



**BENGALURU CENTRAL UNIVERSITY**

**ACADEMIC SYLLABUS  
CBCS SEMESTER SCHEME**

**EIGHT SEMESTER (4 YEARS B.V.A) DEGREE PROGRAMME**

**BACHELOR OF VISUAL ARTS (B.V.A)**

**PAINTING - APPLIED ARTS – SCULPTURE  
- ART HISTORY**

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# **REGULATIONS FOR ADMISSIONS**

## **BACHELOR OF VISUAL ARTS COURSE (B.V.A)**

The duration of the Undergraduate Course leading to the degree of BVA in Painting, Sculpture, Graphic Art, Art History and Applied Art shall be **four years** or a total of **eight semesters** of which two semesters shall be for foundation course. The medium of instruction in English. Students can give their written exams in either English or Kannada.

### **ADMISSION CRITERIA FOR FOUNDATION COURSE:**

A candidate who has passed any ONE of the following examinations shall be eligible to join the BVA Foundation Course (I and II semesters)

1. Candidates who have passed PUC /10+2/ with an overall total of 12 years of schooling through formal or open school system are eligible to apply.
2. Candidates who have received a Vocational Diploma in commercial art or any other visual art course (with an overall total of 12 years of schooling through formal or open school system).
3. A candidate who has passed the 2 year foundation course in visual arts leading to a degree from any recognized institution in India and abroad (considered equivalent to 10+2 on the condition that the parent University approves) is also eligible.

### **ENTRANCE TEST**

The Bangalore School of Visual Arts conducts an entrance test for BVA candidates. The candidate must clear the entrance test in order to get admission. The entrance test is conducted at three levels which includes written, practical and oral tests as prescribed by the Bangalore School of Visual Arts administration.

## **LANGUAGE REQUIREMENTS**

Each candidate applying for the Foundation Course is also required to qualify in the compulsory language papers like English, Kannada, Hindi, Additional English, etc., and other subjects prescribed by the University as part of the Undergraduate Curriculum.

## **ADMISSION TO UG SPECIALIZATIONS**

Students who have successfully completed the two semesters of their Foundation Course are eligible to choose from the following specializations: **Painting, Sculpture, Art History, Applied Art.** (\*Graphic Art specialization will be introduced from the academic year 2020 - 2021 onwards). Seat allotment for different specializations will be on a first-come-first-served basis as there are fixed and limited quotas for each specialization. Students are encouraged to select their specializations after discussions with their mentors.

**CREDITS: Each** course shall carry certain number of credits. Credits normally represent the weightage of a course and are a function of teaching, learning and evaluation strategies such as the number of contact hours, the course content, teaching methodology, learning expectations, maximum marks etc. In the proposed programs, generally 1 to 2 hours of instructions per week in a semester is assigned one credit. Considering the importance of the subjects and the weightage of the subjects are indicated in the credits in Credit Column. Total Credits for BVA UG Program will be 156.

The general features of the Credit Based Semester Scheme are

- a) The relative importance of subjects of study is quantified in terms of credits.
- b) The subjects of study include foundation, core and skill development courses
- c) The programs permits chose the Core electives
- d) The students shall take part in co-curricular and extension activities.
- e) The declaration of result is based on the Aggregate Percentage of marks obtained as well as on Aggregate or Cumulative Grade Point Average (CGPA) earned.

## **TITLE AND COMMENCEMENT:**

- a. These regulations shall be called “The Regulations Governing the Choice Based Credit System (Semester Scheme) in the Undergraduate Degree Programs in the Faculties of Visual Arts.
- b. These regulations shall come into force for award of the degrees from the date of assent of the Chancellor (2019 batch & onwards).
- c. The programs such as mentioned below shall be under Bachelor of Visual Arts of BVA.
  1. Painting
  2. Sculpture
  3. Art History
  4. Applied Art

## **DURATION OF THE PROGRAMMES, REQUIREMENTS AND OPTIONS:**

- i. Durations of the BVA undergraduate programs shall extend over eight semesters (four academic years) for the regular Bachelor Degree, with first and Second semesters are considered as **Foundation Year Course**.
- ii. Each semester shall consist of at least 16 to 18 weeks of study with a minimum of 90 working days (excluding the time spent for the conduct of final examination of each semester).
- iii. The candidates shall complete courses equivalent to at least 156 credits to become eligible for the Regular Bachelor Degree in BVA. Further, all candidates will be awarded Bachelor degrees on successful completion of Eight semesters (four academic years) of the undergraduate programs.

## **PROGRAMMES:**

### **FACULTY OF ARTS**

Bachelor of Visual Arts called as BVA.

### **ELIGIBILITY FOR ADMISSION:**

#### **Bachelor of Visual Arts/BVA.**

- a) A candidate who has passed the two years Pre-University Examinations conducted by the Karnataka Pre-University Education Board or any other examination considered as equivalent thereto shall be eligible for admission to these programs.
- b) Additional Conditions of Eligibility are as per the University Guidelines
- c) For a Foreign student Conditions of Eligibility are as per the University Guidelines

### **5. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMMES:**

The candidate shall complete the programs within the period as prescribed in the regulation governing the maximum period for completing various degree/diploma programs from the dates of admissions. It is generally twice the number of years of the programs The term completing the programs means passing all the prescribed examinations of the p programs to become eligible for the degree.

### **MEDIUM OF INSTRUCTION:**

The medium of instruction and examination shall be English or Kannada

### **SUBJECTS OF STUDY:**

Subjects of study shall comprise the following

#### **PART-I: LANGUAGES:**

- a) Two languages are to be studied out of which one shall be English and the other shall be either an Indian Language or a Foreign language other than English.
- b) Kannada, Sanskrit, Hindi, Tamil, Telugu, Malayalam, Marathi, Konkani, Urdu.

- c) Persian, Arabic, German, French, Latin, Russian, Japanese and any other language prescribed/ approved by the university.
- a. In addition to English, a candidate shall opt for any one of the two languages studied at the Pre-University or equivalent level. However, the candidate may opt for Kannada even if it is not studied at the Pre-University or equivalent level. With the permission of the University, a candidate may opt for any other language listed above even if the candidate has not studied that language at PUC or equivalent level.
- b. Speech/hearing/visually impaired/mentally challenged and study disabled students are exempted from studying one of the languages prescribed

## **PART-II: CORE SUBJECTS**

### **Under Graduate Courses in Visual Arts consists of:**

- i. **Core Theory Papers** – Covering the History of Art and Design, Technical Theory, Management Theory to impart the knowledge in the respective areas. The outcome of these papers will be articulation skills through writing skills of respective subjects, learning from the History, case studies of Artists, Designers and their works, important art and Design theories etc. These papers are introduced from semester 1st to semester 8th respectively.
- ii. **Core Practical:** These are the studio-based Core Practical papers forming the major credits in the course. They focus on the hands-on skills, computer skills, Technical skills including the skills to develop the concepts, ideas, processes, methodologies, domain research etc.  
  
These subjects also provide additional knowledge and application skills to take on the major Practical courses. Field studies under these subjects help students to learn documenting and reporting skills. These papers are introduced from semester 1st to semester 8th respectively.
- iii. **Core Electives:** These papers are practical in nature and provide added skills in Inter disciplinary subjects. They also play a major role in enhancing the computer-based skills

and opportunity in placements. These papers are introduced from semester 3rd to semester 7th respectively.

### **PART-III:**

#### **A. Foundation, Skill Development or Interdisciplinary Courses**

(Common for all programs):

- i. Compulsory courses in the first and second semesters one in each semester
  1. Constitution of India and Human Rights
  2. Environment and Public Health
- ii. Any four skill development courses in the third, fourth, fifth and sixth semesters, one in each semester as prescribed by the concerned faculty and approved by the Academic Council. The courses may include the following:
  - Sem. B.A. B.Sc./B.C.A. B.Com./BBA/BMS/BHM
  - III Science and Society Culture, Diversity & Society Science and Society
  - IV Life Skills /Personality Development
  - V Banking & Finance / Building Mathematical Ability
  - German /French/Sanskrit /
  - Culture, Diversity and Society
  - Entrepreneurship & Innovation
  - Computer Application and Information Technology
  - Creativity & Innovation / Value Education
- ii. One soft core course or allied subject each in the seventh and eight semesters of the integrated programs or in the first and second semesters of the post-graduate programs, and one open elective in the ninth semester of the integrated master's programs as prescribed by the respective Board of studies and approved by the Academic council. The



soft-core courses may include research methodology course, one of the foreign languages such as German, French etc. and any other course prescribed by the university from time to time.

## **B. Co-curricular and Extension Activities**

A student shall opt for one of the following activities offered in the college, in each of the first four semesters of the undergraduate programs. The activity carries a credit each and will be internally assessed for 50 marks.

- a. N.S.S. / N.C.C
- b. Sports and Games
- c. Physical Education or Activities related to Yoga
- d. Field studies / Industry Implant Training
- e. Involvement in campus publication
- f. Publication of articles in newspapers, magazines or other publications
- g. Community work such as promotion of values of National Integration, Environment, Human rights and duties, Peace, Civic sense etc.
- h. A Small project work concerning the achievements of India in different fields
- i. Evolution of study groups/seminar circles on Indian thoughts and ideas
- j. Activity exploring different aspects of Indian civilizations
- k. Involvement in popularization programs such as scientific temper
- l. Computer assisted/web-based learning and e-library skills
- m. Innovative compositions and creations in music, performing and visual arts etc.
- n. Other Activities such as Cultural Activities as prescribed by the University.

Evaluation of Co-curricular and Extension Activities shall be as per the procedure evolved by the university from time to time.

## **ATTENDANCE AND CHANGE OF SUBJECTS:**

- A candidate shall be considered to have satisfied the requirement of attendance for a semester if he/she attends not less than 75% of the number of classes actually held up to the end of the semester in each of the subjects.
- There shall be no minimum attendance requirement for the Co-curricular and extension activities.
- An option to change a language/subject may be exercised only once within four weeks from the date of commencement of the I Semester.
- Considering the nature of Visual Arts specialization courses, a student can for the change of specialization for semester 3. Student shall apply for the change of specialization at the beginning of the 3rd semester to the respective Principals and the University in writing and shall take permission to change specialization, subject to availability of seats in the chosen subjects. A maximum of two weeks from date of reopening of classes shall be given to the student.
- Whenever a change in a subject is permitted the attendance in the changed subject shall be calculated by taking into consideration the attendance in the previous subject studied.
- If a candidate represents his/her institution / University/ Karnataka State/ Nation in Sports / NCC / NSS / Cultural or any officially sponsored activities he/she may be permitted to claim attendance for actual number of days participated, based on the recommendation of the Head of the Institution concerned.
- If a candidate is selected to participate in national level events such as Republic Day Parade etc., he/she may be permitted to claim attendance for actual number of days participated based on the recommendation of the head of the Institution concerned.

**Evaluation process of IA marks shall be as follows.**

The first component (C1) of assessment is for 15% marks. This shall be based on test, assignment, seminar, case study, field work, project work etc. This assessment and score process should be completed after completing 50% of syllabus of the course/s and within 45 working days of semester program.

The second component (C2) of assessment is for 15% marks. This shall be based on test, assignment, seminar, case study, field work, internship / industrial practicum / project work etc. This assessment and score process should be based on completion of remaining 50 percent of syllabus of the courses of the semester.

During the 18th – 20th week of the semester, a semester end examination of 3 hours duration shall be conducted by the University for each Theory course. Practical Courses are assessed by External Jury through the display of all the works done by the student during the semester. This forms the third and final component of assessment (C3) and the maximum marks for the final component will be 70%.

In case of a student who has failed to attend the C1 or C2 on a scheduled date, it shall be deemed that the student has dropped the test. However, in case of a student who could not take the test on scheduled date due to genuine reasons, such a candidate may appeal to the Program Coordinator / Principal. The Program Coordinator / Principal in consultation with the concerned teacher shall decide about the genuineness of the case and decide to conduct special test to such candidate on the date suitable to the concerned teacher but before commencement of the concerned semester end examinations

For assignments, tests, case study analysis etc., of C1 and C2, the students should bring their own answer scripts (A4 size), graph sheets etc. required for such tests/assignments and these be stamped by the concerned department using their department seal at the time of conducting tests / assignment / work etc.

The outline for continuous assessment activities for Component-I (C1) and Component-II (C2) of a course shall be as under. Outline for continuous assessment activities for C1 and C2

Activities C1 C2 Total Marks Session Test 10% marks 10% marks 20% Seminars 05% marks 05% Case study / Assignment / Field work / Project work etc. 05% marks 05% Total 15% marks 15% marks 30% For practical course of full credits, Seminar shall not be compulsory. In its place, marks shall be awarded for Practical Record Maintenance. Conduct of Seminar, Case study / Assignment, etc. can be either in C1 or in C2 component at the convenience of the concerned teacher.

The teachers concerned shall conduct test / seminar / case study, etc. The students should be informed about the modalities well in advance. The evaluated courses / assignments during component I (C1) and component II (C2) of assessment are immediately provided to the candidates after obtaining acknowledgement in the register by the concerned teachers(s) and maintained by the Chairman in case of a University Post-Graduate Department and the Principal / Director in the case of affiliated institutions. Before commencement of the semester end examination, the evaluated test assignment etc. of C1 and C2 shall be obtained back to maintain the same till the announcement of the examination results of the concerned semester. The marks of the internal assessment shall be published on the notice board of the department / college for information of the students.

The Internal assessment marks shall be communicated to the Registrar (Evaluation) at least 10 days before the commencement of the University examinations and the Registrar (E) shall have access to the records of such periodical assessments.

There shall be no minimum in respect of internal assessment marks. Internal assessment marks shall be shown separately in the marks card. A candidate, who has failed or rejected the result, shall retain the internal assessment marks.

#### **REGISTRATION FOR EXAMINATIONS:**

A candidate shall register for all the papers of a semester when he/she appears for the examination of that semester for the first time.

### **CONDUCT OF EXAMINATIONS:**

- There shall be Theory and Practical examinations at the end of each semester, ordinarily during November for odd semesters and during May for even semesters, as prescribed in the Scheme of Examinations.
- Unless otherwise stated in the schemes of examination, practical examinations shall be conducted at the end of each semester. They shall be conducted by two examiners, one internal and one external and shall never be conducted by both internal examiners.
- The statement of marks sheet shall be sent to the Registrar (Evaluation)  
The candidate shall submit the record book for practical examination duly certified by the course teacher and the H.O.D/staff in-charge. It shall be evaluated at the end of the Semester at the practical examination.

### **MINIMUM FOR A PASS:**

- No candidate shall be declared to have passed the Semester Examination as the case may be under Part I / Part II / Part III unless he/she obtains not less than 35% marks in written examination / practical examination and 40% marks in the aggregate of written / practical examination and internal assessment put together in each of the subjects and 40% marks (including IA) in Project work & viva wherever prescribed.
- If a candidate fails in a subject, either in theory or in practical, he/she shall appear for that subject only at any subsequent regular examination, within the maximum three periods prescribed for completing the program. He/she must obtain the minimum marks for a pass in that subject (theory and practical separately) as stated above.

### **CARRY OVER:**

A candidate who fails in a lower semester examination may go to the higher semester

### **CLASSIFICATION OF SUCCESSFUL CANDIDATES: CLASSES & GRADES:**

Each semester result shall be declared in terms of Classes on the basis of Percentage of Aggregate Marks scored and in terms of grading system based on the marks scored. The results

of successful candidates at the end of VIII semester and aggregate or Cumulative Grade Point Average (CGPA) for award of Bachelor's Degree in Visual Arts.

**Table I: Conversion of Percentage of Marks into Grade Points in a Paper**

<b>% Marks in a paper/practical</b>	<b>Grade Point (GP)</b>
96-100	<b>10</b>
91-95	<b>9.5</b>
86-90	<b>9.0</b>
81-85	<b>8.5</b>
76-80	<b>8.0</b>
71-75	<b>7.5</b>
66-70	<b>7.0</b>
61-65	<b>6.5</b>
56-60	<b>6.0</b>
51-55	<b>5.5</b>
46-50	<b>5.0</b>
41-45	<b>4.5</b>
40	<b>4.0</b>
Below 40	<b>00</b>

- The Semester Grade Point Average (SGPA) shall be computed by dividing the sum of the Credit Points (CP) of all the subjects of study by the maximum credits for the semester.
- The CP is in turn calculated as the product of the grade points earned in the paper and the credits assigned to that paper.

**The details are given in Appendix B.**

- **Appendix B:** gives a summary of marks and credits assigned to different subjects of study in Bachelor Degree programmes in all the semesters. In these tables, 100(2), indicates the maximum total mark in a subject of study is 100, while the credit assigned is 2. These tables are followed with illustrations of computing semester grade point averages (SGPA) and aggregate or cumulative grade point averages (CGPA).
- The Aggregate or Cumulative SGPA (CGPA) at the end of the fourth, sixth and ten semesters shall be calculated as the weighted average of the semester grade point averages. The CGPA is obtained by dividing the total of semester credit weightages by the maximum credits for the programme.
- A candidate shall be declared to have passed the UG program if he/she secures at least an aggregate SGPA/CGPA of 4.0 (or Course Alpha-Sign Grade P).

**Table II: Final Result / Grades Description Semester / Program % of Marks**

**Semester GPA / Program CGPA Alpha-Sign /Letter Grade Result / Class**

**Description**

90.0-100	9.00-10.00	O (Outstanding) Outstanding
80.0-<90.0	8.00-<9.00	A+ (Excellent) First Class Exemplary
70.0-<80.0	7.00-<8.00	A (Very Good) First Class Distinction
60.0-<70.0	6.00-<7.00	B+ (Good) First Class
55.0-<60.0	5.50-<6.00	B (Above Average) High Second Class
50.0-<55.0	5.00-<5.50	C (Average) Second Class
40.0-<50.0	4.00-<5.00	P (Pass) Pass Class
Below 40	Below 4.00	F (Fail) Fail/Reappear
Absent 0		A B (Absent)

- The candidates who pass all the semester examinations in the first attempts are eligible for ranks provided they secure above 60% marks or at least an Alpha-Sign Grade B+.
- The results of the candidates who have passed the Eighth semester examination but not passed the lower semester examinations shall be declared as NCL (Not Completed Lower semester examinations). Such candidates shall be eligible for the degree only after completion of all the lower semester examinations.
- A candidate who passes the semester examinations in parts is eligible for only class and not for ranking.

### **REJECTION OF RESULTS:**

A candidate may be permitted to reject result of the whole examination of any semester. Rejection of result paper wise / subject wise shall not be permitted. The candidate who has rejected the result shall appear for the immediately following examination.

The rejection shall be exercised only once in each semester and the rejection once exercised shall not be revoked.

Application for rejection of results along with the payment of the prescribed fee shall be submitted to the Registrar (Evaluation) through the College of study together with the original statement of marks within 30 days from the date of publication of the result.

A candidate who rejects the result is eligible for only class and not for ranking.

**Transfer of Admission:** Transfer of admissions is permissible only for III and V semesters for the students of other universities and within the University.

### **Conditions for transfer of admission of students within the University.**

- i) His/her transfer admission shall be within the intake permitted to the college.
- ii) Availability of same combination of subjects studied in the previous college.
- iii) He/she shall fulfill the attendance requirements as per the University Regulation.
- iv) He/she shall complete the program as per the regulation governing the maximum duration of completing the program.



**Conditions for transfer admission of students of other Universities.**

- i. A Candidate migrating from any other University may be permitted to join III/V semester of the degree program provided he/she has passed all the subjects of previous semesters / years as the case may be. Such candidates must satisfy all other conditions of eligibility stipulated in the regulations of Bangalore University.
- ii. His/ Her transfer admission shall be within the intake permitted to the college.
- iii. He/she shall fulfill the attendance requirements as per the University Regulation.
- iv. The candidate who is migrating from other Universities is eligible for overall class and not for ranking.
- v. He/ She shall complete the program as per the regulation governing the maximum duration of completing the program as per this regulation 2014.

**BACHELOR OF VISUAL ARTS (B.V.A)**

**FOUNDATION COURSE**

**1-year - Two semesters**

# **FOUNDATION COURSE**

## **BACHELOR OF VISUAL ARTS**

### **SYLLABUS**

The College Foundation Course in Fine and Applied Art introduces students to the multifaceted world of visual art and art history, equipping them with basic practical skills in drawing, painting, sketching, pictorial and color composition, printmaking, 2D and 3D modelling and some aspects of applied art. Classes in languages, the Constitution of India and Environment and Public Health are conducted according to University recommendations.

By the end of the two Foundation semesters, students will be better equipped to make an informed decision on the area of specialization they want to choose for the subsequent six semesters. Electives and workshops are designed to expose them to different media and ways of working with ideas and materials. Students will be given one chance to change their choice of specialization towards the end of the 2<sup>nd</sup> semester, in accordance with the University guidelines.

Instruction for the Foundation Course includes components of studio practice, class lectures, outdoor sketching and painting, workshops, presentations, field work, interactions with mentors, artists and scholars, visits to museums, galleries and art historical sites, continuous evaluations and semester examinations. The medium of instruction is English.

**B.V.A FOUNDATION PROGRAMME**  
**COURSE MATRIX**  
**SEMESTER-I**

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam	Marks			Credits
					IA	Exam	Total	
Part 1		Language I	2	3	30	70	100	2
		Language II	2	3	30	70	100	2
Part 2		<b>Core Theory</b>						
	F1.1	Survey of Western Art	2	3	30	70	100	2
	F1.2	Methods and Materials	2	3	30	70	100	2
		<b>Core Studio Practical</b>						
	F1.3	Drawing I	6		45	105	150	3
	F1.4	Fundamentals of Visual Art	4		30	70	100	2
	F1.5	<b>Elective:</b> Sculpture/ Printmaking	4		30	70	100	2
	F1.6	Constitution of India	2	3	30	70	100	2
EC	F1.7	CC/EC Co-curricular and extracurricular			50		50	1
		<b>TOTAL</b>	<b>24</b>	<b>15</b>			<b>900</b>	<b>18</b>

**B.V.A FOUNDATION PROGRAMME  
COURSE MATRIX  
SEMESTER II**

	Subject Code	Title of the Paper	Instruction Hrs/week	Duration of Exam	Marks			Credits
					IA	Exam	Total	
Part 1		Language I	2	3	30	70	100	2
		Language II	2	3	30	70	100	2
Part 2		<b>Core Theory</b>						
	F2.1	Survey of Indian Art	2	3	30	70	100	2
	F2.2	Introduction to Visual Culture	2	3	30	70	100	2
		<b>Core Studio Practical</b>						
	F2.3	Drawing II	6		45	105	150	3
	F2.4	Pictorial Composition	4		30	70	100	2
	F2.5	<b>Elective:</b> Printmaking/ Sculpture	4		30	70	100	2
	F2.6	Environment and Public health	2	3	30	70	100	2
EC	F2.7	CC/EC Co-curricular and extracurricular			50		50	1
		<b>TOTAL</b>	<b>24</b>	<b>15</b>			<b>900</b>	<b>18</b>

**YEAR I - SEMESTER I**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

**Course Title** : SURVEY OF WESTERN ART  
**Course Type** : Core Theory  
**Course Code** : F1.1  
**Course Credit** : 2

**Brief description of the Course:**

In this course, students are given a whirlwind tour of the major developments in Western Art in a single semester. As most students who enter B.V.A. courses in India have no background knowledge of art history, this course will help them establish some important landmarks and to become comfortable with the extremely diverse forms and functions of art in a variety of contexts. Each phase will be contextualized historically

**Learning Objectives:**

- A visual-intensive Survey of Western Art in chronological sequence to help them fix certain landmarks for future navigation.
- Important works, artists and periods will be viewed against their historical, socio-political, cultural, religious and material-economic contexts.
- Students are exposed to the diversity of artistic production at the level of form, function, materials and position of the artist in different societies

**Pedagogy:** Class lectures, regular quizzes, presentations, film screenings

**Course Outline:**

- Prehistoric art from Lascaux, Altamira and European other sites
- Art and architecture of Ancient West Asia, Egypt, Aegean region
- Art and architecture of Ancient Greece and Rome
- Art and architecture of Medieval Europe
- Renaissance in Italy and the North
- Baroque, Rococo, Neo-classicism
- Romanticism, Realism, Impressionism and Post-Impressionism
- Modernism in 20<sup>th</sup> century Europe and North America
- Postmodern developments in the global context

**YEAR I - SEMESTER I**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: METHODS AND MATERIALS</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: F1.2</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

This course introduces students to various materials, media and tools used for artistic production across continents and historical periods and the technologies, processes and techniques used to convert materials into artworks. The students will be encouraged to consider materiality in terms of how humans interact and use materials available around them, and the aesthetics and politics of medium use.

**Learning Objectives:**

- To introduce students to the widest possible range of materials used in art, craft and architecture
- To briefly describe tools, techniques and processes of art production
- Students understand the concept of materiality as the interactions between humans and materials
- They are exposed to the agency of materials

**Pedagogy:** Class lectures, slideshows, museum/site visits, hands on experiments with different available materials and tools, interactions with artists and crafts persons, discussions, presentations

**Course Outline:**

- Materials and media in the ancient world – what is a medium?
- Architectural materials throughout history
- Traditional sculptural media, tools and processes
- Media used for painting, techniques and processes of painting
- Printmaking media and processes
- Craft media with a focus on Indian crafts
- The changing role of media and materials within modernism and contemporary art – new media
- Materials, materiality, the agency and politics of materials
- Materials and the environment.

**YEAR I - SEMESTER I**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: FUNDAMENTALS OF VISUAL ART</b>
<b>Course Type</b>	<b>: Core Practical Course</b>
<b>Course Code</b>	<b>: F 1.4</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

This course introduces students to the basic formal elements and principles of the visual arts in context of fine art and design. Students are introduced to the various ingredients (elements) of design – line, form, colour texture etc. and are given a basic understanding of different recipes for combining them (principles), Students experiment by combining these in 2-D and 3-D formats

**Learning Objectives:**

- Study of the Formal Elements of Art (line, form, shape, pattern, texture and colour)
- Principles of Composition (unity, variety, harmony, balance, scale, ratio, proportion and rhythm)
- To apply these elements and principles on a two dimensional surface using various media.
- Introduction to principles of 2D/3D design (form, shapes, structure, repetition, similarity, gradation, radiation, anomaly, contrast)
- Colour theory, colour schemes, tints, tones, shades and distribution.

