Dews, Pat. (2003). *Creative Composition and Design*.
    North Light Books
Jagtap, Jayprakash. (2018). *Color Theory*.
    Jagatap Publishing House.
Laure, Devid & Pentak, Stephen. (2015). *Design Basi*.
    Cengage Brain.Com
Roberts, Ian. (2008). *Mastering Composition*.
    Cincinnati Ohio: North Light Books.
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.
    महाराष्ट्र कला संचनालय

1.3 Open Elective Course (OEC)

Course Title	Calligraphy (Pract)
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Demonstrate the skill to assume the aesthetics of fonts and creation of fonts • Nurture individual aptitude/ interest while practice this art with the intention of expression and styles across various artistic mediums. • Get the professional skills as a calligraphic artist • Show possibilities of calligraphy as an art form, design tool and expression.

Module 1 (Credit 1) Devnagari Script Calligraphy

Learning Outcomes	After learning the module, learners will be able to • Render Devnagari script using cut nib, Boru • Demonstrate anatomy of Devnagari font • Apply accurate spacing of Devnagari font
Content Outline	• Exercise of strokes and curves • Use of various cut nibs, Boru-strokes and curves • Basic of Devnagari calligraphy.

Module 2 (Credit 1) Gothic/ Zapf chancery Font Calligraphy

Learning Outcomes	After learning the module, learners will be able to • Render Gothic/ Zapf chancery fonts using cut nib, Boru • Classify anatomy of Gothic/ Zapf chancery font • Apply accurate spacing of Gothic/ Zapf chancery font
Content Outline	• Exercise of strokes and curves • Use of various cut nibs, Boru strokes and curves • Basic of Gothic/ Zapf chancery font calligraphy.

Module 3(Credit 1) Introduction to Calligraphy as an Art Form

Learning Outcomes	After learning the module, learners will be able to • Demonstrate calligraphy as an art form • Experiment with variations of Zen calligraphy, doodles, expressionists
Content Outline	• Study the style of Jackson Pollock, Andy Kandinsky – Abstract Expressionists, doodles of Rabindranath Tagore • Zen Calligraphy • Express Calligraphy as a significant art

Module 4 (Credit 1) Application of Calligraphy as Design Element

Learning Outcomes	After learning the module, learners will be able to • Apply Calligraphy as a design tool or element in various form like greeting/ dress design/ tapestry design/ deco objects/ utility objects / packaging • Apply caligraphy in designing
Content Outline	• Experiments with textile mediums • Experiments with digital possibilities/ mediums • Get similarities and differences to know the functional aspects of Calligraphic font and established knowledge of sound to create font • Creation of various Calligraphic images with using various mediums and surfaces.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

1. Project on Regional and International calligraphy artists- their technique
2. Theme and styles
3. Attend or conduct calligraphy workshop at Regional, State or National level.
4. Demonstrate calligraphy as textile medium and as Digital art (innovative surfaces)
5. Express Calligraphy as a significant art - in form of painting, greeting cards, artifacts, Jewelry, icons etc.

6. Project work-collect information on (any one of your choice) eg.of Early Christian era calligraphy /Arabic calligraphy-understand its changing features in monumental art /Japanese calligraphy- understand its relation with organic forces of nature, Indian calligraphic features- through regional scripts.

Internal Assessment: Students will complete assignments based on each module, producing a total of **6**assignment. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Grebensten-Watson, M. (2006). *Calligraphy – A Course in Handwriting.*
    Guptill Publications.
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास.*
    महाराष्ट्र कला संचलनालय
भागवत, यशोदा. (2011). *जाहिरातीचे जग.*
    मौज प्रकाशन.
शेडगे, कमल. (2002). *कमालाक्षर.*
    अक्षर प्रकाशन

1.4 Vocational Skill Courses (VSC)

Course Title	Image Editing and Processing (Digital Image & Tools) (Pract)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Apply basic tools of image editing and their applications • Experiment with the technicalities of digital image • Use image editing software for artistic expression • Demonstrate the professional skills of image editing and processing
Module 1(Credit 1) Basic information of digital image	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate basic of digital image • Scan image with different mode and resolution
Content Outline	• Digital image – mode, size, resolution, canvas • Scanning
Module 2(Credit 1) Introductions of tools of Image editing	
Learning Outcomes	After learning the module, learners will be able to • handle the tools of image editing effectively. • explore possibilities of image editing
Content Outline	• Tools: Crop, lasso tool, Magic wand, Clone stamp, Eraser, Colour Fill, Text, dropper • Layer • Filter

