



ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ಕಾರ್ಯಸೌಧ  
ಕ್ರಾಫರ್ಡ್ ಭವನ, ಮೈಸೂರು-570005  
ದಿನಾಂಕ: 12.07.2019.

ಸಂಖ್ಯೆ:ಎಸಿ.6/753/2018-19

**ಅಧಿಸೂಚನೆ**

ವಿಷಯ: BVA ಕೋರ್ಸಿನ ಪಠ್ಯಕ್ರಮವನ್ನು CBCS-Regulation ನಂತೆ ಪರಿಷ್ಕರಣೆ ಮಾಡಿರುವ ಬಗ್ಗೆ.

- ಉಲ್ಲೇಖ: 1. ದಿನಾಂಕ: 05.04.2019 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಸಭೆಯ ತೀರ್ಮಾನ.  
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3. ಅಧ್ಯಕ್ಷರು, ದೃಶ್ಯಕಲೆ ಅಧ್ಯಯನ ಮಂಡಳಿ, ಚಾಮರಾಜೇಂದ್ರ ಸರ್ಕಾರಿ ದೃಶ್ಯಕಲಾ ಕಾಲೇಜು, ಮೈಸೂರು, ಇವರ ಪತ್ರ ದಿನಾಂಕ: 04.07.2019.

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ದಿನಾಂಕ: 30.01.2019 ರಂದು ಜರುಗಿದ ದೃಶ್ಯಕಲೆ ಅಧ್ಯಯನ ಮಂಡಳಿ (CB) ಸಭೆಯು BVA ಕೋರ್ಸಿನ ಪಠ್ಯಕ್ರಮವನ್ನು CBCS-Regulation ನಂತೆ ರಚಿಸಿ 2019-20ನೇ ಸಾಲಿನಿಂದ ಜಾರಿಗೆ ಬರುವಂತೆ ಶಿಫಾರಸ್ಸು ಮಾಡಿರುತ್ತಾರೆ.

ದಿನಾಂಕ 05ನೇ ಏಪ್ರಿಲ್ 2019 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಮತ್ತು ದಿನಾಂಕ: 07ನೇ ಜೂನ್ 2019 ರಂದು ಜರುಗಿದ ವಿದ್ಯಾವಿಷಯಕ ಪರಿಷತ್ ಸಭೆಗಳು ಮೇಲಿನ ಪ್ರಸ್ತಾವನೆಯನ್ನು ಅನುಮೋದಿಸಿರುವುದರಿಂದ ಈ ಅಧಿಸೂಚನೆ ಹೊರಡಿಸಲಾಗಿದೆ.

ಮೇಲ್ಕಂಡ Syllabus ಹಾಗೂ scheme of examination ಗಳನ್ನು ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ವೆಬ್‌ಸೈಟ್ [www.uni-mysore.ac.in](http://www.uni-mysore.ac.in) ನಿಂದ ಪಡೆಯಬಹುದಾಗಿದೆ.

ಕುಲಸಚಿವರಿಂದ ಕರಡು ಅನುಮೋದಿಸಿದೆ

ನಿಮ್ಮ ನಂಬುಗೆಯು

Lingappa 15/7/19  
ಉಪ ಕುಲಸಚಿವರು(ಶೈಕ್ಷಣಿಕ),  
ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ,  
ಮೈಸೂರು.

ಇವರಿಗೆ:

1. ಕುಲಸಚಿವರು (ಪರೀಕ್ಷಾಂಗ), ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
2. ಡೀನರು, ಕಲಾ ನಿಕಾಯ, ಇಂಗ್ಲೀಷ್ ಅಧ್ಯಯನ ವಿಭಾಗ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
3. ಅಧ್ಯಕ್ಷರು, ದೃಶ್ಯಕಲೆ ಅಧ್ಯಯನ ಮಂಡಳಿ, ಚಾಮರಾಜೇಂದ್ರ ಸರ್ಕಾರಿ ದೃಶ್ಯಕಲಾ ಕಾಲೇಜು, ಸಿದ್ದಾರ್ಥನಗರ, ಮೈಸೂರು-570011.
4. ಪ್ರಾಂಶುಪಾಲರು, ಚಾಮರಾಜೇಂದ್ರ ಸರ್ಕಾರಿ ದೃಶ್ಯಕಲಾ ಕಾಲೇಜು, ಸಿದ್ದಾರ್ಥನಗರ, ಮೈಸೂರು-570011.
5. ಉಪಕುಲಸಚಿವರು/ಸಹಾಯಕ ಕುಲಸಚಿವರು/ಅಧೀಕ್ಷಕರು, ಆಡಳಿತ ವಿಭಾಗ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಭಾಗ, ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
6. ರಕ್ಷಾ ಕಡತಕ್ಕೆ.

**UNIVERSITY OF MYSORE**

*GOVERNMENT OF KARNATAKA*

***CHAMARAJENDRA GOVERNMENT  
COLLEGE OF VISUAL ARTS  
(CAVA)***

[Affiliated to the University of Mysore]

Siddartha Nagar, Mysuru-570011

**ACADEMIC SYLLABUS & RESOLUTION**

CBCS & Semester Scheme

**FOUR YEAR (Eight Semesters) Degree Program**

**BACHELOR OF VISUAL ARTS [B.V.A.]**

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UNIVERSITY OF MYSORE  
Regulations for  
**Choice Based Credit System (CBCS) and  
Continuous Assessment and Grading Pattern (CAGP)**  
For Undergraduate Program 2018-19

**Undergraduate Program Offered**

Bachelor of Visual Arts (B.V.A.) 8 Semesters

**Semesters and Program Structure**

1. All the UG degree programs shall be of eight semester duration which will include workshops, seminars, discussions & study tours.
2. An academic year consists of two semesters: odd semester and even semester.
3. A semester normally extends over a period of 16 weeks (6 day week) with 90 working days.

**Program structure**

1. Every course offered may have three components: Lecture (L) Tutorial (T) and Practicals (P). Tutorial sessions consist of participatory discussion/self-study/desk work/ seminar presentations by students and such other novel methods.
2. The credit pattern of B.V.A. course (LTP):
  - A) Credit means the unit by which the course work is measured. One hour session of Lecture per week for 16 weeks amounts to 1 Credit. Two hour session of Tutorial or Practicals per week for 16 weeks amounts to 1 credit per semester. The total duration of a semester is 20 weeks inclusive of semester end examination.
  - B) In the B.V.A. degree program, Department of Painting, Sculpture, Graphics [Printmaking], Applied Art and Photography & Photojournalism courses are considered as practical oriented courses. The Department of Art History course is considered as a theory oriented course.

- C) The ratio of all practical oriented courses is 70% of practicals and 30% of theory. The ratio of theory oriented courses is 80% of theory & project and 20% of practicals.
- D) In practicals, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Practical (P). In theory, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Lecture (L).
3. A course of 3 to 6 credits will be evaluated for 100 marks. A course with less than 3 credits will be evaluated for 50 marks.

**Definitions:**

1. Discipline specific course (DSC) is a core course which should compulsorily be studied by a student as a core requirement of the program.
2. Elective course is a course which can be chosen from a pool of courses. It may be very specific of specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the student's proficiency/skill.
  - a) Discipline Specific Elective (DSE) is a course offered under the main discipline/subject of study or project/dissertation.
  - b) Project/Dissertation is an elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work. A student has to study such a course on his/her own with advisory support of a faculty member.
  - c) Generic Elective (GE) is an elective course chosen from an unrelated discipline/subject with an intention to seek exposure beyond discipline/subject.
  - d) Ability Enhancement Courses (AEC) may be of two types: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC) AECC courses are mandatory courses based upon the content that leads to knowledge enhancement viz, Environmental Science, Indian Constitution and English/Modern Indian Languages (MIL) Communication skills, SEC courses are aimed at providing hands-on-training, competencies, skills, etc.