**Pedagogy:** Studio practice, lectures, presentations, seminars, discussions and museum/site visits

**Course Outline:**

- Simple exercises related to formal elements and principles of art to aid understanding and to add practice
- Experiments with colour grades, schemes and combinations with a variety of shapes, light and contrast composed using various media.
- The exercise related with 2D and 3D based form and shapes to explore and understand the basics and complexity of 2D and 3D.
- Using water colour and poster colour.
- One point to three point perspective-based compositions, using basic forms.



**YEAR I - SEMESTER I**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

**Course Title** : **DRAWING I**  
**Course Type** : **Core Practical Course**  
**Course Code** : **F1.3**  
**Course Credit** : **3**

**Brief description of the Course:**

“Drawing is the artist’s most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” Edgar Degas. As the most fundamental and direct means of learning and recording visualization, drawing is the basic language of the artist’s mind. Drawing develops skill as well as sensible applications to express thoughts in various ways.

**Learning Objectives:**

- The linear quality of an image, understanding in depth, line weight, line variation.
- Introduction to perspective, depth, tone and tonal differences and how to render volume.
- The basic study of the portrait, understanding its structure and form through geometrical construction and face ratio.
- Study of natural elements in day and night will be introduced.
- Study of tonal depth and accuracy through still life.

**Pedagogy:** Lectures, Presentations, Seminars, discussions and museum/site visits

**Course Outline:**

- Geometrical elements study, object study, basic construction and perspective distortion of basic shape such as circle, cube, cone and cylinder with proportions.
- Study of perspective in outdoor and indoor locations.
- Daily sketch of elements from public places or our own spaces is a part of the everyday assignment.
- Study of the portrait, its construction and depth, using a portrait bust/statue.
- The basic construction of the human body, geometrical construction, forms and proportions. Focus on body parts. Also, a study of statue torso.
- Still life in various media.

**YEAR I - SEMESTER I**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: ELECTIVE I - SCULPTURE / PRINTMAKING</b>
<b>Course Type</b>	<b>: Elective - Practical</b>
<b>Course Code</b>	<b>: F1.5</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

Elective courses are essential for strengthening the basics of foundation fine art courses. Sculpture and printmaking both have played a very important role in developing the understanding of visual art. Sculpture is an artistic form in which hard or plastic materials are worked into three-dimensional art objects. Printmaking, the art of taking multiple impressions of an image, is a significant development in the history of visual communication. Students get to choose between sculpture and printmaking – to learn about basic processes and media

**Learning Objectives:**

- The basics of 3-D modelling and the technique of image creation and transfer from one matrix to another.
- Media and techniques which include clay modelling, relief sculpture and wood carving – both additive and subtractive processes
- Use of indirect techniques, solid colour and contrast to create multiple images in printmaking.
- Transfer from surfaces such as wood and metal onto paper using processes like woodcut, gum-bite, etc.

**Pedagogy:** Studio practice, workshops and demonstrations

**Course Outline:**

- Students will be introduced to executing the modelled forms they create on paper in both additive and subtractive 3-D media - clay modelling and wood/stone carving
- Students will execute both positive and negative printmaking processes, paper cut, monoprint and gum-bite and other basic graphic techniques.
- This course can be considered a studio extension of the Methods and Materials core theory course – allowing students to explore a selection of media in greater depth.

**YEAR I - SEMESTER II**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: SURVEY OF INDIAN ART</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: F2.1</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

The course takes students on a rapid survey tour of Indian art from Bhimbetka and Indus Valley art to the latest Kochi Biennale. A visual-intensive, chronologically ordered survey will help students understand the layout of Indian art history, preparing them for a more detailed study in future semesters. As with the Western Art Survey, this course will reiterate landmarks and turning points in the history of Indian art, contextualizing every period and artistic development historically and in terms of function, meaning, content and material significance.

**Learning Objectives:**

- To introduce students to the panorama of Indian art from the earliest periods to contemporary times
- To paint a conceptual map of art historically important sites and art works
- Introducing them to their own legacy of modernism
- As many of these sites and artworks are accessible, site visits can be used to great advantage

**Pedagogy:** Class lectures, discussions, presentations, museum/gallery and site visits.

**Course Outline:**

- Prehistoric art in India – Bhimbetka and other sites
- Indus Valley art, Mauryan, Sunga, Satavahana and Kushana Art
- Early Buddhism and Jainism in the Western Indian caves and Amaravati
- Brahmanical iconography and temple architecture
- Medieval Indian sculpture and architecture
- Miniature painting traditions in Northern India
- Islamic art and architecture – from Delhi Sultanate to regional styles
- Colonial art and architecture
- Nationalism and Modernism in India
- Contemporary art in India

**YEAR I - SEMESTER II**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: INTRODUCTION TO VISUAL CULTURE</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: F2.2</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

Visual Culture Studies is a relatively new interdisciplinary approach to the study of images in their context that draws its theory and methods from art history, cultural studies, anthropology, film and media studies, visual communication and a range of other disciplines. Students will be introduced to the major theoretical formulations of visual culture studies which they will apply to the media and popular images round them

**Learning Objectives:**

- What is Visual Culture? How is it relevant for artists to understand visual culture?
- Understanding and being able to apply the basic theoretical formulations of Visual Culture Studies to popular visual culture in the urban environment
- Appreciating how the social and the visual worlds construct and influence each other
- Tools to deconstruct politically loaded representations

**Pedagogy:** Class lectures, discussions, seminars, presentations, field studies and display

**Course Outline:**

- What is Visual Culture? Understanding the interdiscipline at the crossroads of multiple disciplinary streams
- Introduction to the reciprocity of the Social and the Visual.
- Understanding Visuality, the Gaze, the Politics of Representation, Scopic Regimes, Voyeurism, Scopophilia, Synesthesia and other key concepts.
- Application of key theoretical concepts to a field project on popular visual culture in Bengaluru city.

**YEAR I - SEMESTER II**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: DRAWING II</b>
<b>Course Type</b>	<b>: Core Practical Course</b>
<b>Course Code</b>	<b>: F2.3</b>
<b>Course Credit</b>	<b>: 3</b>

**Brief description of the Course:**

This course provides an in-depth study of objects, figures and organic subjects in the natural environment with the aim of enhancing a deeper understanding, application and appropriate representation of the subject studied in context of Indian and Western norms. Lines and a graphic visualization of complex subjects enable students to approach representation in terms of alternative visual languages.

**Learning Objectives:**

- Focus on figure study and its parts, understanding body, its anatomy and proportion, rotational bending and movement.
- Nature study, detailed study of its components and elements in various media.
- Outdoor and architecture study to enhance understanding of linear perspective in architecture settings
- Understanding alternative approaches to linear representation
- Types of line drawing -continuous line contour, cross-contour, blind contour

**Pedagogy:** Studio practice, demonstrations, outdoor and indoor studies, discussions

**Course Outline:**

- Exercises will include contour, cross contour, free-hand, single line drawing.
- Live model study in monochromatic and achromatic tones, intensive study of human body and perspective and foreshortening.
- Tonal details and variation and its application in various media.
- Daily sketch of elements from public places or personal spaces as part of everyday assignment.
- Rendering nature studies in Indian miniature and academic Western modes
- A dictation of various objects in quick sketches, later develop it into composition.
- Study of torso and human body part with pen, pencil, Indian ink using different contour techniques.

**YEAR I - SEMESTER II**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: PICTORIAL COMPOSITION</b>
<b>Course Type</b>	<b>: Core Practical Course</b>
<b>Course Code</b>	<b>: F2.4</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

Pictorial composition is an aesthetically effective and often carefully calculated placement or arrangement of visual elements within a work of art. In the case of pictorial composition for painting, what artists are essentially doing is to arrange the three dimensional world of objects, spaces and their relationships on a two dimensional picture plane. The challenge of putting that 3-D visual information onto a 2-D surface to create an image - drawing, painting, photography, can be successfully met only through a thorough understanding of pictorial composition.

**Learning Objectives:**

- To understand the arrangement of elements, contrasts, balance, harmony.
- How to compose with rule of thirds, rule of odds, colour contrast, tonal variations and their effects.
- Application of transparent and opaque medium would be also introduced.
- Additive and subtractive colour scheme in terms of RGB, RYB, CMYK & their application.
- Introduction to collage and montage with colour patch, textile and readymade images.

**Pedagogy:** Studio practice, presentations, workshops, discussions and museum/site visits

**Course Outline:**

- Collages of forms using colour patch.
- Achromatic image composition through copying work of famous Japanese wood block artists, Indian miniature artists
- Understanding Montage - pictorial montage, video montage
- Interdisciplinary project- work in immediate surroundings – reflecting social, environmental or cultural realities combining photography, sketches, text, video and found objects in a carefully composed installation
- Studying pictorial composition in different visual cultures – Warli, Madhubani, Chinese Tang painting, Mughal miniatures and so on.
- Additive and subtractive colour scheme, application of CMYK (pointillism)
- A series of outdoor studies in transparent and opaque media.

**YEAR I - SEMESTER II**  
**FOUNDATION COURSE**  
**BACHELOR OF VISUAL ARTS**

<b>Course Title</b>	<b>: ELECTIVE II – SCULPTURE/PRINTMAKING</b>
<b>Course Type</b>	<b>: Elective</b>
<b>Course Code</b>	<b>: F2.5</b>
<b>Course Credit</b>	<b>: 2</b>

**Brief description of the Course:**

Elective courses are essential for strengthening the basics of foundation fine art courses. Sculpture and printmaking both have played a very important role in developing the understanding of visual art. Sculpture is an artistic form in which hard or plastic materials are worked into three-dimensional art objects. Printmaking, the art of taking multiple impressions of an image, is a significant development in the history of visual communication. Students get to choose between sculpture and printmaking – to learn about basic processes and media

**Learning Objectives:**

- The basics of 3-D modelling and the technique of image creation and transfer from one matrix to another.
- Media and techniques which include clay modelling, relief sculpture and wood carving – both additive and subtractive processes
- Use of indirect techniques, solid colour and contrast to create multiple images in printmaking.
- Transfer from surfaces such as wood and metal onto paper using processes like woodcut, gum-bite, etc.

**Pedagogy:** Studio practice, workshops and demonstrations

**Course Outline:**

- Students will be introduced to executing the modelled forms they create on paper in both additive and subtractive 3-D media - clay modelling and wood/stone carving
- Students will execute both positive and negative printmaking processes, paper cut, monoprint and gum-bite and other basic graphic techniques.
- This course can be considered as a studio extension of the Methods and Materials core theory course – allowing students to explore a selection of media in greater depth.

**BACHELOR OF VISUAL ARTS (B.V.A)**  
**SPECIALIZATION - PAINTING**  
**3-Years -Six Semesters**



**SPECIALIZATION COURSES**  
**BACHELOR OF VISUAL ARTS**  
**SYLLABUS**

The College Specialization Courses in Fine and Applied Arts include six semesters of intensive courses in Painting, Sculpture, Art History, Graphic Art and Applied Art. These courses continue the training laid down in the foundation semester, gradually introducing students to greater levels of conceptual sophistication, theoretical understanding and creative challenges in the stream of their choosing. While the Fine Arts students of Painting, Sculpture, Art History and Graphic art share a number of common subjects, including a dissertation while the Applied Art students focus on a different set of professional concerns, geared towards application in the commercial sector. Classes in languages continue throughout the third and fourth semesters and the extra-curricular, co-curricular and SDC courses are conducted according to University recommendations.

The syllabus is designed in keeping with the latest developments in the various disciplines and is customized to suit the intensity and slightly shorter duration of working days of the college. Internal and external evaluations for both practical and theory subjects will be conducted according to University regulations. Electives and workshops continue to expose students to different media and processes while study tours and field research are part of the varied curriculum that we offer. At the end of the eighth semester, the students will present their works in a final display, a show that will be professionally organized and curated by the art history students of each final batch.

**B.V.A SPECIALIZATION PROGRAMME - PAINTING**  
**COURSE MATRIX**  
**SEMESTER III**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 31	Indian Art I – Ancient and Medieval Periods	3	3	30	70	100	2
		<b>CORE STUDIO COURSE</b>						
	PT 32	Processes and Techniques of Painting I	6		45	105	150	3
	PT 33	Drawing and Painting I	6		45	105	150	3
		<b>ELECTIVE</b>						
Part 3	Foundation SD Course	Science and Society	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular			50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>

**B.V.A SPECIALIZATION PROGRAMME - PAINTING**  
**COURSE MATRIX**  
**SEMESTER IV**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 41	Western Art I – Ancient and Medieval Periods	3	3	30	70	100	2
		<b>CORE STUDIO COURSE</b>						
	PT 42	Processes and Techniques of Painting II	6		45	105	150	3
	PT 43	Drawing and Painting II – Life Study	6		45	105	150	3
		<b>ELECTIVE</b>						
	EL 44.1/2/3	Sculpture/ Printmaking	2		15	35	50	1
Part 3	University Code	Life Skills/ Personality development	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular	-	-	50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>

## B.V.A SPECIALIZATION PROGRAMME - PAINTING

### COURSE MATRIX

#### SEMESTER V

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 51	Indian Art II– Islamic Architecture and Medieval Indian Painting	3	3	30	70	100	3
	AH 52	Western Art II – Renaissance, Baroque, and Rococo.	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>		--				
	PT 53	Creative Painting I	8	--	60	140	200	4
	PT 54	Drawing and Painting -III - Composition	6	--	60	140	200	3
		<b>Value-Added Course</b>						
		Inter Disciplinary Arts I	4	--	30	70	100	3
		<b>ELECTIVE</b>						
	EL 55	Art Illustration/ Performance Art	2	--	30	70	100	1
Part 3	SDC	Banking and Finance	2	3	30	70	100	2
	CC/ EC	Co-curricular and extracurricular	-	--	50	--	50	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>950</b>	<b>20</b>

## B.V.A SPECIALIZATION PROGRAMME - PAINTING

### COURSE MATRIX

#### SEMESTER VI

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 61	Indian Art III – Colonial Art to Raja Ravi Varma	3	3	30	70	100	3
	AH 62	Western Art III - Romanticism to Post-Impressionism	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	PT 63	Creative Painting II	8	-	60	140	200	4
	PT 64	Mural/Site Specific Art/Public Art	6	-	60	140	200	3
		<b>Value-Added Course</b>						
	PT 65	Inter-disciplinary Art II/	4		30	70	100	3
		<b>ELECTIVE</b> Interactive Design - II						
	EL 66	Sculpture/Graphic	2		30	70	100	1
Part 3	SDC /	Entrepreneurship and Innovation	2	3	30	70	100	2
	CC / EC	Co-curricular and extracurricular	-		50	-	50	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>950</b>	<b>20</b>

## B.V.A SPECIALIZATION PROGRAMME - PAINTING

### COURSE MATRIX

#### SEMESTER VII

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 71	Modern Art in India	3	3	30	70	100	3
	AH 72	Modernism in the West	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	PT 73	Creative Painting III	16	-	150	350	500	8
	PT 74	Art Project I (Journal Writing)	5	Presentation Evaluation	100	100	200	5
		<b>ELECTIVE</b>						
	EL 75.1/2/3	Art Conservation/ Art Pedagogy	2		30	70	100	1
		<b>TOTAL</b>	<b>29</b>	<b>6</b>			<b>1000</b>	<b>20</b>

## B.V.A SPECIALIZATION PROGRAMME - PAINTING

### COURSE MATRIX

#### SEMESTER VIII

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 81	Indian Contemporary Art	3	3	30	70	100	3
	AH 82	Global Contemporary Art	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	PT 84	Creative Painting IV	16	-	120	280	400	8
	PT 85	Art Project – II (Presentation/ Viva )	4	-	100	100	200	4
	PT 86	<b>DISSERTATION</b>	-	-	-	100	100	2
		Portfolio Development, Display and Curation	2		30	70	100	2
		<b>TOTAL</b>	<b>28</b>	<b>6</b>			<b>1000</b>	<b>22</b>

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Indian Art I - Ancient and Medieval Periods</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 31</b>
<b>Course Credit</b>	<b>: 2 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the history of Indian architecture, sculpture and painting from Mauryan Art to the Vijayanagara Period. Emphasis will be on architectural styles, sculptural styles and iconography. The primary intention of this focussed course is to assist immersion in the cultures of the subcontinent.

**Learning Objectives:**

- Learning to recognize architectural, sculptural and painting styles of ancient and medieval India
- Introduction to Buddhist, Hindu, Jaina Iconography and Iconology
- Insights into making and materials
- Understanding art in relation to its socio-political, cultural, economic and material context

**Pedagogy:** Lectures, Presentations, Seminars, discussions and museum/site visits

**Course Outline:**

- Buddhist, Jaina and Brahmanical art of the Mauryan period, Bharhut, Sanchi, Amaravati, Mathura and Gandhara, Western Indian caves
- Ajanta Painting
- Art under the Guptas
- Architecture and Sculpture of the Chalukyas, Pallavas, Kalacuris, Rashtrakutesc
- Nagara, Dravida and Vesara
- Art of Odisha – Parasurameswar to PuriJagannath
- Art of the Paramaras, Solankis and Chandellas
- Art of the Cholas, Pandyas, Hoysala, Vijayanagara and Nayaka periods.



**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Processes and Techniques of Painting I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 32</b>
<b>Course Credit</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the processes and techniques of painting which are used in the contemporary art world. Emphasis will be on learning the application of the techniques in today's practice and to develop a broader understanding of its origin and importance.

**Learning Objectives:**

- What is composition, the way of composing a picture into a painting?
- Introduction to painting media and their application through study-based exercise.
- Understanding the importance of drawing and painting separately and its combination to create an artwork.
- Emphasis on developing the colour theory at an advanced level.
- Understanding the Bengal wash technique and its importance.
- Composition based on colour schemes and harmonies.

**Pedagogy:** Studio work, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Explore water colour: wash and gouache painting
- Application of Indian ink to create study-based composition.
- Get introduced to handmade paper/ Rice paper
- Understanding of canvas for study work and composition (different variety of canvas cloth and its utilization based on medium)
- Object, animal and landscape study.
- Exercise for develop of narrative composition through daily life experience.
- Monochromatic and achromatic paintings.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Drawing and Painting I  
**Course Type** : Core Studio Course  
**Course Code** : PT 33  
**Course Credit** : 3 credits

**Brief description of the Course:**

In this course, students are introduced to drawing as a finished artwork as well as a preliminary process in the making of a painting. Emphasis will be on a deeper understanding of human figure, portraits and objects and how they are used and negotiated in contemporary practice.

**Learning Objectives:**

- Understanding of human portraits, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- Learning to understand the association and disassociation of object from perspective, space and size.
- Insight into drawing, different ways and reasons to draw and its representational power.
- Understanding the importance of sketches, drawing and painting separately and their combination to create an artwork.

**Pedagogy:** Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Explore charcoal, pencil and conte in object-based compositions.
- Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- Using art journals to create small sketches and outline of practice.
- Portrait study from multiple angles.
- Creative drawing composition.
- Sketches in direct colour with brushes.
- Study of portraits done by old masters and recreating them through personal interpretations.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Elective - Printmaking/Sculpture  
**Course Type** : Core Studio Elective  
**Course Code** : EL 34.1/2  
**Course Credits** : 1 credit

**Brief description of the Course:**

This is an elective course where the students get to choose between sculpture and printmaking.

**Learning Objectives:**

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

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Extension of painting studio works to the printmaking/sculpture studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Western Art I - Ancient and Medieval Periods  
**Course Type** : Core Theory Course  
**Course Code** : AH 41  
**Course Credits** : 2 credits

**Brief description of the Course:**

The theory course will delve into ancient art of the Egyptian, West Asian, Aegean, Greek, Etruscan and Roman cultures, ending with a survey of Christian Art in the European Middle Ages. The emphasis is on how different cultural contexts influence representations and evolution in the visual arts. Students will learn to recognize Christian representations in painting and sculpture in terms of their iconographic nuances.

**Learning Objectives:**

- To introduce students to the remarkably varied functions and manifestations of the visual arts in the ancient civilizations and in Europe of the Middle Ages.
- Students will learn to identify forms, meanings, narratives, symbolism and development of the visual arts in different media, across cultural boundaries.
- To inculcate a truly cosmopolitan, broad based and eclectic taste for the arts of the ancient world among the students.

**Pedagogy:** Class room lectures, presentations, seminars, project work.

**Course Outline:**

- Art, architecture and culture of the Ancient civilizations – Egypt, West Asia, the Aegean islands
- To understand Classicism and Humanism in the context of Greek and Roman Art
- To appreciate conventionalization, stylization and the anti- naturalistic tendencies of Medieval Christian Art as products of a new theocentric culture and aesthetic.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Processes and Techniques of Painting II  
**Course Type** : Core Studio Course  
**Course Code** : PT 42  
**Course Credits** : 3 credits

**Brief description of the Course:**

In this course, students are introduced to research-based study of different media including new materials and processes of painting like oils and collage. Emphasis will be on learning the proper use of techniques and media and the real, actual, symbolic meanings assigned to them through historical periods and to understanding the importance of medium and materiality in art practice.

**Learning Objectives:**

- Introduction to the new medium oil paint and its application through study-based exercises.
- Understanding the actual, symbolic meaning of the medium to develop individual definition of pigment, colour.
- Insights into the process of collage-making using multimedia.
- Understand the use of textile, a brief study of textile methods and how to use these in painting.

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits.

**Course Outline:**

- Canvas-making -different varieties of frames and their utilization based on conceptual understanding.
- Composition: Take a bedsheet/textile with floral, motives or image imprinted on it and use it as background, using its visual element.
- Study of nature and landscape in oil and acrylic.
- Portraits study in oils.
- Monochromatic still life in oils.
- Non-figurative collage using found image, textile, colour block and texture, conceptualized in terms of colour balance, colour form.
- Miniature painting on rice or Nepali paper.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Drawing and Painting II - Life Study</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 43</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are encouraged to understand the inter-relationship between subjects and their surroundings, their symbolic and conceptual attachments and the complex processes of documentation and representation. They will learn how to use medium according to demands of the work and will explore the limits of media used in painting and drawing.

**Learning Objectives:**

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

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Drawing of the human figure as a visual documentation (models and their relationship with their surroundings), a study based practice
- Use art journals to create small-scale visual documentation with images and texts composed together.
- Use of text as image in composition.
- Detailed study of surface and texture from nature with pen, pencil.
- Narrative Collage composition using text, drawing and painting.
- Study of human body, anatomy, shapes from multiple angles.
- The self-portrait - Approaches, its psychology and politics.
- A figure composition on a glass or acrylic sheet.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Elective - Printmaking/Sculpture</b>
<b>Course Type</b>	<b>: Core Studio Elective</b>
<b>Course Code</b>	<b>: EL 44.1/2</b>
<b>Course Credits</b>	<b>: 1 credit</b>

**Brief description of the Course:**

This is an elective course where the students get to choose between sculpture and printmaking.

**Learning Objectives:**

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

**Pedagogy:** Studio work, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography.
- Extension of painting studio works to the printmaking/sculpture studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Indian Art II - Islamic Architecture and Medieval Indian Painting</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 51</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Development of secular and religious medieval Islamic architecture in India, starting from the Sultanate period around Delhi and in Bengal, through Mughal architecture to post-Mughal regional styles in Northern and Western India and the Deccan. Side by side, students will also study the medieval painting traditions of India including Jaina and Buddhist manuscript illuminations, Mughal, Rajput, Pahadi and Dakhani miniatures and mural painting from different parts of medieval India.

**Learning Objectives:**

- To understand the architectural principles, materials and aesthetic nuances of medieval Islamic architecture in India along with diverse symbolism and functions.
- To recognize the hybrid and identifiably local traditions of medieval Indian painting in terms of varying themes, content, formats, functions, contexts, materials, composition and rendering.
- Appreciating the dynamic concept of the workshop or karkhana in the medieval Indian context, collective work and diverse cultural influences

**Pedagogy:** Lectures, presentations, seminars, studio experiments with painting, field trips to local architectural sites and to museums for detailed study of architecture and paintings.

**Course Outline:**

- Sultanate architecture around Delhi
- Mughal architecture and architectural ornament
- Regional styles – Gujarat, Bengal, the Deccan architectural styles
- Jaina and Buddhist manuscript illumination from medieval India
- Rajasthani and Pahadi schools
- Mughal and Dakhani Painting



**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title: Western Art II - Renaissance, Baroque and Rococo**

**Course Type: Core Theory Course**

**Course Code: AH 52**

**Course Credits: 3 credits**

**Brief description of the Course:**

This course will cover about five hundred years of Western European artistic endeavour from the 14<sup>th</sup> century Proto-Renaissance in Italy to the art of the Rococo France and England in the 18<sup>th</sup> century. Developments in sculpture, painting, architecture and printmaking will be studied against the background of social, cultural, political, religious and philosophical changes across Europe.

**Learning Objectives:**

- Students will investigate the achievements of the Italian Renaissance in redefining the function of art and the status of the artist - as intellectual.
- Framing technical and technological changes in context – linear perspective, oil painting, the camera obscura, printmaking techniques.
- 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.

**Pedagogy:** Lectures, presentations, seminars, discussions, group activities, movie-screenings and library research

**Course Outline**

- Proto-Renaissance painting and sculpture in Italy
- Early Renaissance developments in Italy; linear perspective and the return of the nude in art.
- High Renaissance in Florence, Rome and Venice
- Northern Renaissance in the low countries and Germany and Protestantism
- Mannerism in Italy, Spain and France
- Baroque in Italy, France, Spain and Holland; Counter-Reformation and early capitalism
- Rococo and Neo-classicism – France and England

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Creative Painting I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 53</b>
<b>Course Credits</b>	<b>: 4 credits</b>

**Brief description of the Course:**

This course provides students an opportunity to explore the meanings and ideas that an image can reflect, to understand the nature and functions of symbolism, metaphors, spaces and locations, objects and narratives in representation of identity. These exercises also give students an insight into the process of abstraction.