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no external assessment for this course

Bibliography:
Burger, W., & Burge, M. J. (2016). *Digital Image Processing: An Algorithmic Approach*.
    Springer Publication.
Geisen, Natallia. (2016). *Image Editing for Beginners*.
    Independent Publishing Platform
Gonzales, J. & Woods, R. (2017). *Digital Image Processing Using MATLAB*.
    Gates mark Publishing.
Gonzalez, R. C., & Woods, R. E. (2018). *Digital Image Processing*.
    Pearson Publication.
Russ, J. C. (2019). *Image Processing Handbook*.
    CRC Press.
Nixon, M. & Aguado, A. (2019). *Feature Extraction and Image Processing for Computer Vision*.
    Academic Press.
Sonka, M., Hlavac, V., & Boyle, R. (2014). *Image Processing, Analysis, and Machine Vision*.
    Cengage Learning.

1.5   Skill Enhancement Courses (SEC)

Course Title	Basic Graphic Design (Layout) (Pract)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Apply basic tools of Graphic Design and it's applications • Apply Basics of Graphic Design • Technicalities of printing and digital document • Get the professional skills of Graphic designing and output
Module 1 (Credit 1) Introduction to Graphic Design	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate the layout possibilities through Graphic Design • Handle the tools of Designing Software.
Content Outline	• Paper size, mode, resolution • Alignments • Text and fonts • Basic forms • Table • Handling tools • Effects
Module 2 (Credit 1) Basics of Layout	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate basic principles of visual art in graphic designing • Generate basic layouts for printing and digital document
Content Outline	• Introduction to graphic designing • Basics of layout and • Output: Types of printing and digital prints

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.
External Assessment: There will be no external assessment

Bibliography:
Ambrose, G., & Harris, P. (2015). *Layout Essentials: 100 Design Principles for Using Grids*.
    Rockport Publishers.
Bonura, L. (2018). *The Graphic Designer's Guide to Portfolio Design*.
    Allworth Press.
Clark, N. (2019). *Beginners Guide for Graphics Designers*.
    Amazon Digital Services LLC - KDP Print US
Cramsie, J. (2016). *Graphic Design School: The Principles and Practice of Graphic Design*.
    Wiley.
Samara, T. (2014). *Design Elements: A Graphic Style Manual*.
    Rockport Publishers.
Tondreau, B. (2018). *Graphic Design Basics.*
    Cengage Learning.
Williams, John. (2018). *A Beginners Guide to Basics for Graphics Designers*.
    Amazon Digital Services LLC - KDP Print US

1.8 Value Education Course [VEC]

Course Title	History of Ancient Indian Art (T)
Course Credits	**02**
Course Outcomes	After going through the course, learners will be able to: • Explain students the history of ancient Indian art and its cultural, religious, and social contexts • Relate students with major art forms, styles, and developments in ancient Indian art. • Engage with and appreciate the richness and diversity of ancient Indian art.
Module 1 (Credit 1) Introduction to Ancient Indian Art & Indus Valley Civilization	
Learning Outcomes	After learning the module, learners will be able to: • Relate to the cultural, religious, and social contexts of ancient India • Compare Prehistoric art in India: rock art, megalithic art, and early urban civilizations
Content Outline	• Historical background of Indian Rock Art, Pottery, Tools. • Study of Indus Valley civilization Art & Architecture e.g. bearded man, Dancing girl, Seals, Great Bath, Town planning, drainage etc. • Study of Vedic culture and its artistic expressions • Art and architecture of the Mauryan Empire e.g. Stambha, Yakshi • The Great Stupa at Sanchi and other Mauryan monuments
Module 2 (Credit 1) Mauryan Period and Gupta Period Art	
Learning Outcomes	After learning the module, learners will be able to: • Appreciate the richness and diversity of ancient Indian art, including the different regional styles, schools, and traditions that developed over time • Explain the relationship between ancient Indian art and religious, philosophical, and social developments.
Content Outline	• Gandhara and Mathura schools of art • Buddhist art and its development during the Kushan period e.g. Bhaje, Karle. • The Golden Age of Indian art under the Gupta Empire e.g., Standing Buddha, Seated Buddha • Ajanta and Ellora caves: painting and sculpture traditions • Iconography of Hindu, Buddhist, and Jain deities