Note:

A candidate shall study any TWO of the languages viz., English, Kannada, Hindi, Sanskrit, Urdu, Telugu, Malayalam, Persian, Arabic French, German, Russian.

- Out of the two languages selected, one of the languages shall be an Indian Language. However, in case of foreign nationals, the requirement of an Indian language may be waived by the University.
- Indian Language means any one of the languages mentioned in VIII Schedule of the Constitution.
- The University may permit private study of a language by a student, if there is no provision for instruction in that subject in a college and allow him/her to appear for the examination in the subject without insisting on attendance. Such candidate will not be subjected to any IA marks. However, for eventual calculation 80 marks is equated to 100 marks.
- Deaf and Dumb, Spastic, Mentally disabled and Learning deficiency students shall offer any one language.
- Change of language will not be permitted during the period of the program.

3. Fee means the fee prescribed by the University for the UG programs from time to time.
4. Grade is a score assigned to the percentage of the marks awarded in courses.
5. Grade Point (GP) of courses refers to the product of credits and the Grade earned by the student in that course.
6. Grade Point Average (GPA) refers to the performance of the student in a given semester. GPA is the ratio of the total grade points earned by the student in all the courses to the total number of credits assigned to the courses in semesters.
7. Subject Grade Point Average (SGPA) refers to the ratio of the total credit points earned by the student in all the courses of all the semesters to the total number of credits assigned to the courses of all the semesters.
8. Cumulative Grade Pointing Average (CGPA) is the ratio of the total credit points earned by the student in the course of the semesters to the courses of all the semesters.

### **Subject combinations**

1. Department of Painting (Drawing- Painting- Art History- Philosophy of Art)
2. Department of Sculpture (Drawing- Sculpture- Art History- Philosophy of Art)

3. Department of Graphics [Printmaking] (Drawing – Printmaking – Art History-Philosophy of Art)
4. Department of Applied Art – (Drawing –Applied Art – Advertising Theory)
5. Department of Photography & Photojournalism – (Photography - Photojournalism - History of Communications)
6. Department of Art History – (Art History – Philosophy of Art)
7. B.V.A. Introduction Course (Painting – Sculpture – Graphics (Printmaking) – Applied Art – Photography and Photojournalism - Fundamentals of Visual Arts)

### **Eligibility for Admission**

1. A candidate who has passed the 10+2 Years or two years Pre-University examination conducted by the Pre-university Board of Education, Government of Karnataka or any other examination considered equivalent by the University is eligible for admission to the 1<sup>st</sup> Semester of the B.V.A. program.

Or

A candidate who has studied a two year foundation course in visual arts with languages recognized by the University as equivalent therein by this University.

2. A candidate who satisfies the minimum qualifications shall be called for an aptitude test in the Institution on the dates notified by the Head of the Institution for selection of eligible candidates for admission.

#### Aptitude test :

The test shall consist of the following:

Sl.No	Subject	Marks	Duration
1	Drawing	50	One hour
2	General Knowledge pertaining to Visual Arts (Objective type)	40	30 Minutes
3	Viva- Voce	10	
	Total	100	

### **Intake**

The total number of candidates for admission in the B.V.A. first Semester is 60 only.

### **Allotment of seats**

Preference in the allotment of seats to the first semester of the B.V.A. degree program shall be limited to the number of seats available in each department and shall be done on the basis of the merit obtained in the above said aptitude test.

Any change in the choice of a department in the third semester shall depend on the availability of the seats in that department.

### **Reservation of seats**

Reservation of seats for B.V.A. first Semester shall be made as per Government orders in force from time to time.

### **Medium of Instruction**

The Medium of Instruction shall be English/Kannada. However, a student can write the examinations either in English or Kannada.

### **Scheme of the B.V.A. Degree Program**

1. The minimum duration for completion of a UG degree program is eight semesters. However, as per the double duration norm of the University, the maximum period permitted is sixteen semesters counting from the first semester.
2. A student has to earn 180 credits for the successful completion of the eight semester UG degree program.
3. Only such students, who successfully complete 180 credits in the eight semesters respectively, without break, shall be considered for declaration of ranks and/or medals.

### **Course Registration**

1. Every student is assumed to have registered for all DSC courses offered in that semester.
2. A student is permitted to choose any of the DSE courses offered by the department during odd semesters starting from 7<sup>th</sup> semester only and is not permitted to change the elective in the even semester.
3. A student is permitted to choose any of the GE courses offered by the college during odd semesters starting from 5<sup>th</sup> and 7<sup>th</sup> semester only and is not permitted to change the elective in the even semester.



4. A student has to register for any MIL along with English language in the first four semesters.
5. A student has to register for Environmental Studies and Constitution of India in the first two semesters.
6. After registration, a student can opt out of an elective course registered to earlier, and opt for another elective course giving valid reasons before the prescribed date for withdrawal of courses. This is subject to be condition that the student will be able to fulfill the required minimum attendance in the newly registered course.

Withdrawal from a course will not be permitted for those who undergo late registration. Cancellation of a course (AECC/SEC/DSE/GE) may be permitted before the conduct of C1 examination.

### **Attendance**

1. Only those students who have at least 75% attendance in a course shall be permitted to take C3 examination for that course.
2. The Heads of the Departments shall notify the list of all students who have less than 75% attendance in each subject by the beginning of the 16<sup>th</sup> week. A copy of the same should be sent to the Registrar (Evaluation) of the University. Registration of such students for those courses shall be treated as cancelled. If the course is a core course, the student should re-register for the course when it is offered next.

### **Continuous Assessment**

Assessment and evaluation process happens in a continuous mode. However for reporting purposes a semester is divided into three discrete components identified as C1, C2, and C3.

The Practical papers C1 & C2 are based on the Internal Continuous Assessment and are evaluated for 20% and C3 as Examination is evaluated for 80%.

The Theory papers C1 & C2 are based on Internal Continuous Assessment and are evaluated for 20% and C3 as Examination is evaluated for 80%.

The performance of a student in a course will be assessed as explained below.

1. The outline for continuous assessment activities of C1 and C2 will be based on internal tests/assignments/tutorials/viva voce/seminars/workshops/ discussions/ study tours/ projects or any other.
2. The first component C1 assessment is for 10% for practicals and theory papers. During the first half of the semester, the first 50% of the syllabus should be completed. This should be completed by the 8<sup>th</sup> week of the semester.
3. The second component, C2 assessment is for 10% for practicals and theory papers. C2 will be based on the remaining 50% of the syllabus. C2 will be completed during the 15<sup>th</sup> week of the semester.
4. A student cannot repeat C1 & C2.
5. During the 18-20<sup>th</sup> week of the semester, a semester end examination shall be conducted by the University for each course. This forms the final component of assessment (C3) for 80%. The student has apply for the C3 examination as per the University Notification.
6. All DSC (discipline specific course), DSE (elective subject) & GE (generic elective) course examinations include C1 & C2 (internal assessment) 20% for practicals and theory papers and C3 (examination) 80% for practicals and theory papers.
7. Projects/ Documentation/ Thesis/ Training shall be evaluated by C1 and C2 components by the Project Supervisor for 30(C1)+30(C2) marks. C3 component of the project shall be evaluated jointly by the Project Supervisor and one External Examiner for 40(C3) marks.