**Learning Objectives:**

- Exploring the identificatory aspect of the Self through a process of reflection, choosing how best to represent the self.
- Developing symbolism and metaphors from location, surroundings and daily life experiences and objects.
- Space: interconnection of space interior and exterior
- How to use and develop references through individual agendas.
- Semi-abstraction, based on source and manipulation.
- Metamorphosis of the object from surrounding.

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Exercises for the development of symbolism and metaphors through and exploration of surroundings and daily life experiences, documented through drawing and composition.
- Architectural Composition of a place that students know and connect with, combining multiple elements of architecture and placement.
- A 'self-portrait' using object composition as proxy for the person; a specific object can be manipulated into something else for conceptual reasons.
- Borrowing conceptual approaches from contemporary Indian artists to recreate a self-portrait in their terms.
- Semi-abstract compositions from a still life.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Drawing and Painting III - Composition</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 54</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are exposed to the materials, techniques, compositional principles and visual grammar of traditional painting in different contexts and how these can be used today. Student explore and experiment with available techniques and mediums to adapt it to their own visual languages

**Learning Objectives:**

- Narrative painting: the scroll in Indian and Far Eastern art
- Figurative narrative composition exposing the experiences and stories of Self.
- Appropriation of miniature/ Ganjifa/ traditional techniques and utilization for self-expression as part of contemporary practice.
- Understanding foreshortening in the context of human bodies and objects.
- Exploring and experimenting with two or more mediums mixed together according to the chemical and pigment properties.

**Pedagogy:** Studio practice, demonstrations, slide shows, archival research and museum/gallery visits

**Course Outline:**

- Life study with creative (surreal, real, actual or fictional) backgrounds in painting, drawing and both mixed together.
- Experimental scroll painting with a view to understanding the differences and similarities between Indian and far-eastern scroll painting.
- A composition using visual perspective and compositional characteristic of miniature paintings interpreted as a personal expression of the artist.
- Advance technical studies of objects to understand foreshortening and perspective in live study.
- Composition mixing three or more mediums.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Interdisciplinary Art I  
**Course Type** : Value-Added Course  
**Course Code** : PT 55  
**Course Credits** : 3 credits

**Brief description of the Course:**

This course assists students to explore new materials and new media, such as video, performance art, multi-media installation, book arts and digital arts, as part of their creative expression. It helps them develop an interest in video and film production (experimental, narrative or documentary), which are by their very nature interdisciplinary, utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce the spectrum of image making in photography as an individual medium of art and expression.
- Use of camera (phone/digital/film or pinpoint) for in depth research of themes/planned projects to understand this medium.
- Narrative and abstract video composition.
- To understand the complementary space of the second and third dimensions in relation to the fourth dimension - Time.

**Pedagogy:** Studio practice, workshop, demonstrations, slide shows, field research and museum/gallery visits

**Course Outline:**

- Students develop a video of 3-5 minutes on a narrative theme which describes an anecdote, story or situation.
- A photography project to understand the basics of frame, composition, exposure, shutter speed, light, contrast and focus.
- Writing a poem, text, article and journal to express thoughts, experiences and ideas – directly linking visual practice to development of the art journal.
- Recreating a painting subject/content in three dimensions - using sculpture/installation and then moving it to the 4<sup>th</sup> dimension as a video.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Elective - Art Illustration/Performance Art

**Course Type** : Core Studio Elective

**Course Code** : EL 55

**Course Credits** : 1 credit

(For details of Performance Art Elective, see Year III: Semester 6)

**Brief description of the Course:**

The Art Illustration course will expose students to the history of illustration, discuss different genres and approaches to illustration and equip them to create one original illustrated book or graphic novel based on already available textual material.

**Learning Objectives:**

- Understanding the history, functions and genres of illustrations in different periods and cultures.
- Analysing an illustrated text in terms of the relationship between text and illustration, target audience, artistic style and medium, narrative devices, aesthetics and visual culture.
- Creating an original series of illustrations for a text based on this analysis.

**Pedagogy:** Lectures, slide shows, discussions, library and online research, workshops, demonstrations and studio practice.

**Course Content:**

- A brief history of children's illustration and children's illustrations in India
- Exploring different types of illustration formats and text-to-illustration relationships
- Scientific illustrations – including botanical and geological illustrations
- An analysis of comic books and graphic novels
- Producing a mini graphic novel or illustrating a text for a children's book using a single or multiple media

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Indian Art III - Colonial Art to Raja Ravi Varma</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 61</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the course:**

The course will introduce students to various forms of hybrid art and architecture that flourished under the influence of colonialism in India. Company Painting, Bazaar painting, Indo-Saracenic architecture, and more local traditions like Mysore and Tanjore painting will be studied by students. The innovations of Raja Ravi Varma in painting and chromolithography and his lasting influence on Indian visual culture will be examined in detail.

**Learning Objectives:**

- To introduce students to the colonial framing of India in visual terms and colonialism's influence on indigenous traditions.
- Exposure to the hybrid visual cultures that grew out of the colonial encounter, particularly in the urban centres, catering to different constituencies.
- Karnataka's hybrid visual practices in the 18<sup>th</sup> and 19<sup>th</sup> centuries
- Understanding the significance of Raja Ravi Varma's oeuvre in the context of popular art.

**Pedagogy:** Lectures, slide-presentations, discussions, site and museum visits in Bengaluru – Mysore.

**Course Outline:**

- Company painting and the Romantic framing of India's landscapes in the aquatints of Daniells, Hodges and others.
- Bazaar painting in its various regional forms.
- The Crystal Palace Exhibition of 1851 and the establishment of art schools
- The rise of Indo-Saracenic architecture and Imperial ideology.
- Kalighat painting, Battala printing and their regional variants
- Tanjore and Mysore painting, Ganjifa, the mural traditions in the Bengaluru-Mysore region
- Raja Ravi Varma – early influences, evolution as an artist, oils and oleographs, impact on 20<sup>th</sup> century India's visual culture.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Western Art III-Romanticism to Post- Impressionism</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 62</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the extremely significant changes in the contexts, functions and visual language of art in Europe during the latter 18<sup>th</sup> and 19<sup>th</sup> centuries, and the changing status of the artist. Beginning with Romanticism's breakaway from Neoclassicism, the course will examine the impact of the French and Industrial Revolutions, colonialism and the invention of photography on art, ending with Impressionism and post-Impressionism.

**Learning Objectives:**

- To understand Romanticism as a watershed in the history of art and the status of the artist
- Realism, Impressionism and post-Impressionism against the background of Paris as the new hub of European culture
- The seeds of modernist movements in the 19<sup>th</sup> century

**Pedagogy:** Lectures, discussions, seminars, presentations, listening to music, reading poetry and some practical experiments

**Course Outline:**

- Neoclassicism and its significance in different Western European regions.
- The French Revolution and the Industrial Revolution – impact on art and culture
- Romanticism in France, Germany, England – visual art, poetry and music
- Realism and the ideology of the avantgarde
- The invention of photography and its impact on the visual arts
- Impressionism and Parisian culture
- The Post- Impressionists – Gauguin, Van Gogh, Cezanne and Seurat -anticipating 20<sup>th</sup> century modernism.
- Art Nouveau, Aestheticism, Symbolists.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Creative Painting II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 63</b>
<b>Course Credits</b>	<b>: 4 credits</b>

**Brief description of the Course:**

In this course, students are encouraged to explore non-representational abstraction further, to use shaped canvases and irregular surfaces for painting and simultaneously to explore the banally representational world of kitsch.

**Learning Objectives:**

- From representation to non-representational images using reliable sources.
- To explore atypical surfaces of painting: concave, convex surface or surfaces with a 3-D form according to the demands of the subject/concept or theme.
- To experiment with the frame of a painting or drawing, not square or rectangular but triangular, circular, polygonal or any other shape as per the composition.
- Emphasis on creating a connection and grasping the conceptual, spiritual and experiential elements of a space or landscape before starting to paint.
- Introduction to Kitsch art; understanding its characteristics, stereotypes, sociological implications and its formal manifestations in the Indian urban context. A series of exercises relating to kitsch.

**Pedagogy:** Studio practice, demonstrations, discussions, slide shows, research, field surveys and museum/gallery visits

**Course Outline:**

- Visiting a landscape relating to a pre-decided theme seven days in advance to make sketches, text, sound, installations as a preliminary to painting.
- Creating an abstract composition/non-representational painting from a figurative, real object or place by keeping in the mind the symbolic and aesthetic representation of colour or texture.
- Composition on a surface which is not plane but concave, convex or multi-planar. Using shaped canvases for another series of paintings.
- A survey of kitsch art in the city; a series of paintings and digital images, critically exploring its visual language, clichés and stereotypes.



**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Mural/Site-Specific Art/Public Art</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 64</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course provides an insight into the genre of art which is directly related with the location where the art is made and which is not movable or transferable. Its use the architecture, land or wall as the surface and the inter-relationship with the space is always to be considered while deciding on the the form, size and medium.

**Learning Objectives:**

- The basics of mural art - which is any artwork painted or applied directly on a wall, ceiling or other permanent surfaces.
- The definition of practices of site-specific art which is created to exist in and closely relate to a specific place, such as sculpture, stencil graffiti, rock balancing, & other art forms.
- Understanding the scope and limitations of Public art, which is art in any media that has been planned and executed with the intention of being staged in the physical public domain, usually outdoors and accessible to all.
- Understanding the similarities and differences between these genres and explore to experimentation in-between.

**Pedagogy:** Studio practice, demonstrations, brainstorming, field visits and surveys, interviews, presentations, planning and execution of public art project.

**Course Outline:**

- Creating a mural design on a plaster surface,
- Choosing a location and doing a documentation of the place, locality, history and environmental surrounds to plan an art installation.
- Creating a temporary public art work using any combination of media, even within the institutional space and part of self-exploratory art practice.
- Creating a layout of mural mosaics through coloured tiles and finding a temporary surface to apply it.
- Choosing a location, doing a mapping of the space using available media, analysing movement of people, traffic and other factors and interacting with locals to develop an artwork.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title : Interdisciplinary Art II**

**Course Type : Value-Added Course**

**Course Code : PT 65**

**Course Credits : 3 credits**

**Brief description of the Course:**

After the basic understanding of other materials than paint, this course would give an opportunity to use multiple media for self-exploratory and expressive purposes. It would provide a huge extension of tools for the creativity of student and further the possibility of inter-mixing multiple mediums to extend individual visual language utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce sound as a medium of art, self-expression.
- Using the book format as a canvas to explore the tool of art with the possibility of fanzine, folding cards, accordion book etc.
- Explore the genre of creative writing as medium of art that can be presented as text, sound installation or live performance.
- Digital collage: using image, text etc to create a composition.
- Relief, sculpture or temporary installation as visual tool.
- A composition of image or installation with video projection together.

**Pedagogy:** Studio practice, research and experimentation with different equipment and media, presentations and performances, discussions and field visits

**Course Outline:**

- Doing in-depth research of a subject, theme or concept which could be social/personal/public or architectural in the form of photographic documentation.
- A collage through photoshop/CorelDRAWetc with a conceptual insight.
- Creating book art; fanzine, accordion books or illustrations.
- Creating a sound clip of around 4 minutes which relates to individual students' art practise and interests.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Elective- Performance Art/Art Illustration</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: EL 66</b>
<b>Course Credits</b>	<b>: 1 credit</b>

**Brief description of the Course:**

Performance art is an inter-disciplinary, time and location specific medium of conceptual art, a form which could either be scripted and rehearsed or spontaneous, usually involving the artist's bodily participation in some way and involving audience interaction. Students will be introduced to the history of performance art, recent performance art practices in India and will go on to create their own performance modules.

**Learning Objectives:**

- To conceptualize and present a complex idea in a public space using the body as medium, and audience interaction as a vital part of the work.
- Students will be encouraged to conceptualize a way of interacting with and challenging their audiences to reconsider their positions on art, concepts, unthinking everyday practices or pressing social issues.
- Students and their audience can use this opportunity to redefine what art is in their specific contexts and what it means to relate directly to its audience.

**Pedagogy:** Lectures, workshops, research, planning and public performances

**Course Outline:**

- Introduction to the history and theory of performance art in the West and in India – using slide shows, videos and other media
- Workshops conducted by performance artists
- Students plan, script and perform their own performance art pieces.
- Taking feedback, making modifications, documentation and journaling of performances.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Modern Art in India</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 71</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the significant developments in the field of modern art in 20<sup>th</sup> century India. Starting with the Bengal School and the ideology of nationalism that inspired the search for an authentically Indian visual language, students will explore the works of Amrita Sher-Gil, the Calcutta Group, Bombay Progressives, Delhi Shilpi Chakra, Cholamandal Artists' Collective and other individual artists and regional manifestations of Indian modernism.

**Learning Objectives:**

- To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
- 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
- To understand the relationship of Indian modernism and modernisms elsewhere in the world.

**Pedagogy:** Lectures, presentations, seminars, discussions, visits to galleries and museums

**Course Outline:**

- The Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity
- The Calcutta Group and their responses to social realities
- Amrita Sher-Gil
- The Bombay Progressives and their redefinition of modernism
- The Delhi Shilpa Chakra and Cholamandal Artists' collective and independent artists
- The contribution of major art institutions in India to artistic tendencies in post-Independent India

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Modernism in the West</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 72</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course introduces students to the most celebrated modern Western artists, artworks, movements and manifestoes of the first half of the 20<sup>th</sup> century against the background of the major political, economic and technological changes and upheavals of the half-century. The aesthetics and politics of Western modernism can be critically compared with their manifestations elsewhere, including in India.

**Learning Objectives:**

- Understanding the key concepts of modernity, modernization and modernisms in the 20<sup>th</sup> century
- Exploring the influential movements and manifestoes that marked 20<sup>th</sup> century modernism in the West
- To recognize the oeuvre of individual artists' styles and to absorb their contributions to expanding the definition of art
- To understand the differential impact of modernity and modernization on artists and intellectuals across the globe – resulting in plural *modernities*

**Pedagogy:** Lectures, slide shows, movie screenings, seminars, research, discussions, practical experiments, presentations and museum /gallery visits

**Course Outline:**

- Introduction to key concepts – modernity, modernization, modernism, abstraction, formalism, etc.
- Exploring significant manifestoes and movements: Fauvism, Cubism, Expressionism, Dada, Surrealism, Abstraction, Abstract Expressionism, etc.
- Student presentations on different manifestations of modernisms across the globe.
- Practical experiments to understand the primary artistic concerns of each movement.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Creative Painting III</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 73</b>
<b>Course Credits</b>	<b>: 8 credits</b>

**Brief description of the Course:**

In this course, students will be encouraged to work through what art and art practice means to them, and how the medium of art is very versatile in its reach, ranging from the very social to the very personal. The focus is on students individuating their approach to their practice and to develop a unique art language, associated with a deeper sense of attachment to their chosen profession.

**Learning Objectives:**

- Art and Activism - insights into different recent approaches to art activism. Students will analyse what their relationship could be to art activism.
- A parallel understanding of how to avoid being superficial in one's practice. Each artist is encouraged to critically assess what it means to deepen one's engagement with a reflexive art practice.
- Work-in-Progress Show. The work is not expected to be fully resolved at this stage. It is an opportunity to take risks, try new materials and ideas.
- Following a human subject through time and location brings artists face to face with intersubjective communication, informed consent and larger ethical issues.

**Pedagogy:** Studio practice, discussions, presentations, documentation and field research, photography, interactions

**Course Outline:**

- A series of sketches and drawing on various paper and cloths taking up a social cause which personally affects individual artists in some way.
- Drawing a conceptual composition, recreating the same work in different sizes, media and formats. Selection of the most effective representation.
- 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.
- 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.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Art Project I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 74</b>
<b>Course Credits</b>	<b>: 5 credits</b>

**Brief description of the Course:**

In this course, students are urged to understand and articulate what is meant by citation, quotation, appropriation, pastiche and parody in the visual arts, how to conduct visual research and how to use this research to create an art work or series of works. They encounter and explore Aby Warburg's Mnemosyne Atlas with its constellations of symbolic images, to animate the viewer's memory, imagination, and understanding of what he called "the afterlife of antiquity".

**Learning Objectives:**

- Introduction to Warburg's Mnemosyne Atlas and its significance for artists.
- Researching art works of the past on similar lines to build a personal visual Atlas.
- Defining and justifying conceptual, formal and aesthetic connections and associations with the series of art works in the personal Atlas
- Identifying personal uses of these references as quotations, citations, appropriations, pastiche or parody
- Understanding protocols to acknowledge the reference to avoid accusations or plagiarism or copyright infringement.
- Explore sound installation and video projection for artistic expression.

**Pedagogy:** Studio practice, visual research, discussions, display, installation and performance

**Course Outline:**

- Installing and displaying contents of research (image, sketch, text) in the studio space in format of a personal visual atlas
- Collecting textual and visual documents, materials and objects which support this visualresearch with a view to using them using in drawing, painting, digital art or installation.
- A series of drawing and painting compositions using the references as supporting elements, not as the principal element.
- Composing a layered drawing/painting using a sequence of transparent/ translucent surfaces, each layer containing a part of the drawing/painting.
- A video projection on an image to create a layered narration or juxtaposition through conceptual expression.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Elective - Art Conservation/ Art Pedagogy</b>
<b>Course Type</b>	<b>: Elective Course</b>
<b>Course Code</b>	<b>: EL 75.1/2</b>
<b>Course Credits</b>	<b>: 1</b>

**Brief description of the Course:**

Students who chose this elective will be exposed to the basic processes of art conservation and display by experts who work in the field of conservation. This career-oriented course is intended to give students a glimpse of the scientific world of art conservation and care and the international protocols and best practices currently operating in the field.

**Learning Objectives:**

- The basic principal of conservation
- Preventive conservation measures in terms of display and storage
- The process of documentation of an artwork.
- Assessing the condition of an artwork
- Understanding the properties of media i.e. watercolour and poster colour
- Understanding the properties of art materials i.e. paper and canvas

**Pedagogy:** Lectures, Presentations, observation, discussions, museum/site visits, demonstration and workshop.

**Course Outline:**

- Understanding the basic criteria of conservation through theory
- Understanding conservation measures of display by visiting the gallery/museum - light, display location, temperature, in storage packaging, temperature, maintenance, etc.
- Processes of Digital documentation.
- Understanding the condition of an artwork in terms of problems and deterioration.
- Chemical and physical properties of media; application, consistency and aging process.
- Chemical and physical properties of material; issues related with PH/acidity, making, handling and storage.



**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title: Elective - Art Pedagogy/ Art Conservation**

**Course Type: Elective Course**

**Course Code: EL 75.1/2**

**Course Credits: 1**

**Brief description of course:**

This job oriented elective is available as a choice for college students who are art teachers or plan to take up positions as art teachers at primary or secondary school level in India. Responsive to the visual art syllabi of various education boards in the country, the course will equip art teachers to add sound pedagogical principals to their experience of art practice and theory.

**Learning Objectives:**

- The course equips present or future art teachers with pedagogical insights to teach art to children at both primary and secondary levels
- To learn the rudiments of child psychology in relation to the arts, a subject which is rarely taught to and poorly understood by school educators in India.
- Project-based approach helps teachers fine-tune their teaching to their specific requirements

**Pedagogy:** Lectures, presentations, discussions, research, experimental classroom teaching, project work.

**Course Outline:**

- The varying objectives of arts education for children at different levels of development and learning.
- How to set up an art classroom – basic requirements, infrastructure, guiding interactions, learning expectations, ethics and troubleshooting
- Introduction to Stages of Artistic Development (Viktor Lowenfield) and how to develop age-appropriate art learning for children (theory and practical)
- Introduction VARK, Bloom's taxonomy and other tools for art teaching.
- Real-time projects based on arts syllabi of different education boards.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** : Indian Contemporary Art  
**Course Type** : Core Theory Course  
**Course Code** : AH 81  
**Course Credits** : 3 credits

**Brief description of the Course:**

This course focuses on significant artists and artistic developments in post- Independence India including changing approaches to media, the expanding nature of art markets after liberalization in the 1990's and the impact of recent art fairs, residencies and biennales on the development of an internationally relevant Indian art. The course will also reckon with the status of 'craft', 'folk and tribal art', popular art and kitsch as facets of the Contemporary.

**Learning Objectives:**

- To understand the dynamics of the contemporary Indian art scene after Independence especially in relation to artists working in Mumbai, Delhi, Baroda, Kolkata and various regional centers
- To gauge the impact of the art market, galleries, residencies, art fairs and biennales on contemporary artistic production and discourses.
- To understand folk, tribal and popular art and craft as significant interventions within the realm of the contemporary

**Pedagogy:** Lectures, presentations, discussions, visits to museums, galleries art fairs, biennales, interviews and presentations of contemporary artists and crafts persons, exploring the ChitraSante as a popular art phenomenon.

**Course Outline:**

- Art in the 1960's and 1970's; the return of narrative art, Baroda School, indigenism and the exploration of folk traditions as alternative roots
- The proliferation of media, materials, approaches and sites of art from the 1990's onwards; installations, performance art and artistic collaborations.
- Theorizing the post-colonial/postmodern, feminist art in India, art and activism.
- The art boom of the 2000's and its impact on the art scene.
- Indian biennales, art fairs, festivals, contemporary art institutions and the international presence of Indian artists
- Folk, tribal and popular art and craft as *contemporary interventions* in Indian Art.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Global Contemporary Art</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 82</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Students are introduced to art from the Western world after World War II especially from the 1960s onwards. The dissolution of the orderly array of modernist movements and the wider, less predictable range of critical experimentation of postmodern artists will be viewed against developments of post-industrial capitalism, realignments of political power, social movements and the challenges of the environmental crisis in the West.

**Learning Objectives:**

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

**Pedagogy:** Lectures, presentations, film screenings, seminars, presentations, research

**Course Outline:**

- Pop art, Minimalism and the beginnings of post modernism
- Conceptual art, Performance Art and Fluxus
- Installations, video installations, site specific art and Earthworks
- Photorealism
- Arte Povera, Graffiti Art
- Neo-Expressionism and Transavanguardia
- Feminist and Queer interventions in art and Institutional Critique
- Other movements such as the YBA, Stuckism, New Leipzig School, etc;
- The influence of exhibitions like Documenta, Venice Biennale etc. on recent international trends in art.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

**Course Title** :Creative Painting IV

**Course Type** : Core Studio Course

**Course Code** : PT 84

**Course Credits** : 8 credits

**Brief description of the Course:**

In this course, students are encouraged to produce a body of work aspiring to professional standards, to develop the correct attitude to taking risks and the willingness to learn from both failures and successes. Works produced should be at a level worthy of being exhibited in annual graduate shows anywhere in the world.

**Learning Objectives:**

- Concept-driven individualized approach and research to establish a personal visual language.
- Students decide on a few primary artistic concerns - thematic, conceptual, medium-based or relating to space or scale – concerns that they feel have consistently influenced and guided their work.
- They follow up on these concerns to develop a unified body of work during the semester using their advanced understanding of pictorial composition, and prior experience with methods and techniques.
- Reflection and Experimentation in Studio Practice: Students experiment with materials, processes and environments in order to make their ideas tangible and connected with contemporary theory and art practice

**Pedagogy:** Research, discussions and studio practice

**Course Outline:**

- In this course, students are left completely free to create a final exhibition-grade body of work that draws strongly on their primary artistic concerns over the past two to three years.
- They are encouraged to position these works as a series, clearly articulating their relation to contemporary theory and art practice
- Documenting this process in the form of the journal and interpreting their own body of works in their dissertations and conceptualizing their display will be a part of how they continue working on this submission series.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Art Project II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: PT 85</b>
<b>Course Credits</b>	<b>: 4 credits</b>

**Brief description of the Course:**

In this course, students will strive to achieve a depth of understanding in the theme/project/concept they are working with by producing a body of work that guides and supports their final submission work. As a way of engaging with local art publics, they will incorporate a small component of documentation/intervention based out of ChitraSante, our local art fair.

**Learning Objectives:**

- A substantial series of drawings and works in any medium that will function as a distillation of all the creative ideas, critical thinking and technical skills acquired in the last seven semesters of art practice and theory.
- These works will form the conceptual and compositional armature around which their final display works are conceptualised, structured and executed. They can also be considered complete artworks in their own right.
- Besides functioning as experiments preliminary to final works, these works will take also bring into consideration, various configurations of display – linking artworks, space, lighting and audience.
- The ChitraSante project exposes students to interactions with the city’s art publics – via observation, documentation, interaction and intervention.

**Pedagogy:** Studio practice, visual research, exploring and documenting the ChitraSante, presentations and discussions, performances.

**Course Outline:**

- A series of drawing-based and pigment-based works using multiple techniques, formats and approaches which guides and supports the final body of works to be exhibited.
- Regular presentation and discussion of this supporting body of works both as oral narratives and in the form of written interpretations.
- Chitrasante observations and documentation with a view to understanding this popular manifestation of art interacting with public.
- Individual or group interventions in the form of installations, performances or happenings – decided between students and their mentor. A final report.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>: Dissertation</b>
<b>Course Type</b>	<b>: Theory</b>
<b>Course Code</b>	<b>: PT 86</b>
<b>Course Credits</b>	<b>: 2 credits</b>

**Brief description of the Course:**

The dissertation for practical BVA students is a hybrid of an extended essay and an artist's statement, focusing on their own body of works. The emphasis of this exercise is on expressive articulation and following academic research protocols. Students will base their dissertation on material from their journals across four years, documentation of art work and a clear laying out of primary artistic concerns which have pre-occupied them in the last two years of art practice.

**Learning Objectives:**

- To understand the need for artists to articulate, with expressive clarity and critical reasoning, their thinking processes and approaches to art practice.
- To be able to extract three or four primary artistic concerns from a body of recent work and to map these onto art works using theme, chronology, 'development' or the artistic concerns themselves as structuring principles.
- To evolve a writing style that is a combination of creative and critical writing and functions as a parallel mode of creative expression as well as an exegesis, following all the rules and protocols of academic research.

**Pedagogy:** Workshops and personalized training on documentation, research methodology, using online bibliography and organization tools, layout of text and visuals, citing art works and texts, avoiding plagiarism and expressive writing.