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Students will select a specific artwork or art form from ancient India and analyze the ethical values it represents. They will explore themes such as compassion, non-violence, truth, morality, and social justice.
Students will write a paper exploring the ethical values depicted in ancient Indian art.
Students will visit a museum or historical site to view ancient Indian art in person. They will analyze the artworks on display, paying attention to the ethical and cultural values represented.
After the visit, they will write a reflection on their experience.

Internal Assessment:
Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks
External Assessment: There will be no external assessment

Bibliography:
Edith, Tomory. (2020). *Introduction to the History of Fine arts in India and the West.*
        Orient Longman.
Jagtap, Jaiprakash. (2015). *Bharatiya Kalecha Itihas.*
        Jagtap Pubication.
Mishra, Suresh. (2019). *Bharatiya Chitrakala.*

Radha Publication.

Rowland, Benjamin. (2017). *The Art and Architecture of India.* Hardcover.

1.9 Co-curricular Courses (CC)

Course Title	Warli Art (Pract)
Course Credits	**2**
Course Outcomes	After going through the course, learners will be able to • Analyze the concepts of Tribal art. • Explain the tribal culture and learn the basic of how to draw and paint in Warli style • Create their own work of art using range of methods and material
Module 1 (Credit 1) Introduction of Indian Tribal Art	
Learning Outcomes	After learning the module, learners will be able to • Experiment with Indian Tribal Art- Warli Art. • Draw forms and shapes of Human figures, animals, birds and nature in Warli art.
Content Outline	• Historical background of Indian Tribal art Its Primitive connection and blend of different Tribal form • Study of Warli painting in context of • (Inspiration taken from nature, Myths related oral sources, daily routine of Warli Tribe, Motif study, Transforming basic geometry shapes into Warli forms)
Module 2 (Credit 1) Warli painting technique application	
Learning Outcomes	After learning the module, learners will be able to • Produce work of art using Neo Warli design • Create different artifacts using Warli forms.
Content Outline	• Study of motifs and symbolic representation of elements, humans with geometrical forms inspired by nature • Practice the traditional skills in innovative way, use of innovative material such as Canvas, Wood, Glass etc. • Tribal art in commercial outlook

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Panel discussion on Current scenario of Warli Art.

Internal Assessment:
Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 25 marks.
Students will apply the skill acquired on different innovative material and submit the Project.
This will carry a weightage of 25 marks.

External Assessment: There will be no external assessment

Bibliography:
Jain, G. (2000). *Birds and Animals in Indian Art*.
      Nehru Bal Pustakalaya.
Mali, S. (2014). *The Art of Warli Painting*.
      Paperback.
घारे, गो. (2006). *वारली चित्रकला.*
      श्रीविद्या प्रकाशन

लिमये, सु. (2006). *भारतीय लोककला.*
      पद्मगंधा प्रकाशन

Course Syllabus
Semester II

2.1 Major (Core)

Course Title	**Antique Drawing and Rendering**
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Illustrate Classical and Romantic style of antiques. • Illustrate line, mass, value and texture according to various visual experience. • Apply sketching techniques through accurate rendering of the specimen. • Observe and illustrate antique in details.
Module 1(Credit 1) Basic of Antique drawing.	
Learning Outcomes	After learning the module, learners will be able to • Apply the 3D- structures in antique drawing. • Built capacity to implement the structural study in live sketching and rendering of Human form.
Content Outline	• To execute the method of view finder, measuring and executing proportion of the antiques and specimens. • To study the perspective of antique based drawing. • Exploring various profiles of the antique specimens in various medium
Module 2 (Credit 1) Constructive Antique Drawing.	
Learning Outcomes	After learning the module, learners will be able to • Apply observation-based drawing in geometrical form. • To explore the skill in handling the constructive drawings in different media.
Content Outline	• Fundamentals of constructive drawings, contour drawing, • Study of Masses and Planes • Exploration of various proportion in European and Indian replicated statues and specimens. • Constructive drawing-based themes for indoor or outdoor portraitures.
Module 3 (Credit 1) Rendering Styles of Antique Drawing.	
Learning Outcomes	After learning the module, learners will be able to • Work on sustainable methodic in antique drawings. • Documentary work on creators of antique drawings.
Content Outline	• Types of shading/rendering – • Cross hatching • Scribbling • Powder shading • Stippling
Module 4 (Credit 1) Advance study of Antique Drawing	
Learning Outcomes	After learning the module, learners will be able to • Compare and observe from different eye levels • Demonstrate Visual Perspective
Content Outline	• Aspects of Perspective drawing- • Above eye level • Below eyelevel • Vanishing point