### **Evaluation for C1 & C2**

1. Students will be evaluated for each course by the faculty teaching that course.
2. After the evaluation the results have to be announced. The course teacher has to obtain the signatures of the students registered for that course in a register maintained specifically for the purpose indicating that they have no objection to the marks awarded within 5 days from the date of announcement of the marks.
3. In case a student is not satisfied with the assessment, the student can make an appeal to the Grievance Cell within 5 days from the date of

announcement of the results. Otherwise, it is presumed that the student has no objection to the marks awarded.

4. The student can appeal to the Grievance Cell by paying the prescribed fee as fixed by the University. The Grievance Cell is empowered to take corrective measures. The concerned course teacher has to provide all the relevant documents to the Grievance Cell. The decision taken by the Grievance Cell is final.

## **Examination and Evaluation C3**

### **1. Question paper setting**

- A) Each theory subject shall have a board of examiners who shall prepare, scrutinize and approve the question papers for all the courses of that subject.
- B) Each practical subject shall have a board of examiners who shall conduct and evaluate the examination through display and viva voce in the college premises.

### **2. Valuation**

- a) Before the valuation the answer scripts shall be coded.
- b) There shall be centralized single valuation of the C3 theory answer scripts. And for practicals shall be centralized double valuation of the C3 practical examination through display and viva voce.
- c) C3 component of the even semester ie. practicals will be conducted with two examiners of whom at least one is an external examiner.  
Any examiner on the approved panel of examiners of the University not belonging to the parent college is an external examiner.
- d) C3 component of the odd semester ie. practicals will be conducted with two internal examiners recommended by the BOE.
- e) Project/ Documentation/ Thesis and Training shall be evaluated by the Supervisor, Head of Department and an External Examiner through C1, C2& C3 components.
- f) C3 component of the even semester ie. practicals will be display & viva voce and it will contain a continuous class/ assessment work executed in the studio space/ college premises/ guided by the respective class faculty. If any work is executed outside the college premises it must be guided and certified by the class faculty and the Head of Department.

- g) C3 component of the 8<sup>th</sup> semester Practical examination is the final evaluation of the whole B.V.A. degree program. In this, the student has the freedom to display selected works of previous semesters and all the works of the 8<sup>th</sup> semester.
- h) Awarding the grades shall be completed latest by the 26<sup>th</sup> week of the semester.

### **Photocopy, Retotalling, and Revaluation as per University rules.**

(For theory papers only)

### **Passing Criteria**

1. A student is considered to have passed the course, only on securing a minimum of 40% from C1, C2 and C3 put together.
2. A student can take C3 exam irrespective of the marks scored in C1 and C2 of a particular course.
3. In case a student secures less than 30% in C3 or absents for C3, the student is said to have not completed the course. The student shall complete the course by re-appearing only for C3 component of that course when the University conducts the examination. The student carries the marks already awarded in C1 and C2
4. On successful completion of UG program, a final grade card consisting of grades of all courses successfully completed by the student will be issued by the University.
5. Carry over System: There is no carry over system for any practical oriented papers. If a candidate is not able to pass the practical papers he/she has to repeat the semester. Carry over facility is applicable to the only to theory and language papers.

### **Makeup Examination**

1. For students who could not attend C1 & C2 due to medical reasons/ extraordinary circumstances/ participation in sports/ NCC/ NSS/ any other extracurricular activities (approved by college), C1 and C2 exams have to be conducted for them separately before the 15<sup>th</sup> week of the semester.
2. Makeup examination (only for C3) shall be conducted by the University within 15 days from the date of notification of results. This shall be only for those students who do not fulfill the passing criteria specified earlier.

3. Makeup examination (only for C3) shall be conducted only 7<sup>th</sup> and 8<sup>th</sup> semester (8<sup>th</sup> semester UG program).

### Percentage and Grading

1. If P is the percentage of the marks secured by a candidates in a course (C1+C2+C3) which is rounded to nearest integer the grade G earned by the student in that course will be as given below.

Percentage (P)	Grade (G)	Percentage (P)	Grade (G)
40-49	5.0	75-79	8.0
50-59	6.0	80-84	8.5
60-64	6.5	85-89	9.0
65-69	7.0	90-94	9.5
70-74	7.5	95-100	10.0

2. The overall percentage in a subject is  $10 \times \text{SGPA}$

3. The overall percentage in a subject is  $10 \times \text{CGPA}$

### Class Declaration

The final qualitative Index to be awarded to the student is based on CGPA. It is given as;

CGPA	Qualitative Index
$5 \leq \text{CGPA} < 6$	Second Class
$6 \leq \text{CGPA} < 8$	First Class
$8 \leq \text{CGPA} \leq 10$	Distinction

### Implementation Guidelines

#### Conduct of Lecture / Tutorial / Practical Sessions by Teacher:

**Lecture session:** It is a conventional lecturing session. It may have all students enrolled for a course attending together for lecture to be delivered by the teacher.

**Tutorial session:** It is a session where a teacher initiates students to participate actively in learning to have experiences of learning like

participatory discussion/ self- study/desk work/ sketching/ preparation for creative works and studio practice.

**Practical session:** It is a studio practice session. It may have all students enrolled for a course attending together for practicals practice in respective departments and is lectured and instructed by teacher.

For effective learning, it is advised to make batches of students for tutorial and practical classes. It is recommended to have batches of 20 students in case of non practical courses and 15 students in case of practical courses in ideal situations. However, this can be upto 30 and 20 respectively depending on the availability of infrastructures at an institution.

**Calculation of workload for a teacher:**

- 1 hour of Lecture session per week is 1hour workload per week.
- 1 hour of Tutorial session per week is 1hour workload per week.
- 2 hour of Practical session per week is 1hour workload per week.

Example: If a teacher conducts a tutorial session of 2 hours in a week than it is counted to be 2 hours workload per week for that teacher.

## Course Credit Structure

### B.V.A. Eight Semester 4 Year Degree Program:

Sem.	Core		Electives				Ability Enhancement Courses				Total credits
	DSC		DSE		GE		SEC		AECC		
	Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Credits	
<b>B.V.A. Introduction Course</b>											
I	DSC - IC1	2							KAN/MIL-1	3	<b>21</b>
	DSC - IC2	2						ENG-1	3		
	DSC - IC3	2						Environmental			
	DSC - IC4	2						Studies	3		
	DSC - IC5	2									
	DSC - IC6	2									
II	DSC - IC7	2							KAN/MIL-2	3	<b>21</b>
	DSC - IC8	2						ENG-2	3		
	DSC - IC9	2						Constitution of			
	DSC - IC10	2						India	3		
	DSC - IC11	2									
	DSC - IC12	2									
<b>BVA Specialization courses – Painting/ Sculpture/ Graphics [Printmaking]/ Applied Art/ Photography &amp; Photojournalism/ Art History</b>											
III	DSC - 1	6					SEC-1		KAN/MIL-3	3	<b>25</b>
	DSC - 2	6					Communicative	2	ENG-3	3	
	DSC - 3	5					Skills				
IV	DSC - 4	6					SEC-2		KAN/MIL-4	3	<b>25</b>
	DSC - 5	6					Computer	2	ENG-4	3	
	DSC - 6	5					Applications				
V	DSC - 7	6			GE-1	4					<b>22</b>
	DSC - 8	6									
	DSC - 9	6									
VI	DSC - 10	6			GE-2	4					<b>22</b>
	DSC - 11	6									
	DSC - 12	6									
VII	DSC - 13	6	DSE - 1A	6	GE-3	4					<b>22</b>
			DSE - 2A	6							
VIII	DSC - 14	6	DSE - 3B	6	GE-4	4					<b>22</b>
			DSE - 4B	6							
<b>Total</b>		<b>106</b>		<b>24</b>		<b>16</b>		<b>04</b>		<b>30</b>	<b>180</b>