**Course Outline:**

- Identifying primary artistic concerns by analyzing journal contents, visual documentation of previous works, and discussions with mentors
- Mind-mapping primary artistic concerns to understand how they network with other inputs, influences and secondary concerns.
- Guidance for documenting and inserting visuals in texts, citing art works and texts, bibliography, avoiding plagiarism.
- Structuring an argument, thinking critically and writing expressively – moving from outline to drafts to elegantly laid-out and edited finished product.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. PAINTING**

<b>Course Title</b>	<b>:Portfolio development, Display and Curation</b>
<b>Course Type</b>	<b>: Theory</b>
<b>Course Code</b>	<b>: PT 87</b>
<b>Course Credits</b>	<b>: 2</b>

**Brief description of the Course:**

In this course, students are introduced to the approaches to the preparation of their portfolio, digital portfolio, critical articulation and display and presentation of their works. This training will prepare them to apply for job and residency opportunities and to art institutions for further studies.

**Learning Objectives:**

- Development of a focused portfolio of work that demonstrates students' technical and intellectual aptitude and their capacity for advanced practice and study in institutions of art and design.
- Students acquire relevant technical and communication skills required for the documentation, display and presentation of their work.
- Support for students to build a state-of-the-art digital portfolio designed to aid them in admission processes into post-graduate art institutions.
- Students will be invited to present their work in stages to tutors and peers who 'critique' their work.

**Pedagogy:** Graded and regular power-point presentations, peer and mentor review, workshops with curators and gallerists to learn curation basics, writing, documentation, display and presentation.

**Course Outline:**

- Portfolio making, selection of format, cover and size.
- Regular presentations by students, critiques by peers and mentors and incorporating feedback.
- Documentation of artwork, wall-text, display locations, framing, mounting, ideal light conditions, in collaboration with the art history students and interactions with viewers.
- Making of digital portfolio through InDesign, digital format, pixel size and arrangement of work- combining image and text with properly laid out details.

**BACHELOR OF VISUAL ARTS (B.V.A)**  
**SPECIALIZATION - SCULPTURE**  
**3-Years -Six Semesters**



**B.V.A SPECIALIZATION PROGRAMME - SCULPTURE  
COURSE MATRIX  
SEMESTER III**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 31	Indian Art I – Ancient and Medieval Periods	3	3	30	70	100	2
		<b>CORE STUDIO COURSE</b>						
	SC 32	Processes and Techniques of Sculpture I	6		45	105	150	3
	SC 33	Drawing and Sculpture I	6		45	105	150	3
		<b>ELECTIVES</b>						
	EL 34.1/2/3	Graphics/Painting	2		15	35	50	1
Part 3	Foundation/SD Course	Science and Society	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular			50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>

**B.V.A SPECIALIZATION PROGRAMME - SCULPTURE  
COURSE MATRIX  
SEMESTER IV**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 41	Western Art I – Ancient and Medieval Period	3	3	30	70	100	2
		<b>CORE STUDIO COURSE</b>						
	SC 42	Processes and Techniques of Sculpture –II	6		45	105	150	3
	SC 43	Drawing and Sculpture II	6		45	105	150	3
		<b>ELECTIVE</b>						
Part 3	University Code	Lifeskills and Personality Development	4	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular			50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>

**B.V.A SPECIALIZATION PROGRAMME - SCULPTURE  
COURSE MATRIX  
SEMESTER V**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 51	Indian Art II– Islamic Architecture and Medieval Indian Painting	3	3	30	70	100	3
	AH 52	Western Art II – Renaissance, Baroque, Rococo.	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>		--				
	SC 53	Creative Sculpture I	8	--	80	120	200	4
	SC 54	New Media Art	6	--	80	120	200	3
		<b>Value Added course</b> Inter Disciplinary Arts I	4	--	30	70	100	3
	EL 55	<b>ELECTIVE</b> Painting/ Graphics	2	--	30	70	100	1
Part 3	SDC	Banking and Finance	2	3	30	70	100	2
	CC/ EC	Co-curricular and extracurricular		--	50	--	50	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>950</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME - SCULPTURE  
COURSE MATRIX  
SEMESTER VI**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 61	Indian Art III – Colonial Art to Raja Ravi Varma	3	3	30	70	100	3
	AH 62	Western Art III - Romanticism to Post-Impressionism	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	SC 63	Creative Sculpture II	8	-	60	140	200	4
	SC 64	Outdoor Sculpture/Site Specific Art/Public Art	6	-	60	140	200	3
	SC 65	<b>Value Added course</b> Inter Disciplinary Arts II	4		30	70	100	3
	EL 66	<b>ELECTIVE</b> Painting / Graphics	2		30	70	100	1
Part 3	SDC /	Entrepreneurship and Innovation	2	3	30	70	100	2
	CC / EC	Co-curricular and extracurricular			50	-	50	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>950</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME - SCULPTURE  
COURSE MATRIX  
SEMESTER VII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 71	Modern Art in India	3	3	30	70	100	3
	AH 72	Modernism in the West	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	SC 73	Creative Sculpture III	16	-	150	350	500	8
	SC 74	Art Project - I	5		100	100	200	5
	EL 75.1/2/3	<b>ELECTIVE</b> Art Pedagogy/ Art Conservation	2		30	70	100	1
		<b>TOTAL</b>	<b>29</b>	<b>6</b>			<b>1000</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAM - SCULPTURE  
COURSE MATRIX  
SEMESTER VIII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 81	Indian Contemporary Art	3	3	30	70	100	3
	AH 82	Global Contemporary Art	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	SC 84	Creative Sculpture IV	16	-	120	280	400	8
	SC 85	Art Project – II	4	-	60	140	200	4
	SC 86	<b>Dissertation</b>		-		100	100	2
	Univ. Code	Portfolio Development, Display and Curation	2		30	70	100	2
		<b>TOTAL</b>	<b>28</b>	<b>6</b>			<b>1000</b>	<b>22</b>

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Indian Art I - Ancient and Medieval Periods</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 31</b>
<b>Course Credit</b>	<b>: 2 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the history of Indian architecture, sculpture and painting from Mauryan Art to the Vijayanagara Period. Emphasis will be on architectural styles, sculptural styles and iconography. The primary intention of this focussed course is to assist immersion in the cultures of the subcontinent.

**Learning Objectives:**

- Learning to recognize architectural, sculptural and painting styles of ancient and medieval India
- Introduction to Buddhist, Hindu, Jaina Iconography and Iconology
- Insights into making and materials
- Understanding art in relation to its socio-political, cultural, economic and material context

**Pedagogy:** Lectures, Presentations, Seminars, discussions and museum/site visits

**Course Outline:**

- Buddhist, Jaina and Brahmanical art of the Mauryan period, Bharhut, Sanchi, Amaravati, Mathura and Gandhara, Western Indian caves
- Ajanta Painting
- Art under the Guptas
- Architecture and Sculpture of the Chalukyas, Pallavas, Kalacuris, Rashtrakutas etc
- Nagara, Dravida and Vesara
- Art of Odisha – Parasurameswar to Puri Jagannath
- Art of the Paramaras, Solankis and Chandellas
- Art of the Cholas, Pandyas, Hoysala, Vijayanagara and Nayaka periods.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Processes and Techniques of Sculpture - I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 32</b>
<b>Course Credit</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the two primary processes involved in the creation of sculpture – additive processes and subtractive processes. Initially using clay for both additive and subtractive techniques, students develop a tactile, visual and spatial understanding of what it means to work in three dimensions. These learnings can be translated into other relatively simple media and can interact with regular drawing and observation exercises.

**Learning Objectives:**

- To introduce students to thinking in three dimensions.
- Introduction to additive and subtractive processes in sculpture and a journey from relief sculpture to sculpture in the round.
- Contour and form, positive and negative spaces, mass and volume, ratio and proportion, scale and texture are emphasised as the primary elements and principles of sculpture
- Developing a tactile feel for shape and form is as important as the visual for the sculpture as the material used is crucial for tactile feedback

**Pedagogy:** Studio work, demonstrations, sketches, preparing medium, preparing tools, sketching

**Course Outline:**

- Preparing medium and tools for sculpture
- Making preliminary drawings for sculpture with modelling, texture and multiple views
- 3-Dimensional thinking/working without preliminary sketches
- Basic additive and subtractive techniques in sculpture
- Graduating from relief sculpture to sculpture in the round
- Daily practice of creating naturalistic three dimensional forms – parts of the body and other simple objects
- Introduction to creative sculpture and composition



**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title: Drawing and Sculpture I**

**Course Type: Core Studio Course**

**Course Code: SC 33**

**Course Credit: 3 credits**

**Brief description of the Course:**

In this course, students are introduced to drawing as a finished artwork as well as a preliminary process in the making of a sculpture. Emphasis will be on a deeper understanding of human figure, portraits and objects and how they are used and negotiated in contemporary practice. For sculpture students, understanding contour and space, 3-D modelling with light and shade and combining multiple views of the same subject and texture is of great importance

**Learning Objectives:**

- Understanding of human portraits, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- Learning to understand the association and disassociation of object from perspective, foreshortening, space, scale and ratio and proportion.
- Insight into drawing as a mode of visual thinking, different ways and reasons to draw and its representational power.
- Understanding the importance of sketches and studies as a preliminary approach to sculpture.

**Pedagogy:** Studio and outdoor practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Explore charcoal, pencil and conte in object-based compositions.
- Perspective and foreshortening in indoor and outdoor studies
- Using art journals to create small sketches and outline of practice.
- Multiple views of complex objects including machinery, moving objects and architectural ensembles
- Understanding the expressive power of graphic media to create contours, spontaneous, naturalistic and decorative textures and how this influences 3-D translations
- Sketches and studies of masterpieces of sculpture – both Indian and Western.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title: Elective - Printmaking/Painting**

**Course Type: Core Studio Elective**

**Course Code: EL 34.1/2**

**Course Credits: 1 credit**

**Brief description of the Course:**

This is an elective course where the sculpture students get to choose between painting and printmaking.

**Learning Objectives:**

- Understanding of painting and printmaking media, processes, techniques and tools
- Translating their artistic vision into painted compositions or into the comparatively indirect graphic processes of printmaking
- Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various painting media including watercolour (gouache and wash techniques) pastels, acrylic and oils
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Extension of sculpture studio works to the printmaking/paintingstudio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** : Western Art I - Ancient and Medieval Periods

**Course Type** : Core Theory Course

**Course Code** : AH 41

**Course Credits** : 2 credits

**Brief description of the Course:** The theory course will delve into ancient art of the Egyptian, West Asian, Aegean, Greek, Etruscan and Roman cultures, ending with a survey of Christian Art in the European Middle Ages. The emphasis is on how different cultural contexts influence representations and evolution in the visual arts. Students will learn to recognize Christian representations in painting and sculpture in terms of their iconographic nuances.

**Learning Objectives:**

- To introduce students to the remarkably varied functions and manifestations of the visual arts in the ancient civilizations and in Europe of the Middle Ages.
- Students will learn to identify forms, meanings, narratives, symbolism and development of the visual arts in different media, across cultural boundaries.
- To inculcate a truly cosmopolitan, broad based and eclectic taste for the arts of the ancient world among the students

**Pedagogy:** Class room lectures, presentations, seminars, project work.

**Course Outline:**

- Art, architecture and culture of the Ancient civilizations – Egypt, West Asia, the Aegean islands
- To understand Classicism and Humanism in the context of Greek and Roman Art
- To appreciate conventionalization, stylization and the anti- naturalistic tendencies of Medieval Christian Art as products of a new theocentric culture and aesthetic.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Processes and Techniques of Sculpture II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 42</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are introduced to new sculptural media and processes including wood carving and casting. Emphasis will be on learning the proper use of techniques and media and creating both individual sculptures and sculptural compositions as a preparation for subsequent semesters of creative sculpture practice

**Learning Objectives:**

- Introduction to the new sculptural media such as wood, stone, plaster, epoxy, fibreglass, cement and metal.
- Understanding and experiencing a larger range of sculptural processes and multiple approaches to a single medium used by different artists and in different cultures.
- Practicing preparation of tools and materials specific to each medium and its multiple processes
- Portrait and head study, figure and animal studies.

**Pedagogy:** Studio practice, demonstrations, workshops, museum visits.

**Course Outline:**

- Experiencing the material qualities of a wide range of sculptural material including wood, different grades of stone, plaster, epoxy, fibreglass, cement and metal.
- Making tools for each process and preparing the medium for sculptural work
- Practicing different sculptural processes – modelling, chiselling, carving, casting, assembling and so on
- Project work choosing any one medium for in-depth practical exercises
- Naturalistic portrait and head study, human figure and animal studies
- Planning sculptural compositions and preparing for creative sculpture in later semesters

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Drawing and Sculpture II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 43</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students are encouraged to concentrate on head studies, human figure drawing, animal figure studies and creating compositions using combinations of these. These drawings help students consolidate their understanding of human and animal anatomy, physiology, expressions, gestures and bodily movement. This understanding can be extended to creative compositions including multiple figures and to three dimensions with the help of maquettes.

**Learning Objectives:**

- Understanding of drawing as a tool of visual observation and documentation with an emphasis on three dimensionality.
- Naturalistic head studies, human figure studies, animal studies give students a solid foundation for more complex compositions and expressive distortion in their creative sculpture.
- Anatomy, physiology, movement, gestures and facial expression are significant aspects of figure study as they can influence affect in sculpture

**Pedagogy:** Studio practice, indoor and outdoor studies, anatomy studies, demonstrations, and workshops

**Course Outline:**

- Naturalistic head studies in different media – including skull anatomy, different facial types and expressions
- Drawing of the human figure – anatomy, physiology, naturalistic observation of different body forms, gestures, postures and movements
- Drawing of animals forms both – quick sketches, from photographs and from images of art works – a practice informed by a basic understanding of structure, anatomy, physiology and movement of animals
- Translation of these observed forms into maquettes as everyday practice
- Understanding expressive distortion and abstraction of naturalistic forms

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** : Elective - Printmaking/Painting  
**Course Type** : Core Studio Elective  
**Course Code** : EL 44.1/2  
**Course Credits** : 1 credit

**Brief description of the Course:**

This is an elective course where the sculpture students get to choose between painting and printmaking.

**Learning Objectives:**

- Understanding of painting and printmaking media, processes, techniques and tools
- Translating their artistic vision into painted compositions or into the comparatively indirect graphic processes of printmaking
- Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various painting media including watercolour (gouache and wash techniques) pastels, acrylic and oils
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Extension of sculpture studio works to the printmaking/painting studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Indian Art II - Islamic Architecture and Medieval Indian Painting</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 51</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Development of secular and religious medieval Islamic architecture in India, starting from the Sultanate period around Delhi and in Bengal, through Mughal architecture to post-Mughal regional styles in Northern and Western India and the Deccan. Side by side, students will also study the medieval painting traditions of India including Jaina and Buddhist manuscript illuminations, Mughal, Rajput, Pahadi and Dakhani miniatures and mural painting from different parts of medieval India.

**Learning Objectives:**

- To understand the architectural principles, materials and aesthetic nuances of medieval Islamic architecture in India along with diverse symbolism and functions.
- To recognize the hybrid and identifiably local traditions of medieval Indian painting in terms of varying themes, content, formats, functions, contexts, materials, composition and rendering.
- Appreciating the dynamic concept of the workshop or karkhana in the medieval Indian context, collective work and diverse cultural influences

**Pedagogy:** Lectures, presentations, seminars, studio experiments with painting, field trips to local architectural sites and to museums for detailed study of architecture and paintings.

**Course Outline:**

- Sultanate architecture around Delhi
- Mughal architecture and architectural ornament
- Regional styles – Gujarat, Bengal, the Deccan architectural styles
- Jaina and Buddhist manuscript illumination from medieval India
- Rajasthani and Pahadi schools
- Mughal and Dakhani Painting

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Western Art II - Renaissance, Baroque and Rococo</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 52</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will cover about five hundred years of Western European artistic endeavour from the 14<sup>th</sup> century Proto-Renaissance in Italy to the art of the Rococo France and England in the 18<sup>th</sup> century. Developments in sculpture, painting, architecture and printmaking will be studied against the background of social, cultural, political, religious and philosophical changes across Europe.

**Learning Objectives:**

- Students will investigate the achievements of the Italian Renaissance in redefining the function of art and the status of the artist - as intellectual.
- Framing technical and technological changes in context – linear perspective, oil painting, the camera obscura, printmaking techniques.
- 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

**Pedagogy:** Lectures, presentations, seminars, discussions, group activities, movie-screenings and library research

**Course Outline**

- Proto-Renaissance painting and sculpture in Italy
- Early Renaissance developments in Italy; linear perspective and the return of the nude in art.
- High Renaissance in Florence, Rome and Venice
- Northern Renaissance in the low countries and Germany and Protestantism
- Mannerism in Italy, Spain and France
- Baroque in Italy, France, Spain and Holland; Counter-Reformation and early capitalism
- Rococo and Neo-classicism – France and England



**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** :Creative Sculpture I

**Course Type** : Core Studio Course

**Course Code** : SC 53

**Course Credits** : 4 credits

**Brief description of the course:**

This course provides students an opportunity to explore different materials and scales of sculpture, the meanings and ideas that sculptured forms project. The objective is to sensitise students to the nature, functions and expressive power of materiality, embodied relationships between humans and sculptural forms, spaces and locations, symbolism, metaphor and narratives made possible by creative sculpture.

**Learning Objectives:**

- Students get to choose their own preferred medium or combination of media for further creative exploration.
- They explore the highly affective relationships between sculptures and their locations and surrounding spaces, between sculpture and individual human bodies which encounter them and move in their spaces.
- They also develop an understanding of materiality, the symbolism and metaphors conveyed by materials, forms, spaces and locations of sculpture
- Abstraction and distortion as expressive and symbolic elements in sculpture

**Pedagogy:** Studio practice, experiments with materials and spaces, observations of arrays of three dimensional forms including parks, factories and temples to experience how three dimensional objects and spaces interact with people.

**Course Outline:**

- Choosing a material/medium or combinations of mediums with a reasoned explanation for each of those choices.
- Choosing (either actually or virtually) spaces within which those specific sculptural projects can be installed to maximise their meaning and effectiveness.
- One or more projects using the chosen combination of mediums and spaces to fully explore materiality, embodied reception, symbolism, metaphors.
- A detailed journal planning and reworking at every stage should be included as part of the project work

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: New Media Art</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 54</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

New media art developed in the 1960's and 70's, as a conceptual challenge to traditional media of painting and sculpture, to find ways of breaking away from object-bound artworks and of involving viewer in interactive encounters with art works. In this course, students will combine traditional media and found objects with new media technologies including digital art, video, sound, projection, performance, simple robotics and their own bodies to create installations/performances that promote interactive, immersive viewership.

**Learning Objectives:**

- To go beyond traditions of object-based art installed in white cube spaces and to introduce the fourth dimension-Time – into conceptualizing sculpture
- Students are encouraged to incorporate accessible new digital technologies and simple robotics as part of their creative work.
- They will also use found objects, sound, performance and their own bodies to create installations, performances, happenings and interactive works
- Art history lectures, introducing students to the evolution of new media artistic experiments across the globe from the 1960's onwards

**Pedagogy:** Studio practice, experiments, lectures, workshops with new media specialists, film viewings, experiments with different media, editing and visiting new media exhibits

**Course Outline:**

- Introducing new media as a conceptual and interactive breakaway from the limitations of object-based work and the white cube.
- Exploring the digital media, sound, performance, found objects, robotics, installation and site specific formats to create interactive arrays
- The emphasis will be on conceptual works, interactivity and self-reflexivity

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Interdisciplinary Art I</b>
<b>Course Type</b>	<b>: Value-Added Course</b>
<b>Course Code</b>	<b>: SC 55</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course assists students to explore new materials and new media, such as video, performance art, multi-media installation, book arts and digital arts, as part of their creative expression. It helps them develop an interest in video and film production (experimental, narrative or documentary), which are by their very nature interdisciplinary, utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce the spectrum of image making in photography as an individual medium of art and expression.
- Use of camera (phone/digital/film or pinpoint) for in depth research of themes/planned projects to understand this medium.
- Narrative and abstract video composition.
- To understand the complementary space of the second and third dimensions in relation to the fourth dimension - Time.

**Pedagogy:** Studio practice, workshop, demonstrations, slide shows, field research and museum/gallery visits

**Course Outline:**

- Students develop a video of 3-5 minutes on a narrative theme which describes an anecdote, story or situation.
- A photography project to understand the basics of frame, composition, exposure, shutter speed, light, contrast and focus.
- Writing a poem, text, article and journal to express thoughts, experiences and ideas – directly linking visual practice to development of the art journal.
- Recreating a painting subject/content in three dimensions - using sculpture/installation and then moving it to the 4<sup>th</sup> dimension as a video.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title:** Elective - Art Illustration/Performance Art

**Course Type:** Core Studio Elective

**Course Code:** EL 55

**Course Credits:** 1 credit

(For details of Performance Art Elective, see Year III: Semester 6)

**Brief description of the Course:**

The Art Illustration course will expose students to the history of illustration, discuss different genres and approaches to illustration and equip them to create one original illustrated book or graphic novel based on already available textual material.

**Learning Objectives:**

- Understanding the history, functions and genres of illustrations in different periods and cultures.
- Analysing an illustrated text in terms of the relationship between text and illustration, target audience, artistic style and medium, narrative devices, aesthetics and visual culture.
- Creating an original series of illustrations for a text based on this analysis.

**Pedagogy:** Lectures, slide shows, discussions, library and online research, workshops, demonstrations and studio practice.

**Course Content:**

- A brief history of children's illustration and children's illustrations in India
- Exploring different types of illustration formats and text-to-illustration relationships
- Scientific illustrations – including botanical and geological illustrations
- An analysis of comic books and graphic novels
- Producing a mini graphic novel or illustrating a text for a children's book using a single or multiple media

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Indian Art III - Colonial Art to Raja Ravi Varma</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 61</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the course:**

The course will introduce students to various forms of hybrid art and architecture that flourished under the influence of colonialism in India. Company Painting, Bazaar painting, Indo-Saracenic architecture, and more local traditions like Mysore and Tanjore painting will be studied by students. The innovations of Raja Ravi Varma in painting and chromolithography and his lasting influence on Indian visual culture will be examined in detail.

**Learning Objectives:**

- To introduce students to the colonial framing of India in visual terms and colonialism's influence on indigenous traditions.
- Exposure to the hybrid visual cultures that grew out of the colonial encounter, particularly in the urban centres, catering to different constituencies.
- Karnataka's hybrid visual practices in the 18<sup>th</sup> and 19<sup>th</sup> centuries
- Understanding the significance of Raja Ravi Varma's oeuvre in the context of popular art.

**Pedagogy:** Lectures, slide-presentations, discussions, site and museum visits in Bengaluru – Mysore.

**Course Outline:**

- Company painting and the Romantic framing of India's landscapes in the aquatints of Daniells, Hodges and others.
- Bazaar painting in its various regional forms.
- The Crystal Palace Exhibition of 1851 and the establishment of art schools
- The rise of Indo-Saracenic architecture and Imperial ideology.
- Kalighat painting, Battala printing and their regional variants
- Tanjore and Mysore painting, Ganjifa, the mural traditions in the Bengaluru-Mysore region
- Raja Ravi Varma – early influences, evolution as an artist, oils and oleographs, impact on 20<sup>th</sup> century India's visual culture.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Western Art III-Romanticism to Post- Impressionism</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 62</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the extremely significant changes in the contexts, functions and visual language of art in Europe during the latter 18<sup>th</sup> and 19<sup>th</sup> centuries, and the changing status of the artist. Beginning with Romanticism's breakaway from Neoclassicism, the course will examine the impact of the French and Industrial Revolutions, colonialism and the invention of photography on art, ending with Impressionism and post-Impressionism.

**Learning Objectives:**

- To understand Romanticism as a watershed in the history of art and the status of the artist
- Realism, Impressionism and post-Impressionism against the background of Paris as the new hub of European culture
- The seeds of modernist movements in the 19<sup>th</sup> century

**Pedagogy:** Lectures, discussions, seminars, presentations, listening to music, reading poetry and some practical experiments

**Course Outline:**

- Neoclassicism and its significance in different Western European regions.
- The French Revolution and the Industrial Revolution – impact on art and culture
- Romanticism in France, Germany, England – visual art, poetry and music
- Realism and the ideology of the avantgarde
- The invention of photography and its impact on the visual arts
- Impressionism and Parisian culture
- The Post- Impressionists – Gauguin, Van Gogh, Cezanne and Seurat -anticipating 20<sup>th</sup> century modernism.
- Art Nouveau, Aestheticism, Symbolists.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** :Creative Sculpture II  
**Course Type** : Core Studio Course  
**Course Code** : SC 63  
**Course Credits** : 4 credits

**Brief description of the Course:**

In this course, students are encouraged to explore various levels of metaphor and narrative in sculpture. Using any combination of everyday objects, found objects, replicas, objects substitutes and photographs, students explore how to create sculptural forms which have metaphorical or symbolic significance or tell a story. In this semester, the students also explore and respond to Rosalind Krauss' *Sculpture in an Expanded Field*

**Learning Objectives:**

- Understanding the workings of metaphor in the visual, literary and performing arts
- Using metonymy, synecdoche, metaphor and irony and also parallel concepts in their work either through the use of real objects, object substitutes or replicas or various kinds
- Using sculpture to tell a story
- Responding to *Sculpture in an Expanded Field*

**Pedagogy:** Studio practice, lectures, discussions, slide shows, library research, field work and experiments with installations

**Course Outline:**

- What is metaphor? Understanding metaphor, metonymy, synecdoche, irony visual puns, puzzles, rebus forms and equivalent concepts in Indian aesthetics in the visual, performing and literary arts by studying well known examples from different cultures.
- Designing and executing an art work which incorporates some or many of these elements in any medium or combination of media
- Using sculpture to tell a story (study of examples from art history)
- A critical analysis of Rosalind Krauss' *Sculpture in an Expanded* followed by an art project which is a response to the text.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Outdoor Sculpture/Site-Specific Art/Public Art</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 64</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

The Tate Modern website defines site-specific art thus: “As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning.” The artwork has a direct and inalienable relationship with the specific location, its natural features, architecture and movement of people. The site-specific art produced by the students will be an outdoor sculpture, designed for a specific location in the vicinity of the institution.