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
1. Hands-on drawing exercises inspired by antique drawings of classical and Romantic statue and individual specimen.
2. Practice with various drawing tools and materials, including graphite, charcoal, ink, and chalk.
3. Exploration of composition, proportion and perspective in antique drawings.
4. Connecting various relations with sculptural study, mural study, etc.
5. Productive artwork based on such connections

Internal Assessment: Students will complete assignments based on each module, producing a total of **8** assignment with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

Andrew, L. (2011). *Drawing Head and Hand.*
    Titian books.
Bert, D. (2013). *Key to Drawing*.
    Fw media.
Collins, J. (2014). *Sculpture Today*.
    Phaidon Press.
Kamath, V. (2016). *Sketching and Drawing*.
    Jyotsana Prakashan.
Kulkarni, A. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Tupe, S. (2008). *Sketching and Drawing*.
    Jyotsana Prakashan.
Moleshwar. T. (2015). *Head Study: Simplifying the Human Head*.
    Jyotsana Prakashan.
Vaze, P. (1999). *How to draw Human Figure.*
    Jyotsana Prakashan
Zarins, U. and Kenzdrats, S. (1777). *Anatomy:Understanding the Human Figure.*
    Exonicus LLC

2.2 Major (Core)

Course Title	3D Design (Pract)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Handle aspects of 3-dimensional creation • Integrate the knowledge of functional and creative aspects • Demonstrate different types of methods to create basic structure • Apply multidimensional aspects of new forms and its relation with the space
Module 1 (Credit 1) 3-Dimensional creation	
Learning Outcomes	After learning the module, learners will be able to • Handle new aspects of 3-dimensional creation • Integrate the knowledge of functional and creative aspects
Content Outline	• Handling different types of materials like clay, wood, wax, POP, cardboard readymade objects etc. • Various skills such as cutting, pasting, rolling, folding, carving, overlapping etc.
Module 2 (Credit 1) Forms and its relation with the space	
Learning Outcomes	After learning the module, learners will be able to • Get knowledge of different types of methods to create basic structure • Classify multidimensional aspects of new forms and its relation with the space
Content Outline	• Balancing contrasting shapes- for example geometrical with natural form, lines with cuboids etc. • Principles of design - Volume, Rhythm, Balancing, Repetition, Gradation. Variety, Harmony

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

- Take photographs of own 3 D work with various angles (minimum 10 photos of one 3 D work) to observe shadows and lights and make copy of any two amongst them
- Project work -Collect the Information of post and lintel technique (vertical and horizontal force), use of curves/arc, cuboids and hollow shapes, inter blocking, additive and subtractive methods
- Create 3-D Art form, experimenting with material and space.
- Project work- Inspiration from natural and manmade object for creating 3-D Art work Number of assignment4

Internal Assessment: There will be no internal assessment for this course

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Lauer, D. and Pentak, S. (2015). *Design Basic*.
    Paper Back.
भागवत, गजानन. (1970). *दृश्यकला पायाशुद्ध अभ्यास*.
    महाराष्ट्र कला संचनालय