**THE FOLLOWING TABLES INDICATES EACH SUBJECT & SCHEME OF EXAMINATION**

**Pattern of Examination – Distribution of Marks**

**Introduction Course for Visual Arts**

**Programme: B.V.A.**

**I - Semester**

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
I	PAINTING	DSC	0	0	0	5	5	40	50	20	Display & Viva
I	SCULPTURE	DSC	0	0	0	5	5	40	50	20	Display & Viva
I	GRAPHICS [PRINTMAKING]	DSC	0	0	0	5	5	40	50	20	Display & Viva
I	APPLIED ART	DSC	0	0	0	5	5	40	50	20	Display & Viva
I	PHOTOGRAPHY & PHOTOJOURNALISM	DSC	0	0	0	5	5	40	50	20	Display & Viva
I	FUNDAMENTALS OF VISUAL ARTS	DSC	5	5	40	0	0	0	50	20	2 Hour
I	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
I	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
I	ENVIRONMENTAL STUDIES	AECC	10	10	80	0	0	0	100	40	3 Hour

**II - Semester**

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
II	PAINTING	DSC	0	0	0	5	5	40	50	20	Display & Viva
II	SCULPTURE	DSC	0	0	0	5	5	40	50	20	Display & Viva
II	GRAPHICS [PRINTMAKING]	DSC	0	0	0	5	5	40	50	20	Display & Viva
II	APPLIED ART	DSC	0	0	0	5	5	40	50	20	Display & Viva
II	PHOTOGRAPHY & PHOTOJOURNALISM	DSC	0	0	0	5	5	40	50	20	Display & Viva
II	FUNDAMENTALS OF VISUAL ARTS	DSC	5	5	40	0	0	0	50	20	2 Hour
II	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
II	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
II	CONSTITUTION OF INDIA	AECC	10	10	80	0	0	0	100	40	3 Hour

**Format of Examination Paper**

**Practical Papers – Total Marks – 40**

Display and Viva Voce = 40

**Theory Papers – Total Marks – 40**

Part A

5 Questions of 2 Marks Each = 10

Part B

2 Questions of 5 Marks Each = 10

Part C

2 Questions of 10 Marks Each = 20



## Department of Painting

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	PAINTING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	PAINTING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	PAINTING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
V	SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	PAINTING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	DRAWING & PAINTING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

## VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	DRAWING & PAINTING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VIII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

#### **Theory Papers – Total Marks – 80**

##### **Part A**

10 Questions of 2 Marks Each = 20

##### **Part B**

4 Questions of 5 Marks Each = 20

##### **Part C**

4 Questions of 10 Marks Each = 40

#### **Project work – Total Marks – 100**

Progress and Internal Assessment (C1+C2) = 60

External Evaluation and Viva Voce = 40

## Department of Sculpture

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	SCULPTURE COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	SCULPTURE COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	SCULPTURE COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
V	PTG/ GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	SCULPTURE COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	PTG/ GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	DRAWING & SCULPTURE	DSC	0	0	0	10	10	80	100	40	Display & Viva
VII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	PTG/ GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	DRAWING & SCULPTURE	DSC	0	0	0	10	10	80	100	40	Display & Viva
VIII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	PTG/ GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

#### **Theory Papers – Total Marks – 80**

##### Part A

10 Questions of 2 Marks Each = 20

##### Part B

4 Questions of 5 Marks Each = 20

##### Part C

4 Questions of 10 Marks Each = 40

#### **Project work – Total Marks – 100**

Progress and Internal Assessment (C1+C2) = 60

External Evaluation and Viva Voce = 40

## Department of Graphics [Printmaking]

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	PRINTMAKING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	PRINTMAKING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	PRINTMAKING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
V	PTG/SCL/ AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	PRINTMAKING COMPOSITION	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	PTG/SCL/ AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	DRAWING & PRINTMAKING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	PTG/SCL/ AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	DRAWING & PRINTMAKING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VIII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	PTG/SCL/ AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

#### **Theory Papers – Total Marks – 80**

##### Part A

10 Questions of 2 Marks Each = 20

##### Part B

4 Questions of 5 Marks Each = 20

##### Part C

4 Questions of 10 Marks Each = 40

#### **Project work – Total Marks – 100**

Progress and Internal Assessment (C1+C2) = 60

External Evaluation and Viva Voce = 40

## Department of Applied Art

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	GRAPHIC DESIGN-I	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	ADVERTISING THEORY	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	GRAPHIC DESIGN-II	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	ADVERTISING THEORY	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	GRAPHIC DESIGN-III	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	ADVERTISING THEORY	DSC	10	10	80	0	0	0	100	40	3 Hour
V	PTG/SCL/GRA/ P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	DRAWING	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	GRAPHIC DESIGN-IV	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	ADVERTISING THEORY	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	PTG/SCL/GRA/ P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	GRAPHIC DESIGN	DSC	0	0	0	10	10	80	100	40	Display & Viva
VII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VII	ADVERTISING THEORY	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	PTG/SCL/GRA/ P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	GRAPHIC DESIGN	DSC	0	0	0	10	10	80	100	40	Display & Viva
VIII	PROJECT	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VIII	ADVERTISING THEORY	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	PTG/SCL/GRA/ P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

#### **Theory Papers – Total Marks – 80**

##### Part A

10 Questions of 2 Marks Each = 20

##### Part B

4 Questions of 5 Marks Each = 20

##### Part C

4 Questions of 10 Marks Each = 40

#### **Project work – Total Marks – 100**

Progress and Internal Assessment (C1+C2) = 60

External Evaluation and Viva Voce = 40



## Department of Photography & Photojournalism

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	PHOTOJOURNALISM	DSC	0	0	0	10	10	80	100	40	Display & Viva
III	HISTORY OF COMMUNICATIONS	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	PHOTOJOURNALISM	DSC	0	0	0	10	10	80	100	40	Display & Viva
IV	HISTORY OF COMMUNICATIONS	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	PHOTOJOURNALISM	DSC	0	0	0	10	10	80	100	40	Display & Viva
V	HISTORY OF COMMUNICATIONS	DSC	10	10	80	0	0	0	100	40	3 Hour
V	PTG/SCL/GRA/AA	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	PHOTOJOURNALISM	DSC	0	0	0	10	10	80	100	40	Display & Viva
VI	HISTORY OF COMMUNICATIONS	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	PTG/SCL/GRA/AA	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
VII	PHOTOJOURNALISM	DSE	0	0	0	10	10	80	100	40	Display & Viva
VII	HISTORY OF COMMUNICATIONS	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	PTG/SCL/GRA/AA	GE	0	0	0	10	10	80	100	40	Display & Viva

### VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	PHOTOGRAPHY	DSC	0	0	0	10	10	80	100	40	Display & Viva
VIII	PHOTOJOURNALISM	DSE	0	0	0	10	10	80	100	40	Display & Viva
VIII	HISTORY OF COMMUNICATIONS	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	PTG/SCL/GRA/AA	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