**Learning Objectives:**

- Understanding various manifestations of site specificity and public art in traditional and contemporary context
- What are the basic rules of site specificity/ public sculpture? Listing successful and failed public sculptures in the city
- How to use surveys, field and material research and interviews to locate and design site specific/public sculpture
- Students journal the process of designing their work in great detail – the work does not need to be actually installed there.

**Pedagogy:** Studio practice, demonstrations, brainstorming, field visits and surveys, interviews, presentations, planning and execution of site/specific public art project.

**Course Outline:**

- An introduction to the history of site specific and public sculpture in different cultures, across time.
- A survey of site specific/ public sculptures in the city – evaluation of successes and failures.
- Choosing a location and doing a documentation of the place, locality, history and environmental surrounds to plan an art installation
- Creating a design and placement for the proposed site specific/ public art sculpture using any combination of appropriate media – this will be presented in several classroom sessions and its viability discussed



**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Interdisciplinary Art II</b>
<b>Course Type</b>	<b>: Value-Added Course</b>
<b>Course Code</b>	<b>: SC 65</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

After the basic understanding of other materials than paint, this course would give an opportunity to use multiple media for self-exploratory and expressive purposes. It would provide a huge extension of tools for the creativity of student and further the possibility of inter-mixing multiple mediums to extend individual visual language utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce sound as a medium of art, self-expression.
- Using the book format as a canvas to explore the tool of art with the possibility of fanzine, folding cards, accordion book etc.
- Explore the genre of creative writing as medium of art that can be presented as text, sound installation or live performance.
- Digital collage: using image, text etc to create a composition.
- Relief, sculpture or temporary installation as visual tool.
- A composition of image or installation with video projection together.

**Pedagogy:** Studio practice, research and experimentation with different equipment and media, presentations and performances, discussions and field visits

**Course Outline:**

- Doing in-depth research of a subject, theme or concept which could be social/personal/public or architectural in the form of photographic documentation.
- A collage through photoshop/CorelDRAW etc with a conceptual insight.
- Creating book art; fanzine, accordion books or illustrations.
- Creating a sound clip of around 4 minutes which relates to individual students' art practise and interests.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Elective- Performance Art/Art Illustration</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: EL 66</b>
<b>Course Credits</b>	<b>: 1 credit</b>

**Brief description of the Course:**

Performance art is an inter-disciplinary, time and location specific medium of conceptual art, a form which could either be scripted and rehearsed or spontaneous, usually involving the artist's bodily participation in some way and involving audience interaction. Students will be introduced to the history of performance art, recent performance art practices in India and will go on to create their own performance modules.

**Learning Objectives:**

- To conceptualize and present a complex idea in a public space using the body as medium, and audience interaction as a vital part of the work.
- Students will be encouraged to conceptualize a way of interacting with and challenging their audiences to reconsider their positions on art, concepts, unthinking everyday practices or pressing social issues.
- Students and their audience can use this opportunity to redefine what art is in their specific contexts and what it means to relate directly to its audience.

**Pedagogy:** Lectures, workshops, research, planning and public performances

**Course Outline:**

- Introduction to the history and theory of performance art in the West and in India – using slide shows, videos and other media
- Workshops conducted by performance artists
- Students plan, script and perform their own performance art pieces.
- Taking feedback, making modifications, documentation and journaling of performances.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Modern Art in India</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 71</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the significant developments in the field of modern art in 20<sup>th</sup> century India. Starting with the Bengal School and the ideology of nationalism that inspired the search for an authentically Indian visual language, students will explore the works of Amrita Sher-Gil, the Calcutta Group, Bombay Progressives, Delhi Shilpi Chakra, Cholamandal Artists' Collective and other individual artists and regional manifestations of Indian modernism.

**Learning Objectives:**

- To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
- 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
- To understand the relationship of Indian modernism and modernisms elsewhere in the world.

**Pedagogy:** Lectures, presentations, seminars, discussions, visits to galleries and museums

**Course Outline:**

- The Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity
- The Calcutta Group and their responses to social realities
- Amrita Sher-Gil
- The Bombay Progressives and their redefinition of modernism
- The Delhi Shilpa Chakra and Cholamandal Artists' collective and independent artists
- The contribution of major art institutions in India to artistic tendencies in post-Independent India

**YEAR IV**  
**SEMESTER VII**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** : Modernism in the West  
**Course Type** : Core Theory Course  
**Course Code** : AH 72  
**Course Credits** : 3 credits

**Brief description of the Course:**

This course introduces students to the most celebrated modern Western artists, artworks, movements and manifestoes of the first half of the 20<sup>th</sup> century against the background of the major political, economic and technological changes and upheavals of the half-century. The aesthetics and politics of Western modernism can be critically compared with their manifestations elsewhere, including in India.

**Learning Objectives:**

- Understanding the key concepts of modernity, modernization and modernisms in the 20<sup>th</sup> century
- Exploring the influential movements and manifestoes that marked 20<sup>th</sup> century modernism in the West
- To recognize the oeuvre of individual artists' styles and to absorb their contributions to expanding the definition of art
- To understand the differential impact of modernity and modernization on artists and intellectuals across the globe – resulting in plural *modernities*

**Pedagogy:** Lectures, slide shows, movie screenings, seminars, research, discussions, practical experiments, presentations and museum /gallery visits

**Course Outline:**

- Introduction to key concepts – modernity, modernization, modernism, abstraction, formalism, etc.
- Exploring significant manifestoes and movements – Fauvism, Cubism, Expressionism, Dada, Surrealism, Abstraction, Abstract Expressionism, etc.
- Student presentations on different manifestations of modernisms across the globe.
- Practical experiments to understand the primary artistic concerns of each movement.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Elective - Art Conservation/ Art Pedagogy</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: EL 75.1/2</b>
<b>Course Credits</b>	<b>: 1</b>

**Brief description of the Course:**

Students who chose this elective will be exposed to the basic processes of art conservation and display by experts who work in the field of conservation. This career-oriented course is intended to give students a glimpse of the scientific world of art conservation and care and the international protocols and best practices currently operating in the field.

**Learning Objectives:**

- The basics principal of conservation
- Preventive conservation measures in terms of display and storage
- The process of documentation of an artwork.
- Assessing the condition of an artwork
- Understanding the properties of media i.e. watercolour and poster colour
- Understanding the properties of art materials i.e. paper and canvas

**Pedagogy:** Lectures, Presentations, observation, discussions, museum/site visits, demonstration and workshop.

**Course Outline:**

- Understanding the basic criteria of conservation through theory
- Understanding conservation measures of display by visiting the gallery/museum - light, display location, temperature, in storage packaging, temperature, maintenance, etc.
- Processes of Digital documentation.
- Understanding the condition of an artwork in terms of problems and deterioration.
- Chemical and physical properties of media; application, consistency and aging process.
- Chemical and physical properties of material; issues related with PH/acidity, making, handling and storage.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Elective - Art Pedagogy/ Art Conservation</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: EL 75.1/2</b>
<b>Course Credits</b>	<b>: 1</b>

**Brief description of course:**

This job oriented elective is available as a choice for college students who are art teachers or plan to take up positions as art teachers at primary or secondary school level in India. Responsive to the visual art syllabi of various education boards in the country, the course will equip art teachers to add sound pedagogical principals to their experience of art practice and theory.

**Learning Objectives:**

- The course equips present or future art teachers with pedagogical insights to teach art to children at both primary and secondary levels
- To learn the rudiments of child psychology in relation to the arts, a subject which is rarely taught to and poorly understood by school educators in India.
- Project-based approach helps teachers fine-tune their teaching to their specific requirements

**Pedagogy:** Lectures, presentations, discussions, research, experimental classroom teaching, project work.

**Course Outline:**

- The varying objectives of arts education for children at different levels of development and learning.
- How to set up an art classroom – basic requirements, infrastructure, guiding interactions, learning expectations, ethics and troubleshooting
- Introduction to Stages of Artistic Development (Viktor Lowenfield) and how to develop age-appropriate art learning for children (theory and practical)
- Introduction VARK, Bloom's taxonomy and other tools for art teaching.
- Real-time projects based on arts syllabi of different education boards.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** : Creative Sculpture III  
**Course Type** : Core Studio Course  
**Course Code** : SC 73  
**Course Credits** : 8 credits

**Brief description of the Course:**

In this course, students will be encouraged to work through what art and art practice means to them, and how the medium of art is very versatile in its reach, ranging from the very social to the very personal. The focus is on students individuating their approach to their practice and to develop a unique art language, associated with a deeper sense of attachment to their chosen profession.

**Learning Objectives:**

- Art and Activism - insights into different recent approaches to art activism. Students will analyse what their relationship could be to art activism.
- A parallel understanding of how to avoid being superficial in one's practice. Each artist is encouraged to critically assess what it means to deepen one's engagement with a reflexive art practice.
- Work-in-Progress Show. The work is not expected to be fully resolved at this stage. It is an opportunity to take risks, try new materials and ideas.
- Following a human subject through time and location brings artists face to face with intersubjective communication, informed consent and larger ethical issues.

**Pedagogy:** Studio practice, discussions, presentations, documentation and field research, photography, interactions

**Course Outline:**

- A series of sketches, drawings, photographs and research material engaging with a social cause which personally affects individual artists.
- Drawing a conceptual composition, recreating the same work in different sizes, media and formats. Selection of the most effective representation.
- Human figure study through long-term interaction with a subject using different media. Building a relationship with a specific person/s and location/s within the city through interaction and documentation, to develop a body of work from the results.
- Submissions could include paintings, sketches, maquettes, sculptures, photos, text and objects connected with the subject.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Art Project I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 74</b>
<b>Course Credits</b>	<b>: 5 credits</b>

**Brief description of the Course:**

In this course, students are urged to understand and articulate what is meant by citation, quotation, appropriation, pastiche and parody in the visual arts, how to conduct visual research and how to use this research to create an art work or series of works. They encounter and explore Aby Warburg's Mnemosyne Atlas with its constellations of symbolic images, to animate the viewer's memory, imagination, and understanding of what he called "the afterlife of antiquity".

**Learning Objectives:**

- Introduction to Warburg's Mnemosyne Atlas and its significance for artists.
- Researching art works of the past on similar lines to build a personal visual Atlas.
- Defining and justifying conceptual, formal and aesthetic connections and associations with the series of art works in the personal Atlas
- Identifying personal uses of these references as quotations, citations, appropriations, pastiche or parody
- Understanding protocols to acknowledge the reference to avoid accusations or plagiarism or copyright infringement.
- Explore sound installation and video projection for artistic expression.

**Pedagogy:** Studio practice, visual research, discussions, display, installation and performance

**Course Outline:**

- Installing and displaying contents of research (image, sketch, text) in the studio space in format of a personal visual atlas
- Collecting textual and visual documents, materials and objects which support this visual research with a view to using them using in drawing, painting, sculpture digital art or installation.
- A video projection on an image or three dimensional form to create a layered narration or juxtaposition through conceptual expression.



**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Indian Contemporary Art</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 81</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course focuses on significant artists and artistic developments in post- Independence India including changing approaches to media, the expanding nature of art markets after liberalization in the 1990's and the impact of recent art fairs, residencies and biennales on the development of an internationally relevant Indian art. The course will also reckon with the status of 'craft', 'folk and tribal art', popular art and kitsch as facets of the Contemporary.

**Learning Objectives:**

- To understand the dynamics of the contemporary Indian art scene after Independence especially in relation to artists working in Mumbai, Delhi, Baroda, Kolkata and various regional centres
- To gauge the impact of the art market, galleries, residencies, art fairs and biennales on contemporary artistic production and discourses.
- To understand folk, tribal and popular art and craft as significant interventions within the realm of the contemporary

**Pedagogy:** Lectures, presentations, discussions, visits to museums, galleries art fairs, biennales, interviews and presentations of contemporary artists and craftspersons, exploring the ChitraSante as a popular art phenomenon.

**Course Outline:**

- Art in the 1960's and 1970's; the return of narrative art, Baroda School, indigenism and the exploration of folk traditions as alternative roots
- The proliferation of media, materials, approaches and sites of art from the 1990's onwards; installations, performance art and artistic collaborations.
- Theorizing the post-colonial/postmodern, feminist art in India, art and activism.
- The art boom of the 2000's and its impact on the art scene.
- Indian biennales, art fairs, festivals, contemporary art institutions and the international presence of Indian artists
- Folk, tribal and popular art and craft as *contemporary interventions* in Indian Art.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** :Global Contemporary Art  
**Course Type** : Core Theory Course  
**Course Code** : AH 82  
**Course Credits** : 3 credits

**Brief description of the Course:**

Students are introduced to art from the Western world after World War II especially from the 1960s onwards. The dissolution of the orderly array of modernist movements and the wider, less predictable range of critical experimentation of postmodern artists will be viewed against developments of post-industrial capitalism, realignments of political power, social movements and the challenges of the environmental crisis in the West.

**Learning Objectives:**

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

**Pedagogy:** Lectures, presentations, film screenings, seminars, presentations, research

**Course Outline:**

- Pop art, Minimalism and the beginnings of post modernism
- Conceptual art, Performance Art and Fluxus
- Installations, video installations, site specific art and Earthworks
- Photorealism
- Arte Povera, Graffiti Art
- Neo-Expressionism and Transavanguardia
- Feminist and Queer interventions in art and Institutional Critique
- Other movements such as the YBA, Stuckism, New Leipzig School, etc;
- The influence of exhibitions like Documenta, Venice Biennale etc. on recent international trends in art.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

**Course Title** :Creative Sculpture IV  
**Course Type** : Core Studio Course  
**Course Code** : SC 84  
**Course Credits** : 8 credits

**Brief description of the Course:**

In this course, students are encouraged to produce a body of work aspiring to professional standards, to develop the correct attitude to taking risks and the willingness to learn from both failures and successes. Works produced should be at a level worthy of being exhibited in annual graduate shows anywhere in the world.

**Learning Objectives:**

- Concept-driven individualized approach and research to establish a personal visual language.
- Students decide on a few primary artistic concerns - thematic, conceptual, medium-based or relating to space or scale – concerns that they feel have consistently influenced and guided their work.
- They follow up on these concerns to develop a unified body of work during the semester using their advanced understanding of sculptural composition, and prior experience with media, methods and techniques.
- Reflection and Experimentation in Studio Practice: Students experiment with materials, processes and environments in order to make their ideas tangible and connected with contemporary theory and art practice

**Pedagogy:** Research, discussions and studio practice

**Course Outline:**

- In this course, students are left completely free to create a final exhibition-grade body of work that draws strongly on their primary artistic concerns over the past two to three years.
- They are encouraged to position these works as a series, clearly articulating their relation to contemporary theory and art practice
- Documenting this process in the form of the journal and interpreting their own body of works in their dissertations and conceptualizing their display will be a part of how they continue working on this submission series.

**YEAR IV  
SEMESTER 8  
SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Art Project II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: SC 85</b>
<b>Course Credits</b>	<b>: 4 credits</b>

**Brief description of the Course:**

In this course, students will strive to achieve a depth of understanding in the theme/project/concept they are working with by producing a body of work that guides and supports their final submission work. As a way of engaging with local art publics, they will incorporate a small component of documentation/intervention based out of ChitraSante, our local art fair.

**Learning Objectives:**

- A substantial series of drawings and works in any medium that will function as a distillation of all the creative ideas, critical thinking and technical skills acquired in the last seven semesters of art practice and theory.
- These works will form the conceptual and compositional armature around which their final display works are conceptualised, structured and executed. They can also be considered complete artworks in their own right.
- Besides functioning as experiments preliminary to final works, these works will take also bring into consideration, various configurations of display – linking artworks, space, lighting and audience.
- The ChitraSante project exposes students to interactions with the city’s art publics – via observation, documentation, interaction and intervention.

**Pedagogy:** Studio practice, visual research, exploring and documenting the ChitraSante, presentations and discussions, performances.

**Course Outline:**

- A series of drawing-based and pigment-based or sculptural works using multiple techniques,formats and approaches which guides and supports the final body of works to be exhibited.
- Regular presentation and discussion of this supporting body of works both as oral narratives and in the form of written interpretations.
- Chitrasante observations and documentation with a view to understanding this popular manifestation of art interacting with public. This should include an interview component.
- Individual or group interventions in the form of installations, performances or happenings – decided between students and their mentor.A final report.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>: Dissertation</b>
<b>Course Type</b>	<b>: Theory</b>
<b>Course Code</b>	<b>: SC 86</b>
<b>Course Credits</b>	<b>: 2 credits</b>

**Brief description of the Course:**

The dissertation for practical BVA students is a hybrid of an extended essay and an artist's statement, focussing on their own body of works. The emphasis of this exercise is on expressive articulation and following academic research protocols. Students will base their dissertation on material from their journals across four years, documentation of art work and a clear laying out of primary artistic concerns which have pre-occupied them in the last two years of art practice.

**Learning Objectives:**

- To understand the need for artists to articulate, with expressive clarity and critical reasoning, their thinking processes and approaches to art practice.
- To be able to extract three or four primary artistic concerns from a body of recent work and to map these onto art works using theme, chronology, 'development' or the artistic concerns themselves as structuring principles.
- To evolve a writing style that is a combination of creative and critical writing and functions as a parallel mode of creative expression as well as an exegesis, following all the rules and protocols of academic research.

**Pedagogy:** Workshops and personalized training on documentation, research methodology, using online bibliography and organization tools, layout of text and visuals, citing art works and texts, avoiding plagiarism and expressive writing.

**Course Outline:**

- Identifying primary artistic concerns by analysing journal contents, visual documentation of previous works, and discussions with mentors
- Mind-mapping primary artistic concerns to understand how they network with other inputs, influences and secondary concerns.
- Guidance for documenting and inserting visuals in texts, citing art works and texts, bibliography, avoiding plagiarism.
- Structuring an argument, thinking critically and writing expressively – moving from outline to drafts to elegantly laid-out and edited finished product.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. SCULPTURE**

<b>Course Title</b>	<b>:Portfolio development, Display and Curation</b>
<b>Course Type</b>	<b>: Theory</b>
<b>Course Code</b>	<b>: SC 87</b>
<b>Course Credits</b>	<b>: 2 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the approaches to the preparation of their portfolio, digital portfolio, critical articulation and display and presentation of their works. This training will prepare them to apply for job and residency opportunities and to art institutions for further studies.

**Learning Objectives:**

- Development of a focused portfolio of work that demonstrates students' technical and intellectual aptitude and their capacity for advanced practice and study in institutions of art and design.
- Students acquire relevant technical and communication skills required for the documentation, display and presentation of their work.
- Support for students to build a state-of-the-art digital portfolio designed to aid them in admission processes into post-graduate art institutions.
- Students will be invited to present their work in stages to tutors and peers who 'critique' their work.

**Pedagogy:** Graded and regular power-point presentations, peer and mentor review, workshops with curators and gallerists to learn curation basics, writing, documentation, display and presentation.

**Course Outline:**

- Portfolio making, selection of format, cover and size.
- Regular presentations by students, critiques by peers and mentors and incorporating feedback.
- Documentation of artwork, wall-text, display locations, framing, mounting, ideal light conditions, in collaboration with the art history students and interactions with viewers.
- Making of digital portfolio through InDesign, digital format, pixel size and arrangement of work- combining image and text with properly laid out details.

**BACHELOR OF VISUAL ARTS (B.V.A)**  
**SPECIALIZATION - ART HISTORY**  
**3-Years -Six Semesters**

**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY**  
**COURSE MATRIX**  
**SEMESTER III**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 31	Indian Art I – Ancient and Medieval Periods	3	3	30	70	100	2
		<b>CORE SPECIALIZATION COURSE</b>						
	AH 32	Studio Practice – I	6		45	105	150	3
	AH 33	Indian Aesthetics	3	3	45	105	150	3
		<b>ELECTIVE</b>						
	EL 34.1/2/3	Printmaking/Sculpture	2		15	35	50	1
Part 3	Foundation/SD Course	Science and Society	2	3	30	70	100	2
	CC & EC	Co-curricular and extracurricular	-		50	--	50	1
		<b>TOTAL</b>	<b>20</b>	<b>12</b>			<b>800</b>	<b>16</b>



**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY  
COURSE MATRIX  
SEMESTER IV**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AH 41	Western Art I – Ancient and Medieval Period	3	3	30	70	100	2
		<b>CORE SPECIALIZATION COURSE</b>						
	AH 42	Studio Practice II	6		45	105	150	3
	AH 43	Western Aesthetics	4	3	45	105	150	3
		<b>ELECTIVE</b>						
Part 3	University Code	Life Skills/ Personality development	4	3	30	70	100	2
	CC & EC	Sports etc	-		50	--	50	1
		<b>TOTAL</b>	<b>23</b>	<b>15</b>			<b>800</b>	<b>16</b>

**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY  
COURSE MATRIX  
SEMESTER V**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 51	Indian Art II– Islamic Architecture and Medieval Indian Painting	3	3	30	70	100	3
	AH 52	Western Art II – Renaissance, Baroque and Rococo.	3	3	30	70	100	3
		<b>CORE SPECIALIZATION COURSE</b>		--				
	AH 53	Introduction to Art Historiography	6	3	60	140	200	4
	AH 54	East Asian Art	5	3	60	140	200	3
		<b>Value Added course</b> Inter Disciplinary Arts I	4	--	30	70	100	3
		<b>ELECTIVE</b>						
	EL 55	Art Illustration/ Performance Art	2	--	30	70	100	1
Part 3	SDC	Banking and Finance	2	3	30	70	100	2
	CC/ EC	Co-curricular and extracurricular	-	--	50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>15</b>			<b>950</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY  
COURSE MATRIX  
SEMESTER VI**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 61	Indian Art III – Colonial Art to Raja Ravi Varma	3	3	30	70	100	3
	AH 62	Western Art III - Romanticism to Post-Impressionism	3	3	30	70	100	3
		<b>CORE SPECIALIZATION COURSE</b>						
	AH 63	Indian Art Historiography	6	3	60	140	200	5
	AH 64	Conservation and Curation	6	3	45	105	150	3
	AH 65	<b>Value Added course</b> Inter Disciplinary Arts II	4		30	70	100	2
		<b>ELECTIVE</b>						
	EL 66	Performance Art/ Art Illustration	2		30	70	100	1
Part 3	SDC /	Entrepreneurship and Innovation	2	3	30	70	100	2
	CC / EC	Sports Etc	-		50	-	50	1
		<b>TOTAL</b>	<b>26</b>	<b>15</b>			<b>900</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY  
COURSE MATRIX  
SEMESTER VII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 71	Modern Art in India	3	3	30	70	100	3
	AH 72	Modernism in the West	3	3	30	70	100	3
		<b>CORE SPECIALIZATION COURSE</b>						
	AH 73	Critical And Creative Writing	10	3	120	280	400	8
	AH 74	Dissertation- I (Methodology)	7	Presentation Evaluation	150	150	300	5
		<b>ELECTIVE</b>						
	EL 75.1/2/3	Art Conservation/ Art Pedagogy	2		30	70	100	1
		<b>TOTAL</b>	<b>25</b>	<b>9</b>			<b>1000</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME - ART HISTORY**  
**COURSE MATRIX**  
**SEMESTER VIII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AH 81	Indian Contemporary Art	3	3	30	70	100	3
	AH 82	Global Contemporary Art	3	3	30	70	100	3
		<b>CORE SPECIALIZATION COURSE</b>						
	AH 84	Contemporary Cultural Theory	5	3	120	280	400	5
	AH 85	Art Project – II [Presentation/Viva]	5	Presentation And Viva	90	210	300	5
	AH 86	<b>DISSERTATION</b>	-	-		200	200	4
	Univ. Code	Display and Curation	2	3	30	70	100	2
		<b>TOTAL</b>	<b>26</b>	<b>12</b>			<b>1200</b>	<b>22</b>

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Indian Art I - Ancient and Medieval Periods</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 31</b>
<b>Course Credit</b>	<b>: 2 credits</b>

**Brief description of the Course:**

In this course, students are introduced to the history of Indian architecture, sculpture and painting from Mauryan Art to the Vijayanagara Period. Emphasis will be on architectural styles, sculptural styles and iconography. The primary intention of this focussed course is to assist immersion in the cultures of the subcontinent.

**Learning Objectives:**

- Learning to recognize architectural, sculptural and painting styles of ancient and medieval India
- Introduction to Buddhist, Hindu, Jaina Iconography and Iconology
- Insights into making and materials
- Understanding art in relation to its socio-political, cultural, economic and material context

**Pedagogy:** Lectures, Presentations, Seminars, discussions and museum/site visits

**Course Outline:**

- Buddhist, Jaina and Brahmanical art of the Mauryan period, Bharhut, Sanchi, Amaravati, Mathura and Gandhara, Western Indian caves
- Ajanta Painting
- Art under the Guptas
- Architecture and Sculpture of the Chalukyas, Pallavas, Kalacuris, Rashtrakutas etc
- Nagara, Dravida and Vesara
- Art of Odisha – Parasurameswar to Puri Jagannath
- Art of the Paramaras, Solankis and Chandellas
- Art of the Cholas, Pandyas, Hoysala, Vijayanagara and Nayaka periods.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Studio Practice - I</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: AH 32</b>
<b>Course Credit</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, art history students continue to work within the studio set up to stay in touch with the processes and techniques of drawing and painting. Emphasis will be on learning the uses of different media and application of the techniques in a historically informed manner. Principles of pictorial composition in various visual cultures will also be emphasised.

**Learning Objectives:**

- What is composition, the way of composing a picture into a painting?
- Introduction to different painting media and their application through art history research (eg: Water colour, tempera and oils)
- Understanding the importance of drawing and painting separately and its combination to create an artwork. Detailed study of colour and composition
- Understanding the Bengal wash technique and its importance.
- Experimenting with East Asian use of brushes, ink and wash. Studying composition in the Chinese/Japanese context.
- Understanding tempera in the context of medieval European art.
- Learning the rudiments of Indian miniature techniques and composition.