2.3   Minor Stream

Course Title	Sketching and Landscape Painting
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Analyze the difference between space and natural object. • Illustrate Scale, Proportion • Apply sketches in advance field. • Experiment with Landscape methods and its implement in professional field. • Develop Ideas and concepts in landscape painting
Module 1 (Credit 1) Sketching	
Learning Outcomes	After learning the module, learners will be able to • Demonstrate various types of sketching • Explore sketching materials and techniques
Content Outline	• Time sketch, • Rapid sketch, • Study of Natural and Manmade objects • Architectural sketching • Daily events sketching
Module 2 (Credit 1) Landscape Painting.	
Learning Outcomes	After learning the module, learners will be able to • Create landscape painting in Charcoal, Pencil, Dry Pastel, Crayons. • Handle water colour, poster colour to create landscape painting • Handle oil colour, acrylic colour to create landscape painting
Content Outline	• Cloudscape • Cityscape • Seascape • Architectural landscape • Rural scape

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Indoor sketches sessions
Outdoor Sketching sessions
Outdoor on the spot Landscape Painting session

Internal Assessment: There will be no internal assessment for this course

External Assessment: Students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Dalal, D.D. (2000). *A brush with beauty.*
    Dinnath Memorial Committee.
Gill, R. (1981). *Rendering with Pen and Ink.*
    The Thames and Hudson
Hondell, A. & Louise, A. (2000). *Painting the Landscape in Pastel.*
    Amazon.in, Watson-Guptill.
Keith, F. (2020). *The Fundamental of Watercolor Landscape painting for all season.*
    Arcturus Publication.

Mulick, M. (2016). *Expressions in Water colour*.
    Jyotsna Publication.
Mulick, M. (2021). *Water Landscape Step by Step.*
    Jyotsna Publication.

Mulick, P. (2006). *Sketching.*
    Jyotsana Prakashan.
Paranjape, R. (2008). *Sketching and Drawing: A personal view.*
    Jyotsana Prakashan.
Rege, N. (2008). *Indian Master Painter: P. A. Dhond*.
    Nehru Centre Art Gallery.
Rege, N. (2020) *Indian Master Painter: Govind M. Solegaonkar.*
    Nehru Centre Art Gallery.
Shelar, S. (2008). *Sketching and Drawing: A personal view*.
    Jyotsna Publication.
Taylor, Richard S. (2021). *Water color Landscape: The Complete guide to painting landscape.*
    Batsford Publication
Terry, H. (2011). *Painting Acrylic Landscape the easy way: Brush with Acrylic.*
    Search Press Ltd.

2.4 Open Elective Courses (OEC)

Course Title	Fabric Painting (Pract)
Course Credits	4
Course Outcomes	After going through the course, learners will be able to • Apply basics of fabric painting • Design according to fabric and the dress material • Explore products using fabric painting • Identify the market and platform of fabric art • Demonstrate as fabric artist
Module 1 (Credit 1) Study of Traditional Textile Design	
Learning Outcomes	After learning the module, learners will be able to • Experiment with traditional textile designs and motif • Apply the knowledge of traditional designs
Content Outline	• Study of traditional textile designs and motif • Knowledge of material • Scale and design
Module 2 (Credit 1) T Shirt/ Scarf	
Learning Outcomes	After learning the module, learners will be able to • Design t-shirt/ scarf using fabric painting • Explore techniques of fabric painting
Content Outline	• Tracing/ glass transfer technique • Stamping • Stencil
Module 3(Credit 1) Dress Painting	
Learning Outcomes	After learning the module, learners will be able to • Design dress material using fabric painting • Explore various techniques of fabric painting
Content Outline	• Spray • Brush work • Types of colouring material
Module 4(Credit 1) Sari Painting/Dupatta Painting	
Learning Outcomes	After learning the module, learners will be able to • Design sari using fabric painting • Explore various techniques of fabric painting
Content Outline	• Scale and design study • Colour scheme and textile product • Fabric painting roller

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
1. Visit to boutiques-Report writting
2. Visit to Textile/ dress designer entrepreneur-Report writing
3. Project-On textile design

Internal Assessment: Students will complete assignments based on each module, producing a total of 4 assignments with size ¼ imperial. These assignments will be internally assessed, carrying a weightage of 50 marks.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:

Rajan, A, and Rajan. (2007). *Crafts of India- Handmade in India.*
    Council of Handicraft Development Corporations
Walter, C. (2011). *Fabric Painting With Cindy Walter: A Beginner's Guide.*
    C & T Publishing