#### **Theory Papers – Total Marks – 80**

##### **Part A**

10 Questions of 2 Marks Each = 20

##### **Part B**

4 Questions of 5 Marks Each = 20

##### **Part C**

4 Questions of 10 Marks Each = 40

## Department of Art History

### III - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	ANCIENT INDIAN ART(SCULPTURE)	DSC	10	10	80	0	0	0	100	40	3 Hour
III	CULTURAL HISTORY OF INDIA	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ART OF EARLY CIVILIZATIONS	DSC	10	10	80	0	0	0	100	40	3 Hour
III	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
III	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
III	COMMUNICATIVE SKILLS	AECC	5	5	40	0	0	0	50	20	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	MEDIEVAL INDIAN ART(SCULPTURE)	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	CULTURAL HISTORY OF WEST	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	CHRISTIAN ART (BYZ.GOT. & RENP.)	DSC	10	10	80	0	0	0	100	40	3 Hour
IV	ENGLISH	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	KANNADA / MIL	AECC	10	10	80	0	0	0	100	40	3 Hour
IV	COMPUTER APPLICATIONS	AECC	5	5	40	0	0	0	50	20	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
V	INDIAN PAINTING	DSC	10	10	80	0	0	0	100	40	3 Hour
V	INDIAN AESTHETICS	DSC	10	10	80	0	0	0	100	40	3 Hour
V	EUROPEAN ART(MANNERISM TO REALISM)	DSC	10	10	80	0	0	0	100	40	3 Hour
V	PTG/SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VI	FAR EASTERN ART	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	WESTERN AESTHETICS	DSC	10	10	80	0	0	0	100	40	3 Hour
VI	PROJECT ON FAR EASTERN ART	DSC	0	0	0	30	30	40	100	40	Viva-Voce
VI	PTG/SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VII	MODERN WESTERN ART	DSC	10	10	80	0	0	0	100	40	3 Hour
VII	MODERN INDIAN ART	DSE	10	10	80	0	0	0	100	40	3 Hour
VII	PROJECT ON MODERN INDIAN ART	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VII	PTG/SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### VIII - Semester

SEM	COURSE	COURSE TYPE	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
VIII	HISTORY OF ART HISTORY	DSC	10	10	80	0	0	0	100	40	3 Hour
VIII	TRIBAL,FOLK & POPULAR ARTS OF INDIA	DSE	10	10	80	0	0	0	100	40	3 Hour
VIII	PROJECT ON GLOBAL TRENDS IN VISUAL ARTS	DSE	0	0	0	30	30	40	100	40	Viva-Voce
VIII	PTG/SCL/GRA/AA/P&PJ	GE	0	0	0	10	10	80	100	40	Display & Viva

### **Format of Examination Paper**

#### **Theory Papers – Total Marks – 80**

##### Part A

10 Questions of 2 Marks Each = 20

##### Part B

4 Questions of 5 Marks Each = 20

##### Part C

4 Questions of 10 Marks Each = 40

#### **Practical Papers – Total Marks – 80**

Display and Viva Voce = 80

**L : T : P PATTERN****Introduction Course for Visual Arts****Programme: B.V.A.****I - Semester**

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
I	PAINTING	DSC	0	0	2	2	4	Display & Viva
I	SCULPTURE	DSC	0	0	2	2	4	Display & Viva
I	GRAPHICS [PRINTMAKING]	DSC	0	0	2	2	4	Display & Viva
I	APPLIED ART	DSC	0	0	2	2	4	Display & Viva
I	PHOTOGRAPHY & PHOTOJOURNALISM	DSC	0	0	2	2	4	Display & Viva
I	FUNDAMENTALS OF VISUAL ARTS	DSC	2	0	0	2	2	2 Hour
I	ENGLISH	AECC	2	1	0	3	4	3 Hour
I	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
I	ENVIRONMENTAL STUDIES	AECC	2	1	0	3	4	3 Hour

**II - Semester**

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
II	PAINTING	DSC	0	0	2	2	4	Display & Viva
II	SCULPTURE	DSC	0	0	2	2	4	Display & Viva
II	GRAPHICS [PRINTMAKING]	DSC	0	0	2	2	4	Display & Viva
II	APPLIED ART	DSC	0	0	2	2	4	Display & Viva
II	PHOTOGRAPHY & PHOTOJOURNALISM	DSC	0	0	2	2	4	Display & Viva
II	FUNDAMENTALS OF VISUAL ARTS	DSC	2	0	0	2	2	2 Hour
II	ENGLISH	AECC	2	1	0	3	4	3 Hour
II	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
II	CONSTITUTION OF INDIA	AECC	2	1	0	3	4	3 Hour

## Department of Painting

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
III	PAINTING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
III	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
IV	PAINTING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
IV	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
V	PAINTING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
V	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
V	SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
VI	PAINTING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
VI	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
VI	SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	DRAWING & PAINTING	DSC	0	2	4	6	4+8=12	Display & Viva
VII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VII	SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

**VIII - Semester**

<b>SEM</b>	<b>COURSE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>	<b>Work Hours Per Week</b>	<b>Examination Type &amp; Hours</b>
VIII	DRAWING & PAINTING	DSC	0	2	4	6	4+8=12	Display & Viva
VIII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VIII	SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

## Department of Sculpture

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
III	SCULPTURE COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
III	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
IV	SCULPTURE COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
IV	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
V	SCULPTURE COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
V	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
V	PTG/ GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
VI	SCULPTURE COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
VI	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
VI	PTG/ GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	DRAWING & SCULPTURE	DSC	0	2	4	6	4+8=12	Display & Viva
VII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VII	PTG/ GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva



**VIII - Semester**

<b>SEM</b>	<b>COURSE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>	<b>Work Hours Per Week</b>	<b>Examination Type &amp; Hours</b>
VIII	DRAWING & SCULPTURE	DSC	0	2	4	6	4+8=12	Display & Viva
VIII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VIII	PTG/ GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

## Department of Graphics [Printmaking]

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
III	PRINTMAKING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
III	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
IV	PRINTMAKING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
IV	ART HISTORY	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
V	PRINTMAKING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
V	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
V	PTG/SCL/ AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
VI	PRINTMAKING COMPOSITION	DSC	0	2	4	6	4+8=12	Display & Viva
VI	ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
VI	PTG/SCL/ AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	DRAWING & PRINTMAKING	DSC	0	2	4	6	4+8=12	Display & Viva
VII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VII	PTG/SCL/ AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

**VIII - Semester**

<b>SEM</b>	<b>COURSE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>	<b>Work Hours Per Week</b>	<b>Examination Type &amp; Hours</b>
VIII	DRAWING & PRINTMAKING	DSC	0	2	4	6	4+8=12	Display & Viva
VIII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VIII	PHILOSOPHY OF ART	DSE	4	2	0	6	4+4=8	3 Hour
VIII	PTG/SCL/ AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

## Department of Applied Art

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
III	GRAPHIC DESIGN-I	DSC	0	2	4	6	4+8=12	Display & Viva
III	ADVERTISING THEORY	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
IV	GRAPHIC DESIGN-II	DSC	0	2	4	6	4+8=12	Display & Viva
IV	ADVERTISING THEORY	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
V	GRAPHIC DESIGN-III	DSC	0	2	4	6	4+8=12	Display & Viva
V	ADVERTISING THEORY	DSC	4	2	0	6	4+4=8	3 Hour
V	PTG/SCL/GRA/ P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	DRAWING	DSC	0	2	4	6	4+8=12	Display & Viva
VI	GRAPHIC DESIGN-IV	DSC	0	2	4	6	4+8=12	Display & Viva
VI	ADVERTISING THEORY	DSC	4	2	0	6	4+4=8	3 Hour
VI	PTG/SCL/GRA/ P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	GRAPHIC DESIGN	DSC	0	2	4	6	4+8=12	Display & Viva
VII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VII	ADVERTISING THEORY	DSE	4	2	0	6	4+4=8	3 Hour
VII	PTG/SCL/GRA/ P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