**Pedagogy:** Studio work, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Exploring water colour: wash and gouache techniques
- Application of Indian ink wash – in the manner of Chinese-Japanese painting
- Getting introduced to handmade paper/ Rice paper
- Studying and interpreting a few Rajput/ Mughal miniaturists through studio work.
- Experimenting with Medieval Western uses of tempera for icon and panel painting

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Indian Aesthetics</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 33</b>
<b>Course Credit</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Art history students will be introduced to a range of Indian aesthetic theories which they are encouraged to understand in a critical and historically contextualized manner. They will experiment with matching these theories to artworks of various periods and regions and also with creating small artworks of their own as a response to specific theories and prescriptions

**Learning Objectives:**

- Understanding Indian aesthetic theories in their historical contexts.
- Experimenting with applying those theories to famous art works, both works contemporaneous with the theory and anachronistically.
- Looking at the theories and their ramifications for the visual arts critically

**Pedagogy:**Class lectures, presentations, discussions, students' seminars and related activities

**Course Outline:**

- Rasa theory from the Natyasastra
- The Chitrasutra of the Vishnudharmottara Purana
- Dhvani and related theories:Abhinavagupta and Anandavardhana
- Project work on a Silpa Sastra of the student's choice



**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Elective - Printmaking/Sculpture  
**Course Type** : Core Studio Elective  
**Course Code** : EL 34.1/2  
**Course Credits** : 1 credit

**Brief description of the Course:**

This is an elective course where the students get to choose between sculpture and printmaking.

**Learning Objectives:**

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

**Pedagogy:** Studio practice, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- Extension of painting studio works to the printmaking/sculpture studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Western Art I - Ancient and Medieval Periods</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 41</b>
<b>Course Credits</b>	<b>: 2 credits</b>

**Brief description of the Course:**

The theory course will delve into ancient art of the Egyptian, West Asian, Aegean, Greek, Etruscan and Roman cultures, ending with a survey of Christian Art in the European Middle Ages. The emphasis is on how different cultural contexts influence representations and evolution in the visual arts. Students will learn to recognize Christian representations in painting and sculpture in terms of their iconographic nuances.

**Learning Objectives:**

- To introduce students to the remarkably varied functions and manifestations of the visual arts in the ancient civilizations and in Europe of the Middle Ages.
- Students will learn to identify forms, meanings, narratives, symbolism and development of the visual arts in different media, across cultural boundaries.
- To inculcate a truly cosmopolitan, broad based and eclectic taste for the arts of the ancient world among the students

**Pedagogy:** Class room lectures, presentations, seminars, project work.

**Course Outline:**

- Art, architecture and culture of the Ancient civilizations – Egypt, West Asia, the Aegean islands
- To understand Classicism and Humanism in the context of Greek and Roman Art
- To appreciate conventionalization, stylization and the anti- naturalistic tendencies of Medieval Christian Art as products of a new theocentric culture and aesthetic.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Studio Practice II</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: AH 42</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this course, students will go into further depth exploring the medium of oils, tempera, stone, clay and printmaking media. The objective is to further deepen their hands-on understanding of the most prominent media in both Indian and Western art history in a contextually nuanced manner. Emphasis will be on a research based approach to these techniques and media, exploring their materiality, economics, politics and symbolic meaning through different historical periods.

**Learning Objectives:**

- Research into painting media with a focus on oil paint and understanding its uses in different art historical contexts
- Research into Indian sculptural media like stone and clay
- Research into printmaking media
- Understanding the politics, economics, materiality and symbolic meaning of the media in different cultural contexts

**Pedagogy:** Studio practice, demonstrations, archival research, slide shows and museum/gallery visits.

**Course Outline:**

- Canvas-making -different varieties of frames and their utilization based on conceptual understanding.
- Experiments with oil painting using styles and techniques of the old masters and the modernists.
- Understanding stone and clay as subtractive and additive processes – interacting with Indian traditional sculptors in stone and terracotta.
- Printmaking experiments – woodcut, engraving, etching, lithography etc.
- Understanding collage and montage through studio experiments

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Western Aesthetics  
**Course Type** : Core Theory Course  
**Course Code** : AH 43  
**Course Credits** : 3 credits

**Brief description of the Course:**

In this course, art history students engage with important art and aesthetic theories from the Western world. Starting with Plato's approach to the visual arts, students are exposed to some key theorists including Immanuel Kant, Karl Marx and Clement Greenberg. Students will be given readings and the course will be in the form of lectures, student presentations and discussions

**Learning Objectives:**

- Understanding art and aesthetic theories from a critical and historical perspective
- Learning how to apply and to critique significant art and aesthetic theories from Europe and the Americas
- Interpreting how these theories influenced the art around them and our understanding of art activity today

**Pedagogy:** Lectures, student presentations, discussions and archival research

**Course Outline:**

- What is Aesthetics?
- What are the dominant theories of art in the West across historical time? (Mimetic, Expressive, Aesthetic, etc.)
- Plato and Aristotle – their approaches to art
- Medieval Theology and the visual arts
- Kant and Aesthetics
- Romantic Aesthetics
- Clement Greenberg, Roger Fry and Modernism

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Elective - Printmaking/Sculpture  
**Course Type** : Core Studio Elective  
**Course Code** : EL 44.1/2  
**Course Credits** : 1 credit

**Brief description of the Course:**

This is an elective course where the students get to choose between sculpture and printmaking.

**Learning Objectives:**

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

**Pedagogy:** Studio work, demonstrations, slide shows and museum/gallery visits

**Course Outline:**

- Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy
- Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography.
- Extension of painting studio works to the printmaking/sculpture studio at the level of concepts, themes and forms.
- As much of this work is exploratory, students will journal everyday studio work in great detail.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Indian Art II - Islamic Architecture and Medieval Indian Painting</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 51</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Development of secular and religious medieval Islamic architecture in India, starting from the Sultanate period around Delhi and in Bengal, through Mughal architecture to post-Mughal regional styles in Northern and Western India and the Deccan. Side by side, students will also study the medieval painting traditions of India including Jaina and Buddhist manuscript illuminations, Mughal, Rajput, Pahadi and Dakhani miniatures and mural painting from different parts of medieval India.

**Learning Objectives:**

- To understand the architectural principles, materials and aesthetic nuances of medieval Islamic architecture in India along with diverse symbolism and functions.
- To recognize the hybrid and identifiably local traditions of medieval Indian painting in terms of varying themes, content, formats, functions, contexts, materials, composition and rendering.
- Appreciating the dynamic concept of the workshop or karkhana in the medieval Indian context, collective work and diverse cultural influences

**Pedagogy:**Lectures, presentations, seminars, studio experiments with painting, field trips to local architectural sites and to museums for detailed study of architecture and paintings.

**Course Outline:**

- Sultanate architecture around Delhi
- Mughal architecture and architectural ornament
- Regional styles – Gujarat, Bengal, the Deccan architectural styles
- Jaina and Buddhist manuscript illumination from medieval India
- Rajasthani and Pahadi schools
- Mughal and Dakhani Painting

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Western Art II - Renaissance, Baroque and Rococo</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 52</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will cover about five hundred years of Western European artistic endeavour from the 14<sup>th</sup> century Proto-Renaissance in Italy to the art of the Rococo France and England in the 18<sup>th</sup> century. Developments in sculpture, painting, architecture and printmaking will be studied against the background of social, cultural, political, religious and philosophical changes across Europe.

**Learning Objectives:**

- Students will investigate the achievements of the Italian Renaissance in redefining the function of art and the status of the artist - as intellectual.
- Framing technical and technological changes in context – linear perspective, oil painting, the camera obscura, printmaking techniques.
- 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

**Pedagogy:** Lectures, presentations, seminars, discussions, group activities, movie-screenings and library research

**Course Outline**

- Proto-Renaissance painting and sculpture in Italy
- Early Renaissance developments in Italy; linear perspective and the return of the nude in art.
- High Renaissance in Florence, Rome and Venice
- Northern Renaissance in the low countries and Germany and Protestantism
- Mannerism in Italy, Spain and France
- Baroque in Italy, France, Spain and Holland; Counter-Reformation and early capitalism
- Rococo and Neo-classicism – France and England

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Introduction to Art Historiography  
**Course Type** : Core Theory Course  
**Course Code** : AH 53  
**Course Credits** : 4 credits

**Brief description of the Course:**

This course is a basic introduction to Art Historiography - different approaches to writing about art. Taking up a selection of both Western and Indian art history texts, the course gives students an understanding of how Art History developed as a discipline from the Renaissance onwards and what forms it has taken in recent years. The course also gives them important insights into how to read text critically, how to be aware of the historical context of one's secondary sources and their own relation to of the discipline today

**Learning Objectives:**

- An overview of the discipline of Art history in India and the West
- Reading important texts of art history critically within their historical contexts
- An introduction to familiar structuring devices, tropes and evaluation criteria in art historical texts
- Cultivating self-reflexivity, understanding how art history constructs its object field

**Pedagogy:** Class lectures, discussions, student presentations and project work.

**Course Outline:**

- What is art historiography? Why do we study art historiography?
- An outline history of art history writing in Europe and India
- Vasari and his biographical approach to Renaissance artists
- Johann Winkelmann and the art of ancient Greece
- Heinrich Wölfflin and the *Principles of Art History*
- Erwin Panofsky and Iconology
- Aby Warburg's *Nachleben*
- Arnold Hauser and the Social History of Art
- Feminist Approaches to Art History
- Approaches to critical reading and discourse analysis



**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : East Asian Art  
**Course Type** : Core Theory Course  
**Course Code** : AH 54  
**Course Credits** : 3 credits

**Brief description of the Course:**

In this course, students are exposed to the art of China and Japan from the prehistoric times to the 19<sup>th</sup> century. They will understand the different manifestations of East Asian art – ceramics, bronzes, painting, calligraphy, wood block prints against the background of historical and cultural changes in different periods of Japanese culture. They will also engage with philosophes of Confucianism, Taoism, Buddhism and Shintoism in these regions.

**Learning Objectives:**

- Understanding the art and aesthetics of East Asia – the great traditions of Chinese and Japanese art
- Understanding media, materials, processes and technologies involved in Far Eastern art and their link to royal, religious and funerary symbolism and cultural meanings.
- Buddhist, Taoist philosophies, Chinese and Japanese aesthetic theories and their influence on art

**Pedagogy:** Classroom lectures, presentations, demonstrations and museum visits

**Course Outline:**

- Neolithic China and Bronze age cultures in China – Shang and Zhou
- Art of Qin and Han dynasties
- Buddhist and courtly art of the Sui and Tang dynasties.
- Chinese Landscape painting, Ceramics, and artistic culture under Song, Yuan, Ming and Qing dynasties
- Japanese art from the Jomon, Asuka, Hakuho, Nara, Heian, Kamakura, Edo periods, etc
- Japanese ceramics and lacquerware
- Japanese aesthetics in the context of architecture, painting and calligraphy
- Wood block printing and Ukiyo-e

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Interdisciplinary Arts I</b>
<b>Course Type</b>	<b>: Value-Added Course</b>
<b>Course Code</b>	<b>: CP 55</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course assists students to explore new materials and new media, such as video, performance art, multi-media installation, book arts and digital arts, as part of their creative expression. It helps them develop an interest in video and film production (experimental, narrative or documentary), which are by their very nature interdisciplinary, utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce the spectrum of image making in photography as an individual medium of art and expression.
- Use of camera (phone/digital/film or pinpoint) for in depth research of themes/planned projects to understand this medium.
- Narrative and abstract video composition.
- To understand the complementary space of the second and third dimensions in relation to the fourth dimension - Time.

**Pedagogy:** Studio practice, workshop, demonstrations, slide shows, field research and museum/gallery visits

**Course Outline:**

- Students develop a video of 3-5 minutes on a narrative theme which describes an anecdote, story or situation.
- A photography project to understand the basics of frame, composition, exposure, shutter speed, light, contrast and focus.
- Writing a poem, text, article and journal to express thoughts, experiences and ideas – directly linking visual practice to development of the art journal.
- Recreating a painting subject/content in three dimensions - using sculpture/installation and then moving it to the 4<sup>th</sup> dimension as a video.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Elective - Art Illustration/Performance Art</b>
<b>Course Type</b>	<b>: Core Studio Elective</b>
<b>Course Code</b>	<b>: EL 55</b>
<b>Course Credits</b>	<b>: 1 credit</b>

**(For details of Performance Art Elective, see Year III: Semester 6)**

**Brief description of the Course:**

The Art Illustration course will expose students to the history of illustration, discuss different genres and approaches to illustration and equip them to create one original illustrated book or graphic novel based on already available textual material.

**Learning Objectives:**

- Understanding the history, functions and genres of illustrations in different periods and cultures.
- Analysing an illustrated text in terms of the relationship between text and illustration, target audience, artistic style and medium, narrative devices, aesthetics and visual culture.
- Creating an original series of illustrations for a text based on this analysis.

**Pedagogy:** Lectures, slide shows, discussions, library and online research, workshops, demonstrations and studio practice.

**Course Content:**

- A brief history of children's illustration and children's illustrations in India
- Exploring different types of illustration formats and text-to-illustration relationships
- Scientific illustrations – including botanical and geological illustrations
- An analysis of comic books and graphic novels
- Producing a mini graphic novel or illustrating a text for a children's book using a single or multiple media

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Indian Art III - Colonial Art to Raja Ravi Varma</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 61</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the course:**

The course will introduce students to various forms of hybrid art and architecture that flourished under the influence of colonialism in India. Company Painting, Bazaar painting, Indo-Saracenic architecture, and more local traditions like Mysore and Tanjore painting will be studied by students. The innovations of Raja Ravi Varma in painting and chromolithography and his lasting influence on Indian visual culture will be examined in detail.

**Learning Objectives:**

- To introduce students to the colonial framing of India in visual terms and colonialism's influence on indigenous traditions.
- Exposure to the hybrid visual cultures that grew out of the colonial encounter, particularly in the urban centres, catering to different constituencies.
- Karnataka's hybrid visual practices in the 18<sup>th</sup> and 19<sup>th</sup> centuries
- Understanding the significance of Raja Ravi Varma's oeuvre in the context of popular art.

**Pedagogy:** Lectures, slide-presentations, discussions, site and museum visits in Bengaluru – Mysore.

**Course Outline:**

- Company painting and the Romantic framing of India's landscapes in the aquatints of Daniells, Hodges and others.
- Bazaar painting in its various regional forms.
- The Crystal Palace Exhibition of 1851 and the establishment of art schools
- The rise of Indo-Saracenic architecture and Imperial ideology.
- Kalighat painting, Battala printing and their regional variants
- Tanjore and Mysore painting, Ganjifa, the mural traditions in the Bengaluru-Mysore region
- Raja Ravi Varma – early influences, evolution as an artist, oils and oleographs, impact on 20<sup>th</sup> century India's visual culture.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Western Art III-Romanticism to Post- Impressionism</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 62</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the extremely significant changes in the contexts, functions and visual language of art in Europe during the latter 18<sup>th</sup> and 19<sup>th</sup> centuries, and the changing status of the artist. Beginning with Romanticism's breakaway from Neoclassicism, the course will examine the impact of the French and Industrial Revolutions, colonialism and the invention of photography on art, ending with Impressionism and post-Impressionism.

**Learning Objectives:**

- To understand Romanticism as a watershed in the history of art and the status of the artist
- Realism, Impressionism and post-Impressionism against the background of Paris as the new hub of European culture
- The seeds of modernist movements in the 19<sup>th</sup> century

**Pedagogy:** Lectures, discussions, seminars, presentations, listening to music, reading poetry and some practical experiments

**Course Outline:**

- Neoclassicism and its significance in different Western European regions.
- The French Revolution and the Industrial Revolution – impact on art and culture
- Romanticism in France, Germany, England – visual art, poetry and music
- Realism and the ideology of the avantgarde
- The invention of photography and its impact on the visual arts
- Impressionism and Parisian culture
- The Post- Impressionists – Gauguin, Van Gogh, Cezanne and Seurat -anticipating 20<sup>th</sup> century modernism.
- Art Nouveau, Aestheticism, Symbolists.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Indian Art Historiography</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 63</b>
<b>Course Credits</b>	<b>: 5 credits</b>

**Brief description of the Course:**

This course introduces art history students to an in-depth understanding of art history's evolution and current state in the context of India. Beginning with travel writings and of 18<sup>th</sup> century European travellers in India, students will do a close reading of texts written by colonial antiquarians, archaeologists, nationalist art historians, post-independence writers, and by more recent scholars and theorists engaging with Indian art.

**Learning Objectives:**

- The primary aim of this course is to encourage art history students to understand the evolution of their chosen discipline in India and their own location in relation to the discipline and its institutions
- It also equips them to read texts critically, in terms of the sources, of the framing of objects and of subject-object relationships

**Pedagogy:** Class lecture, discussions, slide shows, presentations, archival research, and museum/gallery visits

**Course Outline:**

- Romantic travel writings and colonial aquatints and their representations of nature and cultural features of India.
- Colonial antiquarianism and archaeology till the 1850's
- India at the colonial exhibitions, the first art schools and the debate around Indian crafts and manufactures
- The institutionalization of archaeology and colonialist art history.
- Nationalism and art history in India
- Post-Independence art histories – tracing multiple trajectories
- Theorizing the Modern and the Contemporary in India
- Writings about folk and tribal art and craft
- Framing the popular in Indian art

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Conservation and Curation</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 64</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

In this job-oriented course, art history students are introduced to the theoretical principles of cultural conservation, display and curation of art works in galleries and museums. The course draws from contemporary developments in heritage conservation practices, museum studies and recent curatorial theory and practice. The course is a combination of class lectures, research, visits to exhibitions and galleries and report writing.

**Learning Objectives:**

- Students understand the principles of cultural heritage conservation in line with modern theories of conservation and international guidelines
- They are introduced to the history of museum practices beginning with the cabinets of curiosities in early modern Europe to the most recent heritage museums across the world.
- Understanding the function of curation in the context of modern and contemporary art, with a focus on recent curatorial practices in India

**Pedagogy:** Class lectures, visits to galleries, museums, art exhibitions and heritage sites, archival research, discussions, presentations and report writing

**Course Outline:**

- Reading Alois Riegl's *The Modern Cult of the Monument* critically and responding to it. Other texts on the colonial museum
- What is Heritage? Understanding tangible and intangible heritage, values and valuation. Understanding keywords like restoration, conservation, preservation, authenticity in the context of recent controversies
- Analysing ICOMOS guidelines to understand Outstanding Universal Value in the context of recent UNESCO nominations from India
- What is curation? Understanding the principles of curation in the context of recent exhibitions, exhibitions and biennales
- Critical report on conservation discourses/practices at a local heritage site
- A mock curation/catalogue of works of a specific artist or group in the city.

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Interdisciplinary Art II</b>
<b>Course Type</b>	<b>: Value-Added Course</b>
<b>Course Code</b>	<b>: AH 65</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

After the basic understanding of other materials than paint, this course would give an opportunity to use multiple media for self-exploratory and expressive purposes. It would provide a huge extension of tools for the creativity of student and further the possibility of inter-mixing multiple mediums to extend individual visual language utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Learning Objectives:**

- To introduce sound as a medium of art, self-expression.
- Using the book format as a canvas to explore the tool of art with the possibility of fanzine, folding cards, accordion book etc.
- Explore the genre of creative writing as medium of art that can be presented as text, sound installation or live performance.
- Digital collage: using image, text etc to create a composition.
- Relief, sculpture or temporary installation as visual tool.
- A composition of image or installation with video projection together.

**Pedagogy:** Studio practice, research and experimentation with different equipment and media, presentations and performances, discussions and field visits

**Course Outline:**

- Doing in-depth research of a subject, theme or concept which could be social/personal/public or architectural in the form of photographic documentation.
- A collage through photoshop/CorelDRAW etc with a conceptual insight.
- Creating book art; fanzine, accordion books or illustrations.
- Creating a sound clip of around 4 minutes which relates to individual students' art practise and interests.



**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Elective- Performance Art/Art Illustration</b>
<b>Course Type</b>	<b>: Core Studio Course</b>
<b>Course Code</b>	<b>: EL 66</b>
<b>Course Credits</b>	<b>: 1 credit</b>

**Brief description of the Course:**

Performance art is an inter-disciplinary, time and location specific medium of conceptual art, a form which could either be scripted and rehearsed or spontaneous, usually involving the artist's bodily participation in some way and involving audience interaction. Students will be introduced to the history of performance art, recent performance art practices in India and will go on to create their own performance modules.

**Learning Objectives:**

- To conceptualize and present a complex idea in a public space using the body as medium, and audience interaction as a vital part of the work.
- Students will be encouraged to conceptualize a way of interacting with and challenging their audiences to reconsider their positions on art, concepts, unthinking everyday practices or pressing social issues.
- Students and their audience can use this opportunity to redefine what art is in their specific contexts and what it means to relate directly to its audience.

**Pedagogy:** Lectures, workshops, research, planning and public performances

**Course Outline:**

- Introduction to the history and theory of performance art in the West and in India – using slide shows, videos and other media
- Workshops conducted by performance artists
- Students plan, script and perform their own performance art pieces.
- Taking feedback, making modifications, documentation and journaling of performances.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Modern Art in India</b>
<b>Course Type</b>	<b>: Core Theory</b>
<b>Course Code</b>	<b>: AH 71</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course will introduce students to the significant developments in the field of modern art in 20<sup>th</sup> century India. Starting with the Bengal School and the ideology of nationalism that inspired the search for an authentically Indian visual language, students will explore the works of Amrita Sher-Gil, the Calcutta Group, Bombay Progressives, Delhi Shilpi Chakra, Cholamandal Artists' Collective and other individual artists and regional manifestations of Indian modernism.

**Learning Objectives:**

- To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
- 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
- To understand the relationship of Indian modernism and modernisms elsewhere in the world.

**Pedagogy:** Lectures, presentations, seminars, discussions, visits to galleries and museums

**Course Outline:**

- The Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity
- The Calcutta Group and their responses to social realities
- Amrita Sher-Gil
- The Bombay Progressives and their redefinition of modernism
- The Delhi Shilpa Chakra and Cholamandal Artists' collective and independent artists
- The contribution of major art institutions in India to artistic tendencies in post-Independent India

**YEAR IV**  
**SEMESTER VII**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Modernism in the West  
**Course Type** : Core Theory Course  
**Course Code** : AH 72  
**Course Credits** : 3 credits

**Brief description of the Course:**

This course introduces students to the most celebrated modern Western artists, artworks, movements and manifestoes of the first half of the 20<sup>th</sup> century against the background of the major political, economic and technological changes and upheavals of the half-century. The aesthetics and politics of Western modernism can be critically compared with their manifestations elsewhere, including in India.

**Learning Objectives:**

- Understanding the key concepts of modernity, modernization and modernisms in the 20<sup>th</sup> century
- Exploring the influential movements and manifestoes that marked 20<sup>th</sup> century modernism in the West
- To recognize the oeuvre of individual artists' styles and to absorb their contributions to expanding the definition of art
- To understand the differential impact of modernity and modernization on artists and intellectuals across the globe – resulting in plural *modernities*

**Pedagogy:** Lectures, slide shows, movie screenings, seminars, research, discussions, practical experiments, presentations and museum /gallery visits

**Course Outline:**

- Introduction to key concepts – modernity, modernization, modernism, abstraction, formalism, etc.
- Exploring significant manifestoes and movements – Fauvism, Cubism, Expressionism, Dada, Surrealism, Abstraction, Abstract Expressionism, etc.
- Student presentations on different manifestations of modernisms across the globe.
- Practical experiments to understand the primary artistic concerns of each movement.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Elective - Art Conservation/ Art Pedagogy</b>
<b>Course Type</b>	<b>: Core Practical Course</b>
<b>Course Code</b>	<b>: EL 75.1/2</b>
<b>Course Credits</b>	<b>: 1</b>

**Brief description of the Course:**

Students who chose this elective will be exposed to the basic processes of art conservation and display by experts who work in the field of conservation. This career-oriented course is intended to give students a glimpse of the scientific world of art conservation and care and the international protocols and best practices currently operating in the field.

**Learning Objectives:**

- The basics principal of conservation
- Preventive conservation measures in terms of display and storage
- The process of documentation of an artwork.
- Assessing the condition of an artwork
- Understanding the properties of media i.e. watercolour and poster colour
- Understanding the properties of art materials i.e. paper and canvas

**Pedagogy:** Lectures, Presentations, observation, discussions, museum/site visits, demonstration and workshop.

**Course Outline:**

- Understanding the basic criteria of conservation through theory
- Understanding conservation measures of display by visiting the gallery/museum - light, display location, temperature, in storage packaging, temperature, maintenance, etc.
- Processes of Digital documentation.
- Understanding the condition of an artwork in terms of problems and deterioration.
- Chemical and physical properties of media; application, consistency and aging process.
- Chemical and physical properties of material; issues related with PH/acidity, making, handling and storage.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Elective - Art Pedagogy/ Art Conservation</b>
<b>Course Type</b>	<b>: Core Practical Course</b>
<b>Course Code</b>	<b>: EL 75.1/2</b>
<b>Course Credits</b>	<b>: 1</b>

**Brief description of course:**

This job-oriented elective is available as a choice for college students who are art teachers or plan to take up positions as art teachers at primary or secondary school level in India. Responsive to the visual art syllabi of various education boards in the country, the course will equip art teachers to add sound pedagogical principals to their experience of art practice and theory.

**Learning Objectives:**

- The course equips present or future art teachers with pedagogical insights to teach art to children at both primary and secondary levels
- To learn the rudiments of child psychology in relation to the arts, a subject which is rarely taught to and poorly understood by school educators in India.
- Project-based approach helps teachers fine-tune their teaching to their specific requirements

**Pedagogy:** Lectures, presentations, discussions, research, experimental classroom teaching, project work.

**Course Outline:**

- The varying objectives of arts education for children at different levels of development and learning.
- How to set up an art classroom – basic requirements, infrastructure, guiding interactions, learning expectations, ethics and troubleshooting
- Introduction to Stages of Artistic Development (Viktor Lowenfield) and how to develop age-appropriate art learning for children (theory and practical)
- Introduction VARK, Bloom's taxonomy and other tools for art teaching.
- Real-time projects based on arts syllabi of different education boards.