2.5 Vocational Skill Courses (VSC)

Course Title	Image Editing and Processing (Artwork) (Pract)
Course Credits	**2**
Course Outcomes	After going through the course, learners will be able to • Demonstrate skills of image editing artist • Explore the possibilities of image editing and processing • Explore image editing software for artistic expression
Module 1 (Credit 1) Various types of images Editing	
Learning Outcomes	After learning the module, learners will be able to • Edit various types of images • Explore proper methods of editing
Content Outline	• Portrait Image processing and editing • Outdoor Image processing and editing • Object/ table top photograph processing and editing
Module 2 (Credit 1) Artwork Image processing	
Learning Outcomes	After learning the module, learners will be able to • Edit digital artworks • Experiment with digital painting
Content Outline	• Paining Image processing and editing • Sculpture Image processing and editing • Digital painting

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment: Students will complete assignments based on each module, producing a total of **4** assignment. There will be no internal assessment.

External Assessment: There will be no practical exam; however, students will take part in an External jury at the end of the semester, which carries a weightage of 50 marks. During the jury, they will showcase their artwork and deliver a presentation on their work.

Bibliography:
Burger, W., & Burge, M. J. (2016). *Digital Image Processing: An Algorithmic Approach.*
    Springer.
Geisen, N. (2016). Image *Editing for Beginners*.
    Create Space Independent Publishing Platform
Gonzalez, R., & Woods, R. (2018). *Digital Image Processing*.
    Pearson.
Gonzales, J., & Woods, R. (2017). *Digital Image Processing Using MATLAB*.
    Gatesmark Publishing.
Nixon, M. & Aguado, A. (2019). *Feature Extraction and Image Processing for Computer Vision*.
    Academic Press.
Russ, J. (2019). *Image Processing Handbook*, Seventh Edition.
    CRC Press.
Sonka, M., Hlavac, V. & Boyle, R. (2014). *Image Processing, Analysis, and Machine Vision*.
    Cengage Learning.

2.6 Skill Enhancement Courses (SEC)

Course Title	Basic Graphic Design (document designs) (Pract)
Course Credits	2
Course Outcomes	After going through the course, learners will be able to • Design according type of document • Explore the styles of designs • Organize content of document as a designer • Organize design as a communication tool • Demonstrate skill of graphic designer
Module 1(Credit 1) Basic layouts	
Learning Outcomes	After learning the module, learners will be able to • Apply the knowledge of design basics • Design according the document
Content Outline	• Printing and out Put • Designing- Basics of Layout • Visiting card • Leaflet Design
Module 2(Credit 1) basic document designs	
Learning Outcomes	After learning the module, learners will be able to • Design basic documents • Apply the basic styles of document designs
Content Outline	• Folder Design • Brochure Design • Book Layout • Poster Design • Flex Design

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Field Visit- Printer, Press etc.

Internal Assessment: Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 50 marks.
External Assessment: There will be no external assessment

Bibliography:
Ambrose, G., & Harris, P. (2015). *Layout Essentials: 100 Design Principles for Using Grids*. Rockport Publishers.
Bonura, L. (2018). *The Graphic Designer's Guide to Portfolio Design*. Allworth Press.
Cramsie, J. (2016). *Graphic Design School: The Principles and Practice of Graphic Design.* Wiley.
Nathan Clark (2019) *Beginners Guide for Graphics Designers*. Amazon Digital Services LLC - KDP Print US
Samara, T. (2014). *Design Elements: A Graphic Style Manual*. Rockport Publishers.
Tondreau, B. (2018). *Graphic Design Basics*. Cengage Learning.
White, A., & Tondreau, B. (2019). *The Elements of Graphic Design: Space, Unity, Page Architecture, and Type.* Pearson.
Williams, J. (2018). *A Beginners Guide to Basics for Graphics Designers*. Amazon Digital Services LLC - KDP Print US