**VIII - Semester**

<b>SEM</b>	<b>COURSE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>	<b>Work Hours Per Week</b>	<b>Examination Type &amp; Hours</b>
VIII	GRAPHIC DESIGN	DSC	0	2	4	6	4+8=12	Display & Viva
VIII	PROJECT	DSE	0	2	4	6	4+8=12	Viva-Voce
VIII	ADVERTISING THEORY	DSE	4	2	0	6	4+4=8	3 Hour
VIII	PTG/SCL/GRA /P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

## Department of Photography & Photojournalism

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
III	PHOTOJOURNALISM	DSC	0	2	4	6	4+8=12	Display & Viva
III	HISTORY OF COMMUNICATIONS	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
IV	PHOTOJOURNALISM	DSC	0	2	4	6	4+8=12	Display & Viva
IV	HISTORY OF COMMUNICATIONS	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
V	PHOTOJOURNALISM	DSC	0	2	4	6	4+8=12	Display & Viva
V	HISTORY OF COMMUNICATIONS	DSC	4	2	0	6	4+4=8	3 Hour
V	PTG/SCL/GRA/AA	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
VI	PHOTOJOURNALISM	DSC	0	2	4	6	4+8=12	Display & Viva
VI	HISTORY OF COMMUNICATIONS	DSC	4	2	0	6	4+4=8	3 Hour
VI	PTG/SCL/GRA/AA	GE	0	1	3	4	2+6=8	Display & Viva

### VII - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
VII	PHOTOJOURNALISM	DSE	0	2	4	6	4+8=12	Display & Viva
VII	HISTORY OF COMMUNICATIONS	DSE	4	2	0	6	4+4=8	3 Hour
VII	PTG/SCL/GRA/AA	GE	0	1	3	4	2+6=8	Display & Viva

**VIII - Semester**

<b>SEM</b>	<b>COURSE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Credits</b>	<b>Work Hours Per Week</b>	<b>Examination Type &amp; Hours</b>
VIII	PHOTOGRAPHY	DSC	0	2	4	6	4+8=12	Display & Viva
VIII	PHOTOJOURNALISM	DSE	0	2	4	6	4+8=12	Display & Viva
VIII	HISTORY OF COMMUNICATIONS	DSE	4	2	0	6	4+4=8	3 Hour
VIII	PTG/SCL/GRA/AA	GE	0	1	3	4	2+6=8	Display & Viva

## Department of Art History

### III - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
III	ANCIENT INDIAN ART(SCULPTURE)	DSC	4	2	0	6	4+4=8	3 Hour
III	CULTURAL HISTORY OF INDIA	DSC	4	2	0	6	4+4=8	3 Hour
III	ART OF EARLY CIVILIZATIONS	DSC	4	1	0	5	4+2=6	3 Hour
III	ENGLISH	AECC	2	1	0	3	4	3 Hour
III	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
III	COMMUNICATIVE SKILLS	AECC	2	0	0	2	2	2 Hour

### IV - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
IV	MEDIEVAL INDIAN ART(SCULPTURE)	DSC	4	2	0	6	4+4=8	3 Hour
IV	CULTURAL HISTORY OF WEST	DSC	4	2	0	6	4+4=8	3 Hour
IV	CHRISTIAN ART (BYZ. GOT. & RENP.)	DSC	4	1	0	5	4+2=6	3 Hour
IV	ENGLISH	AECC	2	1	0	3	4	3 Hour
IV	KANNADA / MIL	AECC	2	1	0	3	4	3 Hour
IV	COMPUTER APPLICATIONS	AECC	2	0	0	2	2	2 Hour

### V - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
V	INDIAN PAINTING	DSC	4	2	0	6	4+4=8	3 Hour
V	INDIAN AESTHETICS	DSC	4	2	0	6	4+4=8	3 Hour
V	EUROPEAN ART(MANNERISM TO REALISM)	DSC	4	2	0	6	4+4=8	3 Hour
V	PTG/SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

### VI - Semester

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VI	FAR EASTERN ART	DSC	4	2	0	6	4+4=8	3 Hour
VI	WESTERN AESTHETICS	DSC	4	2	0	6	4+4=8	3 Hour
VI	PROJECT ON FAR EASTERN ART	DSC	0	2	4	6	4+8=12	Viva-Voce
VI	PTG/SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva



**VII - Semester**

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VII	MODERN WESTERN ART	DSC	4	2	0	6	4+4=8	3 Hour
VII	MODERN INDIAN ART	DSE	4	2	0	6	4+4=8	3 Hour
VII	PROJECT ON MODERN INDIAN ART	DSE	0	2	4	6	4+8=12	Viva-Voce
VII	PTG/SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

**VIII - Semester**

SEM	COURSE	COURSE TYPE	L	T	P	Total Credits	Work Hours Per Week	Examination Type & Hours
VIII	HISTORY OF ART HISTORY	DSC	4	2	0	6	4+4=8	3 Hour
VIII	TRIBAL, FOLK & POPULAR ARTS OF INDIA	DSE	4	2	0	6	4+4=8	3 Hour
VIII	PROJECT ON GLOBAL TRENDS IN VISUAL ARTS	DSE	0	2	4	6	4+8=12	Viva-Voce
VIII	PTG/SCL/GRA/AA/P&PJ	GE	0	1	3	4	2+6=8	Display & Viva

**CBCS Syllabus for B.V.A. in Department of Painting, Sculpture, Graphics  
[Printmaking], Applied Art, Photography & Photojournalism and Art History**

**Course Description**

**Introduction Course for Visual arts**

**First Semester B.V.A.**

**DSC - IC1- Painting:**

Drawing & Colour

- Introduction to the use of materials and tools.
- Study of various objects and their linear structures.
- Study from nature.
- Study of color in visual perception.
- Theory of color and understanding the essential characteristics of color, application and possibilities of various tools.

**DSC – IC2 - Sculpture:**

Drawing & Sculpture

- Introduction to the use of graphic materials and tools.
- Study of various objects and their linear structures.
- Study from nature.
- Handling of different materials and creation of different forms through additive and subtractive processes.
- Division of space as positive and negative exercises in relief sculpture.
- Introduction to 3 dimensional space.

**DSC – IC3- Graphics (Printmaking):**

Drawing & Printmaking

- Introduction to the use of graphic materials and tools.
- Study of various objects and their linear structures.
- Study from nature.
- Printmaking: Exercises in various techniques of printmaking
- Texture study, object drawing, indoor and outdoor study with line drawing and black and white.

**DSC – IC4- Applied Art:**

Drawing & 2D Design

- Introduction to the use of graphic materials and tools.
- Study of various objects and their linear structures.
- Study from nature.

- Exercises in division of space. Use of devices like grid, overlapping, repetition etc. Formal and informal approach in design.
- Study of lettering and calligraphy.
- Study of elements and principals of design

**DSC – IC5- Photography and Photojournalism:**

- What is Photography?
- Introduction to Photojournalism.
- Camera techniques.
  - A simple camera.
- Elements of a picture.
- Photograms.
- Tone, Texture, Shape, Form & Pattern.

**DSC – IC6- Fundamentals of Visual Arts:**

Fundamentals of Visual Arts

- Visual elements and the elements of design their characteristics and behavior.
- Aesthetics organization of visual elements in an art objects.
- Representation of space and volume in painting, two dimensional and three dimensions types.
- Comparative analysis of compositions in paintings, various painting media.
- Visual arts and visual perception.