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Critical and Creative Writing</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 73</b>
<b>Course Credits</b>	<b>: 8 credits</b>

**Brief description of the Course:**

This is a useful course for art historians as it introduces them to the world of academic writing in both its critical and creative forms. Students begin with analysing well written and canonical texts of art historians and critics and learn to apply these principles in their own writing

**Learning Objectives:**

- Students are introduced to genres of creative and critical writing in relation to the arts.
- They are taught to read a text critically and to evaluate it for structure, content, style, etc.
- Through a series of composition exercises, students are taught to express themselves creatively and critically.
- Protocols of citation, referencing, bibliography and how to avoid plagiarism are introduced to the student at this point.

**Pedagogy:** Studio practice, discussions, presentations, documentation and field research, photography, interactions

**Course Outline:**

- Types of writing styles – Expository, Descriptive, Persuasive, Narrative, etc., and their different applications
- How to read a text critically – three stages of reading
- Reading specific texts critically – analysis exercise using the critical tools
- Writing about art works – composition exercise in expressive writing
- Writing a review of a book/art exhibition for a newspaper/journal

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** :Dissertation (Methodology)

**Course Type** : Core Theory Course

**Course Code** : AH 74

**Course Credits** : 5 credits

**Brief description of the Course:**

In this course, students are taught research methodology from how to write a dissertation proposal to how to structure a final synopsis. A lot of emphasis is laid on how to research a topic, do a literature review, cite correctly, how to use footnotes, how to give references and most importantly, how to avoid plagiarism. Students are encouraged to explore easily accessible citation software for their work. This course also helps art history students select and initiate research into their final semester dissertations.

**Learning Objectives:**

- To help students pick an area of interest for their final semester and to hone it into a research topic
- To guide them in research methodology from building a bibliography to field research to interview methodology to chapterization.
- How to use online software to cite, reference, index and avoid plagiarism

**Pedagogy:** Lectures, one-on-one mentoring sessions, research, discussions and computer and writing exercises

**Course Outline:**

- What is a dissertation? Types of dissertations with a focus on humanities dissertations.
- Writing a preliminary outline for a research topic; research proposal writing
- How to do a pilot survey, data collection, field work, interviews, documentation, photography, consent and ethical issues
- Components of a dissertation; how to do a literature review; how to chapterize; how to write introduction and conclusion
- How to present and edit drafts
- Abstract and final synopsis

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Indian Contemporary Art</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 81</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

This course focuses on significant artists and artistic developments in post- Independence India including changing approaches to media, the expanding nature of art markets after liberalization in the 1990's and the impact of recent art fairs, residencies and biennales on the development of an internationally relevant Indian art. The course will also reckon with the status of 'craft', 'folk and tribal art', popular art and kitsch as facets of the Contemporary.

**Learning Objectives:**

- To understand the dynamics of the contemporary Indian art scene after Independence especially in relation to artists working in Mumbai, Delhi, Baroda, Kolkata and various regional centres
- To gauge the impact of the art market, galleries, residencies, art fairs and biennales on contemporary artistic production and discourses.
- To understand folk, tribal and popular art and craft as significant interventions within the realm of the contemporary

**Pedagogy:** Lectures, presentations, discussions, visits to museums, galleries art fairs, biennales, interviews and presentations of contemporary artists and craftspersons, exploring the ChitraSante as a popular art phenomenon.

**Course Outline:**

- Art in the 1960's and 1970's; the return of narrative art, Baroda School, indigenism and the exploration of folk traditions as alternative roots
- The proliferation of media, materials, approaches and sites of art from the 1990's onwards; installations, performance art and artistic collaborations.
- Theorizing the post-colonial/postmodern, feminist art in India, art and activism. The art boom of the 2000's and its impact on the art scene.
- Indian biennales, art fairs, festivals, contemporary art institutions and the international presence of Indian artists
- Folk, tribal and popular art and craft as *contemporary interventions* in Indian Art.



**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>:Global Contemporary Art</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 82</b>
<b>Course Credits</b>	<b>: 3 credits</b>

**Brief description of the Course:**

Students are introduced to art from the Western world after World War II especially from the 1960s onwards. The dissolution of the orderly array of modernist movements and the wider, less predictable range of critical experimentation of postmodern artists will be viewed against developments of post-industrial capitalism, realignments of political power, social movements and the challenges of the environmental crisis in the West.

**Learning Objectives:**

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

**Pedagogy:** Lectures, presentations, film screenings, seminars, presentations, research

**Course Outline:**

- Pop art, Minimalism and the beginnings of post modernism
- Conceptual art, Performance Art and Fluxus
- Installations, video installations, site specific art and Earthworks
- Photorealism
- Arte Povera, Graffiti Art
- Neo-Expressionism and Transavanguardia
- Feminist and Queer interventions in art and Institutional Critique
- Other movements such as the YBA, Stuckism, New Leipzig School, etc;
- The influence of exhibitions like Documenta, Venice Biennale etc. on recent international trends in art.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : Contemporary Cultural Theory  
**Course Type** : Core Theory Course  
**Course Code** : AH 84  
**Course Credits** : 5 credits

**Brief description of the Course:**

In this course, art history students are introduced to a wide range of contemporary theory readings which they analyse critically. Classroom lectures introducing contemporary theory are supplemented with student seminars where each of them will present a text they have studied in detail.

**Learning Objectives:**

- Introducing students to a wide range of contemporary theorists writing on art, society and environmental issues
- Students get to choose a particular text that resonates best with their theoretical concerns or interests them in some way
- Encouraging critical analysis and presentation skills of students

**Pedagogy:** Lectures, one-on-one mentoring and guidance, research, discussions and seminar presentations by students

**Course Outline:**

- Introducing an overview of contemporary theory to students
- Walter Benjamin and Mechanical Reproduction
- Bourdieu and Distinction
- Feminist art history – Linda Nochlin, Griselda Pollock and the Guerilla Girls
- Post-colonial writings on art and culture
- Culture, posthumanism and the environmental crisis

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Art Project II</b>
<b>Course Type</b>	<b>: Core Theory Course</b>
<b>Course Code</b>	<b>: AH 85</b>
<b>Course Credits</b>	<b>: 4 credits</b>

**Brief description of the Course:**

In this course, art history students will be doing two simultaneous projects. The first project involves studying any particular aspect of the annual ChitraSante art fair and writing a detailed critical report on the Sante as a popular urban phenomenon. The second is to collaborate with two of three art practitioners in their batch (sculptors or painters) and to help them curate their own final display

**Learning Objectives:**

- To comprehend and theoretically frame a popular urban phenomenon such as the ChitraSante within a contemporary context through a pre-planned process of interviews, documentation, data analysis and critical writing.
- To apply curation theory directly to the works of batchmates in an act of collaborative curation. The art history students help the artists in the preparation of their portfolios
- This collaborative project and the resultant catalogue will be a contribution to the final display

**Pedagogy:** Field research, exploring and documenting the ChitraSante, presentations, collaborating with batchmates, catalogue writing, editing and layout.

**Course Outline:**

- ChitraSante observations and documentation with a view to understanding this popular manifestation of art interacting with public. This should include an interview component and a final critical paper on some specific aspect of the event.
- Application of curation theory in a curatorial collaboration with two or three artists of the same batch
- The creation and final production of a descriptive art catalogue from selection of works to final layout and printing.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

<b>Course Title</b>	<b>: Dissertation</b>
<b>Course Type</b>	<b>: Theory</b>
<b>Course Code</b>	<b>: AH 86</b>
<b>Course Credits</b>	<b>: 2 credits</b>

**Brief description of the Course:**

The dissertation for art history students of the BVA course will involve an original research project engaging in-depth with an ancient, medieval, modern, contemporary, folk or popular art manifestation in or around Bengaluru. Students will decide on their research projects in the 7<sup>th</sup> semester and complete a pilot survey and detailed proposal for fieldwork for their project in the earlier semester. The final semester consists of completing chapters, submitting a minimum of drafts and printing and binding the dissertation.

**Learning Objectives:**

- To apply research methodology learnt in the previous semester to a detailed investigation of a well-defined research area
- Following the protocols and processes of academic writing to produce an original monograph-quality text with supporting visuals

**Pedagogy:** Workshops and personalized training on documentation, research methodology, interview and statistical methods if relevant, using online bibliography and organization tools, layout of text and visuals, citing art works and texts, avoiding plagiarism and expressive writing.

**Course Outline:**

- Fine –tuning research topic by classifying and organizing data, visual documentation, verifying sources, and completing literature review.
- Mind-mapping exercises for developing chapters and making separate folders for each chapter of the dissertations which will include secondary sources and visuals
- Class presentation of chapters or sections in weekly seminars
- Guidance for documenting and inserting visuals in texts, citing art works and texts, bibliography, avoiding plagiarism.
- Structuring an argument, thinking critically and writing expressively – moving from outline to drafts to elegantly laid-out and edited finished product.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. ART HISTORY**

**Course Title** : **Display and Curation**  
**Course Type** : **Theory**  
**Course Code** : **AH 87**  
**Course Credits** : **2**

**Brief description of the Course:**

Art history students are prepared and guided to organize and orchestrate the entire final display of the eighth semester B.V.A. students in this course. They are expected to divide all the tasks leading to a final exhibition amongst themselves - from selection of works for display, to lighting, wall texts, catalogues and invitations. This training will prepare them to apply for jobs as curators and art critics in art institutions and for further studies in curation and display.

**Learning Objectives:**

- A complete experience of organizing an art show from framing works to the vote of thanks on the closing day.
- Selection of works, thematic organization of works in the gallery and outdoor spaces, lighting, display, wall text, catalogue
- Designing a parallel virtual show on the college website online
- Conducting walkthroughs at the exhibition for visitors
- Documentation and report writing on the final display

**Pedagogy:** Graded and regular power-point presentations, peer and mentor review, workshops with curators and gallerists to learn curation basics, writing, documentation, display and presentation.

**Course Outline:**

- Selection of works for exhibition, discussion with artists and other organizers, placement, framing, display and lighting
- Textual support in the form of catalogues, wall texts and generating content for virtual exhibition website online.
- Walkthrough presentations for different types of visitors
- Documentation of the exhibition and a final report

**BACHELOR OF VISUAL ARTS (B.V.A)**  
**SPECIALIZATION - APPLIED ART**  
**3-Years -Six Semesters**

### SEMESTER III

## B.V.A SPECIALIZATION PROGRAMME - APPLIED ART COURSE MATRIX

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AA 3.1	Fundamentals of Marketing and Service Management	3	3	30	70	100	2
		<b>CORE STUDIO COURSE</b>						
	AA 3.3	Typography & Design - I	6	--	45	105	150	3
	AA 3.4	Basics & Technique of Illustration – I	6	--	45	105	150	3
			<b>ELECTIVES</b>					
	EL 3.5	Signage System/ Typography	2	--	15	35	50	1
Part 3	NC 3.6 Foundation / SD Course	Science and society	4	3	30	70	100	2
	CC & EC 3.7	Co-curricular and extracurricular	2	--	50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>

**B.V.A SPECIALIZATION PROGRAMME - APPLIED ART  
COURSE MATRIX  
SEMESTER - IV**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 1	University Code	Language I	2	3	30	70	100	2
	University Code	Language II	2	3	30	70	100	2
Part 2		<b>CORE THEORY</b>						
	AA 4.1	Strategic Communication & Consumer Behavior	3	3	30	70	100	2
		<b>CORE STUDIO</b>						
	AA 4.2	Typography & Design - II	6	--	45	105	150	3
	AA 4.3	Basics & Technique of Illustration – II	6	--	45	105	150	3
		<b>ELECTIVE</b>						
	EL 4.4	Window Display/ Digital Marketing Design -II	2	--	15	35	50	1
	University Code	Life skills	4	--	30	70	100	2
Part 3	CC & EC	Co-curricular and extracurricular		--	50	--	50	1
		<b>TOTAL</b>	<b>25</b>	<b>12</b>			<b>800</b>	<b>16</b>



**B.V.A SPECIALIZATION PROGRAMME -APPLIED ART  
COURSE MATRIX  
SEMESTER -V**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AA 5.1	Advertising and Media Management–I	3	3	30	70	100	3
	AA 5.2	Strategic Brand Management	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>		--				
	AA 5.3	Product &Packaging Design – I	8	--	60	140	200	4
	AA 5.4	Creative Illustration – I	6	--	60	140	200	3
		Value Added Course Inter Disciplinary Art I	4	--	30	70	100	3
	EL 5.5	ELECTIVE Design – I/ E- commerce	2	--	30	70	100	1
	SDC	Banking and finance	2	3	30	70	100	2
Part 3	CC/ EC	Co-curricular and extracurricular		--	100	--	100	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>950</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME -APPLIED ART**  
**COURSE MATRIX**  
**SEMESTER VI**

	Subject Code	Title of the Paper	Instructor on Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AA 6.1	Advertising and Media Management – II	3	3	30	70	100	3
	AA 6.2	Ad Theory - I	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	AA 6.3	Product & Packaging Design II	8	-	60	140	200	4
	AA 6.4	Graphic Design	6	-	50	100	150	3
	AA 6.5	<b>Value Added course</b> Inter Disciplinary Arts II	4		30	70	100	3
	EL 6.6	<b>ELECTIVE</b> Interactive design-II/ Management of Strat- ups in advertising India/ Marketing Research	2		30	70	100	1
Part 3	SDC	Entrepreneurship and Management	2	3	30	70	100	2
	CC / EC	Co-curricular and Extracurricular	2		50	-	50	1
		<b>TOTAL</b>	<b>28</b>	<b>9</b>			<b>900</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME -APPLIED ART  
COURSE MATRIX  
SEMESTER VII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AA 7.1	Advertising Research	3	3	30	70	100	3
	AA 7.2	Modernism in Indian Art	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	AA 7.3	Design Project I	13	-	150	350	500	8
	AA 7.4	<b>Case Study - I</b> (Journal writing and Presentations)	5	Journal and Presentation Evaluation	60	140	200	5
		<b>ELECTIVE</b>						
	EL 7.5	Copy writing & printing/ Media management	2		30	70	100	1
		<b>TOTAL</b>	<b>26</b>	<b>6</b>			<b>1000</b>	<b>20</b>

**B.V.A SPECIALIZATION PROGRAMME -APPLIED ART**  
**COURSE MATRIX**  
**SEMESTER VIII**

	Subject Code	Title of the Paper	Instruction Hrs/Week	Duration of exam (hrs)	Marks			Credits
					IA	Exam	Total	
Part 2		<b>CORE THEORY</b>						
	AA 8.1	Global Marketing	3	3	30	70	100	3
	AA 8.2	Modernism in West	3	3	30	70	100	3
		<b>CORE STUDIO COURSE</b>						
	AA 8.3	Design Project -II	8		120	280	400	8
	AA 8.4	<b>Case Study – II</b> (Journal Writing and Presentation)	4	Their own work in context - Presentation	60	140	200	4
	AA-8.5	<b>Dissertation</b>	-	-	-	100	100	2
	AA 8.6	Portfolio Development (Practical)	3	-	30	70	100	2
		<b>TOTAL</b>	<b>21</b>	<b>6</b>			<b>1000</b>	<b>22</b>

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Fundamentals of Marketing and Service Management**

**Course Type: Core Theory**

**Course Code: CT 3.1**

**Course Credits: 2 credit Hours**

**Description of the Course**

**Brief description of the Course:**

**INTRODUCTION TO MARKETING:**

Meaning & Definition – Goals – Concepts of Marketing – Approaches to Marketing – Functions of Marketing. Recent trends in Marketing - Green Marketing – Relationship Marketing – Retailing – Concept Marketing and Virtual Marketing. Meaning of Services – Concepts - Characteristics of Services – Classification of Services – Growth of Service Sector.

**MARKETING MIX:**

Meaning – Elements – Product - New Product Development – Packing and Packaging. Pricing – Objectives – Factors influencing Pricing Policy and Methods of Pricing. Physical Distribution – Meaning – Factors affecting Channel Selection – Types of Marketing Channels. Promotion – Meaning and Significance of Promotion – Personal Selling & Advertising.

**SERVICE MARKETING:** Meaning – Differences between Products and Services – Importance of Services Marketing – Marketing Mix for Services – 7 P's (in detail) Managing Demand and Supply in Service Industry. Service Delivery Process: Role of Customer in Service delivery process- Quality issues in Services – GAP Model, Managing moments of Truth

**MARKET SEGMENTATION:**

Meaning & Definition - Bases of Market Segmentation –Customer Relationship Management  
Meaning and Definition – Role of CRM – Advantages and Disadvantages.

**Assignments:**

As assigned by the tutor.

**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Typography and Design- I**

**Course Type: Core Studio Course**

**Course Code: AA 33**

**Course Credits: 3 credits**

**Brief description of the Course:**

Typography is a sophisticated derivative of calligraphy; it is developed by the multiple ways of designing alphabets in several languages. Typography creates individual styles for visual presentation of any given script. Pictographic signs and symbols need to be adopted and studied in typography in order to arrive at one's own way of expressing it.

Typography can also become part of the creation of a design wherein it helps to create layouts, signage, logos, symbols and relevant visual communicative elements. It is compulsory to practice the initial typography by hand drawn skills. The student can use pencil, ink pen, rotting pen, scribbling pen and colours to create typography and design.

**Learning Objectives:**

History of typography and type designs to be studied. Basic typography construction of basic letter forms is to be learnt. Students should be encouraged to study various design schools and thoughts of Indian and Western concepts and people. Student will also be exposed to examples of type designers and their works, while they are expected to visualize and arrive at rough ideas with regular interactions.

An in-depth understanding of design elements such as typography, colour layout, image and symbol/logo/icon, will be explored. This exploration will be applied to such understandings as conceptualizing and designing corporate identity and other communication materials.

**Scope:**

The scope is to inculcate the basic learning and understanding of Type Design, Logo Design. Icon Visual relevance encourages students to explore and innovative approaches in type and design. Emphasis should be to study skills for communication in a most effective form.

**Pedagogy:**

The subject teacher should introduce the historical and contemporary perspective of the subject to the students and also make them aware of the inner essence of typography and design. The course will also concentrate on practicing, experiencing and innovatively designing based on typography.

Understanding of the application of art and design, logos etc., and form of their study and basic skills in Anatomy of Type & its elements, Type face and construction is to be stressed upon. Development of ideas and practices. Students need to practice and arrive at creating Letterhead Design, Print Best Logo & Symbols and Graphic Designs.

**Assignments:**

Assignments to be undertaken according to the guidance of the concerned tutor.

## **YEAR II**

### **SEMESTER 3**

#### **SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Basics & Techniques of Illustrations - I**

**Course Type: Core Studio Course**

**Course Code: AA 34**

**Course Credits: 3 credits**

#### **Description of the Course:**

Illustration is meant to develop a career as illustrator which need not only be inventive but logical & persuasive in implementing visual language information. Learning illustration is aimed at providing the students with adequate knowledge of the basic principles of product design. The study of illustration with examples of different life style and consumer product, container, bottles, shapes, size and industrial machine tool parts etc. are to be included.

#### **Learning Objectives:**

The basics of composition, using a product arrangement and other props, photography and photo shoot are to be practiced as integral part of illustration. Re designing a major brand (Product) using variety of similar brands, emphasis on product proportion, shape, size, colour, label graphic image etc is desired. Considering the creative process of imagination, special emphasis on drawing & ideas in relation to product is to be focused. Perspective, observation, & visualization technique drawing- rendering in pencil, colour, line, ink, halftone etc. is needed for the better understanding of the subject. Students are advised to use only hand skills for the learning process of this subject.

Product Illustration subject containing of basic tabletop-Photography of a Products/Group of products study with Traditional and contemporary methods alongside. Understanding of various techniques, perspective methods of rendering with different Medias.

**Assignments:** As appropriately assigned by the tutor.



**YEAR II**  
**SEMESTER 3**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Elective: Signage System & Typography**

**Course Type: Core Studio Elective**

**Course Code: EL- 3.5.1**

**Course Credits: 1 credit**

**Description of the Course:**

**Signage System**

By using corporate identity designing of signage, Use of corporate colours / house colours, theme to be followed, brand guidelines, minimum information without making the design cluttered, different sizes, adaptations to various sizes, maintain proportions. Variety of materials to be used, reflective, non-reflective, LED lighting, metal, acrylic, 3D effects etc.

**Typography**

Study of typefaces / fonts, type fundamentals, serif, sans serif fonts, subject wise typo selection, line / character spacing, leading space, paraspaces, readability, headline, logo fonts, body copy fonts, text book, magazine layouts, typo setting, use of bold, extra bold, medium, thin, condensed and italics according to contexts. Old and modern fonts, calligraphy, free hand fonts, hand lettering.

**Assignments:**

As appropriately assigned by the tutor.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Strategic Communication & consumer Behaviour**

**Course Type: Core Theory**

**Course Code: AA 4.1**

**Course Credits: 2 credits**

**Description of the Course:**

Definition: Need and Importance of Communication skills - Basic types of Communication – Reading, -Writing,- listening,- speaking -Forms of Communication -Verbal,- written.- oral, - Non-verbal oral Communication, principles of successful oral communication, effective listening, Body language, Paralanguage. -The Communication Process, -Barriers of Communication and ways in overcoming barriers

**Learning Objectives:**

The Process of formal written Communication: deciding purpose, analyzing audience, deigning a message, organizing, selecting, arranging ideas and preparing outlines, developing message-writing, Evaluating, Revising and Editing.

**Presentation Skills:**

Definition of presentation: elements of presentation, designing a presentation, advanced visual support for business presentation, types of visual aid, appearance & posture, practicing delivery of presentation.

**Assignments:** As assigned by the tutor.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Typography & Design-II**

**Course Type: Core Studio Course**

**Course Code:AA 4.3**

**Course Credits: 3 credits**

**Description of the Course:**

The student should study various letter forms with an analysis of basic categories. They should study the layout and grid in detail, experiment in 2D composition. Type glyphs (characters) are created and modified using a variety of illustration techniques. They should understand the arrangement of type, the selection of typefaces, point size, tracking (the space between all characters used), kerning (the space between two specific characters, and leading (line spacing). Typography as applied to different situations like signage, films, children books, directories etc., is to be practiced.

**Learning Objectives and Outline:**

The Students should explore advance technology and understand the designing of various concepts of Leaflet Design, Magazine Design, Book Design etc. they should also learn the advance Typography in relation to actual usage of designing of text book, magazine, one and two page bulletins. Etc. Fundamentals design elements of outdoor media product service ads, bill boards, kiosks, hoarding with neon signs, publicity and promotional posters of different viewing range, size and scale, outdoor media for major publicity and promotional needs in urban and rural space are to be practically understood.

**Assignments:** As assigned by the tutor.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Basics& Technical Illustration - II**

**Course Type: Core Studio Course**

**Course Code:AA 4.4**

**Course Credits: 3 credits**

**Description of the Course:**

Creative illustration is to illustrate an idea, based on the previous traditions of illustrations; and innovating new ways of illustrating ideas for products, books, stories, design production and the like. Through illustrations the student will be experimenting with the preliminary skills necessary for illustrations, already learnt from the first year, in order to develop a signature style of their own. The student can experiment with the various styles of art, based on both the Indian and western traditional, various forms of folk art from Indian and abroad. The student should be able to create illustrations which are innovate but rooted in the traditions of illustrations.

**Learning Objectives and Outline:**

The illustrations should be learnt in such a way that it should assist the student to ably produce products, props; and the perspective learnt from the previous semester should be engaged to commix various media together, like ink drawing with water colour, pencil drawing with pastel rendering and the like. Considering the creative process of imagination, special emphasis on drawing & ideas in relation to product is to be given a new creative edge. Students are advised to use hand skills for the learning process of this subject, while the focus should be on originality and for creative expression.

It is encouraged to use references to illustrate both from life and already produced texts. Various eastern and western productions of illustrations should be amalgamated together, to make one's own personal style.

**Assignments:** As assigned by the tutor.

**YEAR II**  
**SEMESTER 4**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Elective – Window Display and Digital Marketing**

**Course Type: Elective**

**Course Code:EL 4.5.1, 2,3**

**Course Credits:1 credit**

**Description of the Course:**

**4.5.1. Window Display:** Backdrop, composition, display of brands, new methods of display, use of different materials, lighting. Effects like product movement. Overall a design concept, theme based ideas for implementation.

**4.5.2. Digital Marketing:** Introduction to marketing in the digital environment, Types of web presence, Audience profiling and segmentation, Internet usage patterns ,Post Internet consumer behaviour and understanding buyer behavior online, pillars of direct marketing, Online research and behaviour tracking methods, Introduction to behavioral targeting.

Localization of content and advertising. Marketing using mobile networks, Using Facebook, Linked-in, twitter, You tube including creating a channel on You Tube, Content guidelines for online communications, Social Media measuring, monitoring & reporting, Tracking & Monitoring platforms. Content seeding, How to use blogs, forums and discussion boards, Blogs, forums and communities, Viral campaigns and the social graph. Building relationships with different stakeholders online

**Assignments:** As assigned by the tutor.

**YEAR III**

**SEMESTER 5**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Advertising and Media Management – I**

**Course Type: Core Theory Course**

**Course Code: AA 5.1**

**Course Credits: 3 credits**

**Description of the Course:**

**Advertising Management:** Meaning, Nature and Scope of Advertising, Advertising – Classification of advertising, Types of advertising, advertising appropriation, advertising campaigns Process of Advertising, Customer and Competitor Analysis, STP Strategies for Advertising. AIDA model Advertising Agencies – their role, functions, organisation, Remuneration, client agency relationship. Management of Advertising Agencies, Role of Advertising in Natural Development, Testing of Advertising Effectiveness, Preparation and Choice of Methods of Advertising Budget, Ethical and Social Issues in Advertising.