2.8 Value Education Course [VEC]

Course Title	History of Medieval Indian Art (T)
Course Credits	02
Course Outcomes	After going through the course, learners will be able to: • Analyze the history of Indian art and its cultural, religious, and social contexts. • Compare major art forms, styles, and developments in Medieval Indian art. • Appreciate the richness and diversity of Medieval Indian art.
Module 1 (Credit 1) Post-Gupta Period	
Learning Outcomes	After learning the module, learners will be able to: • Analize the cultural, religious, and social contexts of India • Establish significance of artistic patronage and royal sponsorship in the development of Post-Gupta art and architecture.
Content Outline	• Art and Aarchitecture of the post-Gupta period, Temple's Evolution. • Nagara Temple Style and Wesara temple styles from North and middle east and west regions of India- Orissa, Bhuvaneshwar, Konark, Khajuraho temples, Rajputana, Gujrath , Modhera Sun Temple, Mount Abu and Gwalior.
Module 2 (Credit 1) Medieval Indian Art and Architecture	
Learning Outcomes	After learning the module, learners will be able to: • Trace the denvelopment of the major historical events that shaped the art and architecture of the post-Gupta period. • Analyze the Fundamental of Indian Architecture and its Characteristics through various dynasty.
Content Outline	• Dravidian temple style from south of India, Pallavadynasty, Sptrath temple, Descent of Ganga Mamallapuram sculptures, Shore temple, Kailasnath Temple, Rashtrkuta dynasty, Kailash temple at Ellora Chola period, Rajrajeshwar temple, Vijaynagar Style, Great temple from Madurai, Somnath temple from Halebid • Bronzes of South India, Natraja.

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)
Students will research and write a comparative analysis of Post-Gupta and Early Temple architecture in India. They will explore architectural features, construction techniques, religious symbolism, and cultural significance of selected temples from both periods.

Internal Assessment: There will be no Internal assessment
External Assessment: There will be a university exam as an external assessment for this course, carrying a weightage of 50 marks.

Bibliography:
Craven, R. (2010). *Indian Art.*
    Thames & Hudson.
Edith Tomory. (2020). *Introduction to the History of Fine arts in India and the West.*
    Orient Longman.
Jagtap, Jaiprakash. (2015). *Bharatiya Kalecha Itihas*
    Jagtap Pubication.
Michell, G. (2013). *The Penguin Guide to the Monuments of India: Volume 1: Buddhist,*
    Jain, Hindu. Penguin Books India.
Mishra, Suresh. (2019). Bharatiya Chitrakala.
    Radha Publication.
Rowland, Benjamin. (2017). *The Art and Architecture of India*
    Hardcover.

2.9 Co-curricular Courses (CC)

Course Title	Madhubani Art (Pract)
Course Credits	**2**
Course Outcomes	After going through the course, learners will be able to • Experiment with the tradition of Madhubani painting • Utilize the elements of Madhubani art to create an original artwork
Module 1 (Credit 1) Introduction of Madhubani Art	
Learning Outcomes	After learning the module, learners will be able to • Explain about historical and cultural traditions of Madhubani art**.** • Experiment with the characteristic colors and stylistic traditionally used by the Madhubani artists
Content Outline	• Brief history of Madhubani art • Basic Characteristics • Godha and Bharni styles of Madhubani paintings. • Various motives of Madhubani Painting flower, leaves, trees, animals, birds, borders and basic shapes of Madhubani art work.
Module 2 (Credit 1) Madhubani painting technique and productive outcome.	
Learning Outcomes	After learning the module, learners will be able to • Create work of art using Madhubani design • Create different artifacts using Madhubani forms
Content Outline	• Tantric Style, Kohbar style and Kachi style of Madhubani Art • Relevance of these five styles in Present scenario • Madhubani Painting in commercial outlook

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment:
Students will complete assignments based on each module. These assignments will be internally assessed, carrying a weightage of 25 marks.
Students will apply the skill acquired on different innovative material and submit the Project.
This will carry a weightage of 25 marks.
External Assessment: There will be no external assessment

Bibliography:
Dayal, B. (2002). *Madhubani Art*.
    Niyogi Books.
Gupta, C.S (2008). *Indian Folk and Tribal Painting*.
    Roli Books Pvt Ltd
Kaushik, R. (2002). *The Best of Madhubani Painting A pictorial book*.
    Scholars Hub.
Satabdi. (2021). *Art of Madhubani*.
    Famous Publication
Thakur, U. (1981). *Madhubani Painting*.
    Abhinav Publication
-------(2000). *Madhubani Art India Art Series-Set of 4 Books.*
    Publisher Maanu Graphic, Delhi.