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Environmental Studies**

**As per University syllabus**

**Second Semester B.V.A.**

**DSC – IC7-Painting:**

Drawing & Colour

- Study of geometrical forms, man-made objects.
- Study of shapes, forms in isolation and group under varied conditions.
- Drawing from memory.
- Pictorial composition based on color, shapes and pattern.
- Color drawings from observation.

**DSC – IC8- Sculpture:**

Drawing & Sculpture

- Study of geometrical forms, man-made objects.
- Study of shapes, forms in isolation and group under varied conditions.
- Drawing from memory.
- Study of sculptures in relief and round; Handling of various materials and tools.
- Study of sculpture in relation to space.

### **DSC – IC9- Graphics (Printmaking):**

#### Drawing & Printmaking

- Study of geometrical forms, man-made objects.
- Study of shapes, forms in isolation and group under varied conditions.
- Drawing from memory.
- Printmaking: Explanation of printmaking process (four processes) black and white layout, making prints through relief printing process (lino cut, wood cut – Black & white)

### **DSC - IC10-Applied Art:**

#### Drawing & 2D Design

- Study of geometrical forms, man-made objects.
- Study of shapes, forms in isolation and group under varied conditions.
- Drawing from memory.
- Study of lettering and calligraphy, Formal and informal.
- Study of serif Vs san-serif, legibility Vs readability, use in the communication design like movie posters signs etc.
- Exercise of expressive words.

### **DSC - IC11- Photography and Photojournalism:**

- Portraiture in natural light.
- Processing and printing.
- Photo feature.
- News feature.

### **DSC - IC12-Fundamentals of Visual Arts:**

#### Fundamentals of Visual Arts

- Visual and tactile contact with and experience of objects human figures, environment, perception, manipulation and interpretation of these in sculpture.
- Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience and expression in sculpture
- Comparative analysis of sculpture, sculptural materials and processes.
- Basic principles of visual communication and their application, various media of visual communication.
- Printmaking processes and how their characteristics show in the prints.

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Constitution of India**

**As per University syllabus**

# Course Description

## Department of Painting

### Third Semester B.V.A. Department of Painting

#### **DSC-1 - Drawing**

- Study from observation, environmental drawings from various sources.
- Experiment in linear expression independent from representational aspects.
- Potential understanding of language of drawing.

#### **DSC-2 – Painting Composition**

- Color as means of observation and sensation.

#### **DSC-3 – Art History**

##### Indian Art Part – 1

- 1) Pre Historic Art –
- 2) Indus Valley Art –
- 3) Indian Temple Architecture – Monolith Temples, Constructed Temples & Iconography and Iconology
- 4) Buddhist Art & architecture (Paintings, Sculptures & Architecture) – Maurya, Sunga, Kushana, Gupta & sub schools
- 5) Vaishnava, Shiva and Jain art (Paintings, Sculptures & Architecture) – Chalukya, Pallava, Cholla, Pandya, Rastrakuta & Hoysala. Western Indian & Eastern Indian Jain Paintings.
- 6) Chandela Art & Architecture -

AECC – English

AECC – Kannada /MIL

AECC – Communicative Skills

As per University syllabus

### Fourth Semester B.V.A. Department of Painting

#### **DSC-4 - Drawing**

- Study of human forms and its articulation.
- Head study

#### **DSC-5 - Painting Composition**

- Studies in local colors.
- Studies of human and organic forms, from observation.

### **DSC-6 – Art History**

#### Western Art Part 1

- 1) Pre Historic Art of Europe –
- 2) Egyptian Art –
- 3) Greek Art –
- 4) Roman & Romanesque Art –
- 5) Early Christian & Byzantine Art –
- 6) Gothic Art & Architecture –
- 7) Early Renaissance Art –

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Computer Applications**

As per University syllabus

## **Fifth Semester B.V.A. Department of Painting**

### **DSC-7 - Drawing**

- Analytical and Syntactic drawings from all sources of observation and imagination.
- Project based drawing

### **DSC-8 - Painting Composition**

- Compositional exercises to understand use of space and image relationship.

### **DSC-9 – Art History**

#### Indian Art Part – 2

- 1) Vijayanagara Art & Architecture –
- 2) Islamic Art & Architecture in India – Sultante schools, Mughal Schools
- 3) Rajasthani and Pahari Schools -
- 4) Deccani School of Art & Architecture –
- 5) Company School of Art –
- 6) Bengal Revivalism –
- 7) Modern and Contemporary Art Movements in Indian -

### **GE-1 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.

2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms. Processing & Printing- enlarges, developers, chemicals, fixers.

### **Sixth Semester B.V.A. Department of Painting**

#### **DSC-10 - Drawing**

- Exploring the diverse possibilities of graphic tools.
- Creative as well as design aspects of drawing and Mixed media drawings.

#### **DSC-11 - Painting Composition**

- Creating a personal body of works centered on there ideas and responses.

#### **DSC-12 – Art History**

##### Western Art Part 2

- 1) European Renaissance & High Renaissance, Mannerism -
- 2) Baroque & Rococo –
- 3) Neo Classism & Romanticism –
- 4) Realism, Impressionism, Post Impressionism & Expressionism -
- 5) Cubism, Abstract Art Movements –
- 6) Pop Art & Major 20<sup>th</sup> Century and Contemporary Art Movements

#### **GE-2 -**

A student may be allowed to change his/her GE subject in each semester of specialisation or to continue with a single subject through all the four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.

3. Graphics (Printmaking): Etching or lithography.
4. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
5. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

## **Seventh Semester B.V.A. Department of Painting**

### **DSC-13 – Drawing & Painting**

- Continue their working process and practice.

### **DSE-1- Project**

- Submit a journal based on their work process with background methods & material.

### **DSE-2- Philosophy of Art**

Indian Aesthetics

- 1) Introduction to Aesthetics and its scope
- 2) Genesis and development of Aesthetic
- 3) Brief introduction to the basic principles of Indian philosophy as related to the arts.
- 4) Evolution of the Aesthetic concepts
- 5) Natayashastra of Bharat Muni.
- 6) Theories of Rasa, Dhvani, Alamkara, Riti,
- 7) Inter relationship of the above concepts and their relevance to arts.
- 8) Interrelationship of visual and performing arts
- 9) Shadanga relevance to VishnudharmottaraPurana

### **GE-3 -**

A student may be allowed to change his/ her GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.
5. Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.



## Eighth Semester B.V.A. Department of Painting

### **DSC-14 - Drawing & Painting**

- Continue in their working process and practice.
- Preparation for final display.

### **DSE-3–Project**

- Submit journal based on their work process with the background methods & material.

### **DSE-4- Philosophy of Art**

#### Western Aesthetics

- 1) Theories relating to the origin and creation of art. Communication, expression and release of emotions.
- 2) Imitation, play and intuition. Inspiration, imagination. The role of the subconscious concepts of art and beauty with specific reference to: Plato, Aristotle, Vitruvius, Langinus, Plotinus, St. Augustine and St. Aquinas.
- 3) Theories relating to works of art. Emphasis on relationship between actual works of art and the principles of aesthetics of periods of art history. Organic structure, content and form expression, Empathy, psychic distance, pleasure.
- 4) Concepts of art and beauty with special reference to Ghiberti, Leonardo da Vinci, Alberti, Lessing, Diderot, Baumgartner, Kant, Hegel, Clive Bell, Croce, Tolstoy.
- 5) Art in relation to society. Theories of art. Art as representation, art as pure form, art as expression. Concepts of art and beauty with reference to: John Dewey, Santayana, Bullough, Worringer, Hume, C.J.Jung, Freud, Bradley, Marx, Engels, Sartre, Susanne Langer, John Berger.
- 6) Comparative study of Indian Philosophy of Art, Western Philosophy of Art and Chinese Philosophy of Art.