**Assignments:** As assigned by the tutor.

**YEAR III**

**SEMESTER 5**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Strategic Brand Management**

**Course Type: Core theory Course**

**Course Code:AA 5.2**

**Course Credits: 3 credits**

**Description of the Course:**

- **Introduction to Brand Management:** Brands Vs Products- Brand Management - Brand Components & Attributes- Significance Of Branding To Consumers & Firms - Selecting Brand Names- Brand Identity, Branding Challenges & Opportunities
- **Brand Equity:** Concept – Types Of Brands - Strategic Brand Management Process – Brand Attribute Management & Architecture – Brand Portfolio Strategy – Brand Extension And Stretching - Making A Brand Strong-Sources Of Brand Equity-The 4 Steps Of Strong Brand Building- Brand Leveraging, Brand Loyalty
- **Brand Positioning:** Types of Positioning. Building Online Brands: Integrated Marketing Communication - The New Media Environment – Building and managing online Brands - Marketing Communication Options – Using Social Media to Build Brands – E-Commerce & Brands.

**Assignments:** As assigned by the tutor.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Product &Packaging-I**

**Course Type: Core Studio Course**

**Course Code:AA 5.3**

**Course Credits: 4 credits**

**Description of the Course:**

Product Design methods and Processes is a systematic way of solving design problem. It covers broad area of divergence, transformation, convergence, sustainability and articulation of visual relationship between the parts and the whole. The goal of learning this subject is to gain insights resulting in holistic solutions to achieve better experiences for users with Product and its inherent relationship with industry, Production Technology, Services, Environments and Systems. Focus on the need and demand, new invention using different paper products in consideration of human factors such as physical, physiological and perceptual importance. Developing product design with aesthetic appeal to the final product.

**Learning Objectives:** Insight means a clear and deep investigation of product design problem or a situation through design methods and following the processes for grasping the inner nature of the product design problem intuitively. Design analysis of an example help student to understand the design problem with clarity. The student is required to prepare the report on the subject matter with the case study.

Designing various shapes of product carton and containers boxes of domestic and non-domestic purposes. Principles of package design-approaches rendering techniques. And other various usable forms of packaging materials, printing possibilities, production of packaging materials, shape, size, colour and illustrations. Packaging for different consumer durables like food and beverages, cargo courier, services and containers, point of sale and purchase.



**Pedagogy:**

Students will explore various materials which can be used in constructing package for various products. First they need to do basic study of creating 3D form in simple paper and once they would explore various ideas towards workable construction, keeping in mind the volume of weight of selected product. Once card board/paper mock-up model is done, students will think about the surface graphic which contain brand name, images, typography and colours. These overall exposures will give experiences of 3D form, typography, colour and the understanding and need of aesthetic value to the product which is going to be marketed which involves considerations of use of available material for making package with the understanding of system of construction (production), surface graphic (use of typo-colour-image) as per the selected content (product) and ability to test the concept model.

**Assignment:** As assigned by the concerned tutor.

**YEAR III**  
**SEMESTER 5**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Creative Illustration-II**

**Course Type: Core Studio course**

**Course Code: AA 5.4**

**Course Credits: 3 credits**

**Description of the Course:**

The art of illustration, based on the learning from the same subject in the previous semesters, should be so practices as to learn from areas like the internet, Television, Publishing, Medicine, Sciences, Newspapers, Theatre, Magazines, Cinema, Corporations, and Advertising. This is important because the job application of learning illustration facilitates the students to work in these very fields, respectively, in the future.

**Learning Objectives:**

The subject contains exercises which are compatible with the advanced techniques for rendering with colour, colour separation process, line and halftone methods for different media constraints. Creative ideas in illustration will assist the student to create storyboards for various media, book illustration, games, transport, etc. Creative Illustration aims to develop student's capacity to interpret ideas through images, providing the best creative solutions for the creation of imaginative illustrations. The student will be able to develop their own personal style by experimenting with different techniques

**Pedagogy:**

The student should come with drawings with special emphasis on attributes of various drawing mediums and as the means of non-personal representation and expression. This will further leads to the exploration of various tools and materials available. An assignment on various illustration projects has to be completed under the teacher's guidelines with regular discussion and display.

**Assignment:** As assigned by the tutor

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Inter Disciplinary Course**

**Course Type: Value Added Course**

**Course Code:AA 5.5**

**Course Credits: 3 credits**

**Brief description of the Course:**

This paper encourages inter-disciplinary abilities of the students, from all the departments. They will be studying subjects that are tangentially connected to their main subjects. For instance, the student of painting will be given an opportunity to study subjects of applied arts or sculpture and vice versa.

**Pedagogy:**

Lectures, Presentations, Seminars, workshops, discussions and museum/site visits

**Course Title: Elective– Interactive Design**

**Course Type: Core Studio Course**

**Course Code:EL5.5**

**Course Credits: 1 credit**

**Interactive Design – I**

**Catalogue:** Unlike print, Ad campaign, designing of catalogues, layout and pagination. Designing of cover design and inside page templates. To know the difference between other media and to understand the need or purpose of catalogues.

**Editorial:** Understand the difference between print ad campaigns, outdoor and other media designs as capered to editorial designs. Designing of house magazines, periodicals and other in-

house magazines of various clients. How branding is used, selection of fonts, colours, pattern and page templates.

**Corporate Identity:** Corporate identity or logo designing. Points to be kept in mind while designing a logo. List of information requirements, have a questionnaire. Comparison of other logos in the similar area. How to make it simple, limitations and possibilities of using various elements of design while designing a logo. Research to be done, to have many scribbles and selection of probable ideas for making final options. To keep reproduction limitations in mind. Stationery designs to follow.

## **5.6. E - Commerce**

Ecommerce: A Brief History, Understanding E-commerce: organizing Themes, E-commerce Business Models, Major Business to Consumer (B2C) business models, Major Business to Business (B2B) business models, Business models in emerging E-commerce areas, How the Internet and the web change business: strategy, structure and process, The Internet and the Web: Features

Building an E-commerce Web Site: A systematic Approach, The e-commerce security environment, Security threats in the e-commerce environment, Payment system, E-commerce payment system, Electronic billing presentment and payment, Consumer online: The Internet Audience and Consumer Behaviour, E-commerce marketing and business strategies, the Retail sector, Analyzing the viability of online firms, E-commerce in action: E-tailing Business Models, Common Themes in online retailing, Social networks and online communities, Online auctions, E-commerce portals

**Assignment:** As assigned by the tutor

**YEAR III**

**SEMESTER 6**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Advertising and Media Management – II**

**Course Type: Core Theory**

**Course code:AA 6.1**

**Course credits: 3 credits**

**Brief description of the Course:**

**COPY WRITING:** Types of headlines Declarative, Interrogative, Testimonial, Humorous etc. Types of Copy, Use of Product Service – Information – Its report – special target audience for making copy effective.

Creative advertising – Planning & Execution –U.S.P. Types of Headline, Copy, Illustration, Photography, Typography Symbol Colour Design Principles, Type of ‘advertisements’.

Media Management - Media Types and their characteristics; Setting Media objectives; Considering key media concepts; Media planning; Media Strategy; Media buying; Cross media concept; and media research.

**Assignment:** As assigned by the tutor

**YEAR III**

**SEMESTER 6**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Ad Theory -I**

**Course Type: Core Theory Course**

**Course Code: AA 6.2**

**Course Credits: 3 credits**

**Brief description of the Course:**

The advertising theories illustrate how and why advertising is effective in influencing the customers' behavior and accomplishing its objectives. There are various theories on advertising and most of them propagate that the success of advertising is controlled by the main practices being carried out which include frequent brand exposure and repetitive advertising.

**Learning Objectives:**

The mediation of reality, shifting loyalties, the magic of the meaning, the hidden message, imitative desire are a few theories that will be elaborated and taught in the semester.

**Assignment:** As assigned by the tutor.

## **YEAR III**

### **SEMESTER 6**

#### **SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Product & Packaging-II:**

**Course Type: Core Studio Course**

**Course Code:AA 6.3**

**Course Credits: 3 credits**

#### **Brief description of the Course:**

The subject Product and Packaging introduces the students about the knowledge of designing a product and its packaging in very appealing way. This provides a comprehensive overview of advertising campaign and promotion from an integrated marketing communications perspective. It creates a clear understanding of traditional advertising and promotional tools, and shows how other key elements within the marketing communication mix (e.g. advertising, direct marketing, promotion and internet) can be integrated. Series of promotional ads to promote ideas or service through strongly developed ads, visually and verbally. Communicate the same content through different concept approaches and other related promotional needs. Attention is given to key subjects such as market research, media planning, creative strategies for traditional markets, advertising agency practices, competitive positioning and how each influences the effectiveness of an advertising campaign.

#### **Learning Objectives:**

The primary goal of the advertising campaign course is to shift perceptual focus of class members from an audience to creators of advertising and promotion strategies for business.

There is a hand-on practicum in which students prepare advertising campaigns for various media. Create content and develop communication campaigns and presentations via multiple media platforms.

Importance to be given for the development of a clear understanding of traditional advertising and promotional tools. To know how broad cast media (e.g. Television, Radio,)print media(e.g. Magazines, Newspapers)sports media(e.g. Outdoor advertising) direct marketing (e.g. Postal media) and interactive media (e.g. the internet are used in advertising campaign and promotion.

**Pedagogy:**

The practical work must be supported by historical and cultural studies, and student must explore how to function within the advertising agency structure, as part of the creative team. Visual research and strategic planning will help to shape ideas, so that it can be put together to create original portfolio.

**Assignment:** As assigned by the tutor.



## **YEAR III**

### **SEMESTER 6**

#### **SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Graphic Design**

**Course Type: Core studio Course**

**Course Code: AA 6.4**

**Course Credits: 3 credits**

#### **Brief description of the Course:**

The student should explore various methods of converting verbal concept to visual message; development of simplified forms and understand the integration part through study/use of image of object, use of typography, use of photograph. This would help to define solve the selected area/problem with various possibilities. They should study the aspects like symbol designing, illustrative concepts, poster designing etc concept development ability to integrate, define direction and optimally resolve the problem/task.

#### **Learning Objectives:**

The student needs to explore the enhancement of skills of colour and composition in relation to proportion and and forms of development. By giving importance to the advance level exploration with the skill of drawing and colour, students will explore different techniques in line, shapes, forms in black and white and colour medias. Concept development, understanding of content, layout of pages and process of execution will be of prime consideration. Studies in illustrating composition in various media and materials should be insisted.

#### **Pedagogy:**

Elements of pictorial expression related to concepts of space and forms will be given prominence. Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and colour will be insisted. Study of various types of objects (natural and manmade) with a view to transforming them into flat pictorial images of also of relevance. Developing an awareness of inter-relationship of different shapes and forms –relative values is also necessary.

**Assignment:** As assigned by the tutor

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Inter Disciplinary Course II**

**Course Type: Value Added Course**

**Course Code:AA 6.5**

**Course Credits: 3 credits**

**Brief description of the Course:**

After the basic understanding of different materials than paint, this course would give an opportunity to use the medium for self-exploratory and expression purpose. It would provide a huge extension of tools for creativity of student and further the possibility of inter-mixing multiple mediums to get and explore self and individual visual language, typically utilizing the full spectrum of the arts: visual arts, theatre, music and creative writing.

**Assignment:** As assigned by the tutor

**YEAR III**  
**SEMESTER 6**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Elective– Interactive Design-II and Management of Start-ups in Advertising India**

**Course Type: Core Studio Course**

**Course Code: EL 6.6.1, 2, 3**

**Course Credits: 1 credit**

**Description of the Course:**

**6.6.1 Interactive Design - II**

**Introduction:**

This is a continuation from the previous semester. This phase of study is directly linked to the design research as an art form and as a commercial product, explores design as an historical, social, and cultural institution-and get to the depth of what design means. A Student will produce an academic/creative portfolio, exhibit to the prospective employer upon graduation. Ensures that the final year is oriented towards career goals, in whatever the student's aspiration in the respective field. Thus helping them in gaining knowledge and confidence.

**Content :**

Advanced marketing techniques to boost up sales of a product increases visibility of a product- induce immediate sales-based on the principle of promotional aspects which attract people most often. At the time of purchase-point of purchase displays like counter units, chain store outlets, product dispensers, mirrors, neon signs, menus and menu boards., Table tents, sign in metal, wood, etc, CD listening station- coupons-refund-rebates-price deals-cents off and price pack deals-contests –stall design-trade shows-exhibitions-models with papier mache and styrofoam

There are also individual Promotional Design assignments Complete works to submitted end of the semester such as Design collaterals medias, visual comprehensives and final works. As per the corporate design checklist.

## **6.6.. Management of Start-ups in Advertising India**

BUILDING HUMAN CAPITAL: Recruitment of key individuals – man power planning and sourcing, talent Management, learning and development, productivity of employees.

Expansion of land and building, planning and procurement of additional machinery and equipment, modernisation and technology upgradation, management of capital expenditure

Design and development of organization structure, Departmentalization, organization policies and processes, organizational culture - ethics and governance

Vision, Mission, goals, objectives, and strategies, group dynamics and team building.

**Assignment:** As assigned by the tutor

### **6.6.3 Marketing Research**

Marketing Research Dynamics- Introduction, Meaning of Research, Research Characteristics, Various Types of Research , Marketing Research and its Management, Nature and Scope of Marketing Research.

Planning the Research Process- Introduction, Research Process: An Overview, Formulation of a Problem, Research Methods, Research Design, Data Collection Methods, Sample Design, Data Collection, Analysis and Interpretation, Report Writing, Components of Research Proposal, Components of Research Paper

Applications of Marketing Research I: Introduction, Consumer Market Research, Business-to-Business Market Research, Product Research, Pricing Research, Motivational Research, Distribution Research

*Recent Trends in Marketing Research:* Introduction, Marketing Information System and Research, Online Marketing Research, Recent Trends in Marketing Research, Research in Lifestyle Retail, Marketing Research and Social Marketing, Rural Marketing Research, Trends in Services Marketing Research, Brand Equity Research, International Marketing and Branding Research.

**YEAR IV**

**SEMESTER 7**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Advertising Research**

**Course Type: Core Theory Course**

**Course Code:AA 7.1**

**Course Credits: 3 credits**

**Brief description of the Course:**

Concept of Research and Its Application, Types of Research, Process of Research: Steps Involved in Research Process. Research Design : Various Methods of Research Design, Collection of Data.

Concept of Sample, Sample Size and Sampling Procedure, Various Types of Sampling Techniques, Types of Data: Secondary and Primary, Various Methods of Collection of Data, Preparation of Questionnaire and Schedule, Types of Questions, Precautions in Preparation of Questionnaire and Collection of Data. Analysis of Data: Coding, Editing and Tabulation of Data,

Report Preparation: Types and Layout of Research Report, Precautions in Preparing the Research Report. Bibliography and Annexure in the Report: Their Significance, Drawing Conclusions, Suggestions and Recommendations to the Concerned Persons.

**Assignment:** As assigned by the tutor

## YEAR IV

### SEMESTER 7

#### SPECIALIZATION SYLLABUS B.V.A. APPLIED ART

**Course Title: Modernism in Indian Art**

**Course Type: Core Theory Course**

**Course Code:AA 7.2**

**Course Credits: 3 credits**

#### **Brief description of the Course:**

This course will introduce students to the significant developments in the field of modern art in 20<sup>th</sup> century India. Starting with the Bengal, the students will explore the works of Amrita Sher-Gil, the Calcutta Group, Bombay Progressives, Delhi Shilpi Chakra, Cholamandal Artists' Collective and other individual artists and regional manifestations of Indian modernism. Students will also be exposed to various postmodern developments in the visual arts.

#### **Learning Objectives:**

- To familiarize students with the important artists and movements of modern art in India against the background of nationalism, Independence and nation building.
- To build an understanding of the conceptual, formal, medium-related, aesthetic and ideological contributions of modern and contemporary artists
- To understand the relationship of Indian modernism and modernisms elsewhere in the world.

**Pedagogy:** Lectures, presentations, seminars, discussions, visits to galleries and museums

#### **Course Outline:**

- The Bengal Renaissance, its breaking away from traditional art practice, nationalism and the quest for authenticity
- The Calcutta Group and their responses to social realities
- Amrita Sher-Gil
- The Bombay Progressives and their redefinition of modernism
- The Delhi Shilpa Chakra and Cholamandal Artists' collective and independent artists. The contribution of major art institutions in India to artistic tendencies in post-Independent India
- Contemporary developments in the art scene.

**Assignment:** As assigned by the tutor

**YEAR IV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Design Project I**  
**Course Type: Core Studio Course**  
**Course Code: AA 7.3**  
**Course Credits: 8 Credits**

**Brief description of the Course:**

In this subject students will develop expertise with the various types of marks used in corporate identity systems. Students will develop a professional identity design practice that will include research problem definition, developing client relationships and of course the refinement of viral identities. A major focus of the course will be the exploration and creation of various types of marks. Students also have an opportunity to create comprehensive identity campaign by applying marks in appropriate contexts.

**Learning Objectives:**

Students will do exploration of various methods of converting a verbal concept into a visual message which have to communicate the quote. Student can use object oriented form or an abstract form with selected types (letter form), photograph, illustration, when it comes to visual appeal, visitors always look for attractive colours, shapes and structures.

Therefore, it is important to have an attractive and communicative design. It should be simple, user friendly, easily navigable and should let people understand the symbol/logo without any difficulty. While designing the logo/symbol, it is important to keep the target audience in mind, who are going to recognize the company/organization/individual. Colour selection is also very important. Selection of appropriate colour for the logo/symbol which is going to be house colour for the company-organisation or individual client. needs to be worked out very carefully. This is probably the easiest element to be controlled in the graphic design. Students will be given understanding of various uses of symbol/logo on different print media and on 3D surfaces like building, vehicle and creating corporate kiosk.

**Pedagogy:** The assignment given to the students in this semester will represent the same total of all subjects they have studied and all the skills the have acquired during the past. They will design the visual identity system for the specific subjects from conceptualization to the final execution, involving final research and analysing creation of theme, media planning and fulfilment of all the necessary for the creation of an effective corporate identity design communication. This will also involve preparing checklist, implementation of logo/symbol on their company promotional and collateral.

**Assignment:** As instructed by the tutor.

**YEAR IV**

**SEMESTER 7**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Project: Case Study-I, ( Journal writing and Presentation)**

**Course Type: Core Studio Course**

**Course Code: AA 7.4**

**Course Credits: 5 Credits**

**Brief description of the Course:**

**Learning Objectives:**

The student has to critically evaluate a National brand. The assignment will involve research and documentation of the brand and create a PPT presentation.

Visual research, details for the evolution and history of the brand and its rebranding. How has the brand evolved and what is the success of the brand identity in the contemporary context.

**Assignment:** As instructed by the tutor.



**YEARIV**  
**SEMESTER 7**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Electives - Copy Writing & Printing and Printing/Reproduction**

**Course Type: Core**

**Course Code: EL 7.6.1, 2, 3**

**Course Credits: 1 credit**

**Brief description of the Course:**

**7.6.1 Copy Writing & Printing**

**Copy Writing:** Why copy writing is important, should art directors know or get involved in copy writing. What is concept, how to express a particular concept, how copy can support an idea expressed by visual. Coordination between art directors and copy writers. Quality of copy writing, language control and easy methods to make the copy short and to reach the audience effectively.

**Printing/Reproduction :** To get introduced to various types of reproduction methods such as screen printing, offset, digital, gravure, flexography printing. The process of pre-press, colour separation, plate making and each of the above printing process, types of paper or media available, costing and what is suitable for different kinds of print jobs. Post printing jobs like binding, folding, cutting, pinning, stitching and other kinds of finishing.

**Assignment:** As instructed by the tutor.

## 7.6.2. Media Management

**Event Management:** Introduction to event management Defining an event, Event as a marketing tool, Importance and scope of events. Diverse marketing needs addressed by events – brand building, focusing the target market, implementation of marketing plan. Key elements of events, Event infrastructure, core concept, and core people, core talent, core structure. Concept of markets in events: revenue and Non-revenue generating customers, segmentation and targeting of the markets for events.

Concept of pricing in events, Concept of promotion in events: networking components- Print media, Radio, Television ,The internet, Cable network, outdoor media, direct marketing, public relations. Activities in Event Management : Pre-event, during event , post event, planning , organizing, staffing, leading and controlling, the qualities of a good event planner. Evaluating and measuring event performance , Writing event proposals, Event proposal format, Sample event proposal,.

**YEAR IV**

**SEMESTER 8**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Global Marketing**

**Course Type: Core Theory Course**

**Course Code: AA 8.1**

**Course Credits: 2 credits**

**Brief description of the Course:**

International/Multinational/Multiregional/Global Marketing – Definition & Scope, Objectives of International Marketing – Challenges and opportunities in International Marketing – Quality considerations in International Marketing – Underlying forces of International Marketing – Major Participants in International Marketing – Importance Of International -Marketing Global marketing environment – Economic Environment, Socio-cultural Environment –Legal and Statutory Framework.

Definition and Meaning of Global Marketing Information System, Process of Marketing Research, Analyzing Global Opportunities: Grouping International Markets – Analyzing International Buyers/Business Markets & Government Markets – International Marketing Research Process. International Product & Promotion Strategy: Adjusting Quality to Global requirements, International & Global Branding Decisions – Brand Name Selection Procedure – Global/Pan Regional Brands – Exploiting Product Life Cycles In International Marketing – New Product Development in Global Markets – Global Advertising – Creative Challenges – Media Planning and Analysis.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Modernism in the West**

**Course Type: Core Theory Course**

**Course Code: AA 8.2**

**Course Credits: 3 credits**

**Brief description of the Course: Brief description of the Course:**

This course introduces students to the most celebrated modern Western artists, artworks, movements and manifestoes of the first half of the 20<sup>th</sup> century against the background of the major political, economic and technological changes and upheavals of the half-century. The aesthetics and politics of Western modernism can be critically compared with their manifestations elsewhere, including in India.

**Learning Objectives:**

- Understanding the key concepts of modernity, modernization and modernisms in the 20<sup>th</sup> century
- Exploring the influential movements and manifestoes that marked 20<sup>th</sup> century modernism in the West
- To recognize the oeuvre of individual artists' styles and to absorb their contributions to expanding the definition of art
- To understand the differential impact of modernity and modernization on artists and intellectuals across the globe – resulting in plural *modernities*
- Understanding the postmodern and the contemporary

**Pedagogy:** Lectures, slide shows, movie screenings, seminars, research, discussions, practical experiments, presentations and museum /gallery visits

**Course Outline:**

- Introduction to key concepts – modernity, modernization, modernism, abstraction, formalism, etc.
- Exploring significant movements – Fauvism, Cubism, Expressionism, Dada, Surrealism, Abstraction, Abstract Expressionism, etc
- Postmodernism and contemporary global trends in art

**YEAR IV**

**SEMESTER 8**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Design Project -II**

**Course Type: Core Studio Course**

**Course Code: AA 8.3**

**Course Credits: 10 Credits**

**Brief description of the Course:**

Students will continue the previous years' project work with added creativity. This will develop sensitivity for compelling communicate design by exploring the principles and critical analysis of integrated media, student will explore carefully select media for design promotions, This advanced design project deals primarily with the development of brand image building/ corporate image building.

**Learning Objectives:**

The assignment given to the students in this semester will represent the same total of all subjects they have studied and all the skills they have acquired during the past. They will design the communication campaign for the specific subjects from conceptualization to the final execution, involving final research and analysis, creation of theme, media planning and fulfilment of all the necessary for the creation of an effective communication. This will also involve preparing copy-platform based on the preliminary brief to be prepared by the students themselves

**Pedagogy:**

Students will be encouraged to adopt learning strategies that build self confidence and enable them to work independently as professionals throughout the semester. Students create individual design projects within the specified topic as guided by a practical teacher. Opportunities to identify visual research and realize individual projects will form the core of the final level studies.

**Assignments:** Are also individual project assignments to submitted end of the semester total Project work Medias, visual comprehensives of branding and final works.

**YEAR IV**  
**SEMESTER 8**  
**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Project: Case study II, (Journal writing and presentation)**

**Study Type: Core Studio Course**

**Course Code: AA 8.4**

**Course Credits: 8 Credits**

**Brief description of the Course:**

The student has to critically evaluate an international brand. The assignment will involve research and documentation of the brand and create a PPT presentation. Visual research, details of the evolution and history for the brand and its rebranding. How has the brand evolved and what is the success of the brand identity in the contemporary context.

**Assignment:** As assigned by the tutor.

## YEAR IV

### SEMESTER 8

#### SPECIALIZATION SYLLABUS B.V.A. APPLIED ART

**Course Title: Dissertation**

**Study Type: Core Studio Course**

**Course Code: AA 8.5**

**Course Credits: 2 Credits**

#### **Brief description of the Course:**

The dissertation for practical BVA students is a hybrid of an extended essay and an artist's statement, focusing on their own body of works. The emphasis of this exercise is on expressive articulation and following academic research protocols. Students will base their dissertation on material from their journals across four years, documentation of art work and a clear laying out of primary artistic concerns which have pre-occupied them in the last two years of art practice.

#### **Learning Objectives:**

- To understand the need for artists to articulate, with expressive clarity and critical reasoning, their thinking processes and approaches to art practice.
- To be able to extract three or four primary artistic concerns from a body of recent work and to map these onto art works using theme, chronology, 'development' or the artistic concerns themselves as structuring principles.
- To evolve a writing style that is a combination of creative and critical writing and functions as a parallel mode of creative expression as well as an exegesis, following all the rules and protocols of academic research.

**Pedagogy:** Workshops and personalized training on documentation, research methodology, using online bibliography and organization tools, layout of text and visuals, citing art works and texts, avoiding plagiarism and expressive writing.

#### **Course Outline:**

- Identifying primary artistic concerns by analyzing journal contents, visual documentation of previous works, and discussions with mentors
- Mind-mapping primary artistic concerns to understand how they network with other inputs, influences and secondary concerns.
- Guidance for documenting and inserting visuals in texts, citing art works and texts, bibliography, avoiding plagiarism.
- Structuring an argument, thinking critically and writing expressively – moving from outline to drafts to elegantly laid-out and edited finished product.

**YEAR IV**

**SEMESTER 8**

**SPECIALIZATION SYLLABUS B.V.A. APPLIED ART**

**Course Title: Portfolio Development (practical)**

**Course Type: Core Studio course**

**Course Code: AA 8.5**

**Course Credits: 2 credits**

**Brief description of the Course:**

A portfolio or Brand Manual will be submitted after the 'practical engagement' in the practical exercises leading to the development of subject-based portfolios. The details of the practical work will be assigned by the concerned tutors.