### **GE-4 -**

A student may be allowed to change his/her GE subject in each semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.

# Course Description

## Department of Sculpture

### Third Semester B.V.A. Department of Sculpture

#### **DSC-1 - Drawing**

Drawing & Modeling:

- 3D constructions and drawings of natural and organic forms through selected examples like bones structure of tree, internal constructions in flowers, and rock formations.
- Study of forms in nature, single object and group of objects in line, tone and texture.
- Study of basic natural objects/ geometrical objects, construction and perspective involved, making in clay and Drawing focusing on shape, modeling and relative proportion.
- Outdoor drawings using different medium, pencil rendering, water colour and crayons.
- Study of ancient sculptures and understanding of composition, proportion, dimension, space and ground.
- Study of Human body parts; drawing and clay.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### **DSC-2 – Sculpture Composition**

Sculpture (composition)

- Paper Sculpture using basic geometrical shapes; understanding the play of colour and light on the object in relation to space.
- Observation and understanding of Natural objects; transforming into three dimensional forms, making in clay, with focus on observation, shape, modeling and relative proportion.
- Exercises with plaster and clay blocks.
- Methods of carving by stages and Mould making.
- Relief Composition; based on Architectural form using basic elements of relief and creating virtual space.
- Terracotta relief.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### **DSC-3 – Art History**

Indian Art Part – 1

- 1) Pre Historic Art –
- 2) Indus Valley Art –
- 3) Indian Temple Architecture – Monolith Temples, Constructed Temples & Iconography and Iconology
- 4) Buddhist Art & architecture (Paintings, Sculptures & Architecture) – Maurya, Sunga, Kushana, Gupta & sub schools
- 5) Vishnava, Shiva and Jain art (Paintings, Sculptures & Architecture) – Chalukya, Pallava, Cholla, Pandya, Rastrakuta & Hoysala. Western Indian & Eastern Indian Jain Paintings.
- 6) Chandela Art & Architecture –

**AECC – English**

**AECC – Kannada /MIL**

**As per University syllabus**

## AECC – Communicative Skills

### Fourth Semester B.V.A. Department of Sculpture

#### DSC-4 - Drawing

Drawing & Modeling:

- Animal Study: Quick sketches, drawing, and modeling in clay. Mould making and casting.
- Head Study: Observation and Understanding of the head and skull structure in reference to its basic form and contour lines, its characteristics, resemblance to the model.
- Study in drawings and making in clay.
- Study of parts of the human head as basic components of a single unit studies in clay and drawing from life and plaster casts. -Method of armature building.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### DSC-5 – Sculpture Composition

Sculpture (composition):

- Relief composition from everyday life using perspective and basic elements of relief.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.
- Terracotta and Pottery

Theory in clay, Types of clay, clay-body making and study of various types of ceramics. Slab work, Slip Casting and Slab Casting from plaster mould, Exercise on potter's Wheel- Animal or bird form with the help of forms made on the wheel, Plaster Piece Mould, Wheel work Garden Pot/ Soup Set/Jug/Juice Set.

- Biscuit Firing: Experience of loading ceramic furnace and firing. (Low temperature)
- Mould making and casting process of fiberglass and Rubber etc.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### DSC-6 – Art History

Western Art Part 1

- 1) Pre Historic Art of Europe –
- 2) Egyptian Art –
- 3) Greek Art –
- 4) Roman & Romanesque Art –
- 5) Early Christian & Byzantine Art –
- 6) Gothic Art & Architecture –
- 7) Early Renaissance Art –

AECC – English

AECC – Kannada /MIL

AECC – Computer Applications

As per University syllabus

## **Fifth Semester B.V.A. Department of Sculpture**

### **DSC-7 - Drawing**

Drawing & Modeling:

- Life study of human figure male/female in ½ sizes in clay and drawing showing anatomical structure.
- Life-Study: Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form.
- Animal Study: Quick sketches, drawing, and modeling in clay. Mould making and casting.
- **Drawings and Maquettes making is compulsory practice in all works.**

### **DSC-8 – Sculpture Composition**

Sculpture (composition):

- Composition for sculptures as a self expression.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.
- Carving or Assembling in Wood  
Introduction to various types of wood and its characteristics, various methods of carving, Techniques of Joining wood, Introduction to different kinds and characteristics of wood and various methods of sculpting wood (carving, burning, texture, Polishing etc.). Introduction to wooden joints and methods of assembling wood pieces.
- Tools and Technique-Use and handling of wood carving tools (Wood carving tools Round, Flat and power tools etc.)
- Direct or mould making and casting process of Stucco and cement etc.
- **Drawings and Maquettes making is compulsory practice in all works.**

### **DSC-9 – Art History**

Indian Art Part – 2

- 1) Vijayanagara Art & Architecture –
- 2) Islamic Art & Architecture in India – Sultanate schools, Mughal Schools
- 3) Rajasthani and Pahari Schools -
- 4) Deccani School of Art & Architecture –
- 5) Company School of Art –
- 6) Bengal Revivalism –
- 7) Modern and Contemporary Art Movements in Indian -

### **GE-1–**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.

2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms. Processing & Printing- enlarges, developers, chemicals, fixers.

### **Sixth Semester B.V.A. Department of Sculpture**

#### **DSC-10 - Drawing**

Drawing & Modeling:

- Life study in clay and drawing showing anatomical structure.
- Life-Study: Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form.
- Animal Study: Quick sketches, drawing, and modeling in clay. Mould making and casting in any media.
- Introduction to utility objects designing in three dimensionally.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### **DSC-11 – Sculpture Composition**

Sculpture (composition):

- Composition for sculptures as a self expression.
- Round Composition: drawings, maquettes and Compositions based on personal experiences of everyday life.
- Round Composition: based on study of human figure, animal or bird and making of a composition from the environment.
- Stone Carving or Assembling  
Introduction to different types of Stones and various methods of sculpting Stone (cutting, carving, grinding, polishing etc. )
- Tools and techniques- Use and handling of Stone carving Tools (Pointed and Flat chisels and Pneumatic and other power tools)
- Tempering and maintenance of carving tools.
- Composition by various techniques in metal, A) Arc Welding, B) Soldering C) Riveting
- Relief or three dimensional compositions by repoussé - method in metal sheet.
- **Drawings and Maquettes making is compulsory practice in all works.**

#### **DSC-12 – Art History**

Western Art Part 2

- 1) European Renaissance & High Renaissance, Mannerism -
- 2) Baroque & Rococo –

- 3) Neo Classicism & Romanticism –
- 4) Realism, Impressionism, Post Impressionism & Expressionism -
- 5) Cubism, Abstract Art Movements –
- 6) Pop Art & Major 20<sup>th</sup> Century and Contemporary Art Movements

#### **GE-2**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.
3. Graphics (Printmaking): Etching or lithography.
4. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
5. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

### **Seventh Semester B.V.A. Department of Sculpture**

#### **DSC-13 – Drawing & Sculpture**

Drawing & Sculpture (composition)

- Composition for sculptures as a self expression.
- Portrait and full life study. Composition for sculptures as a self expression.
- Three dimensional utility object or product designing as a self expression.
- Composition for environmental sculptures in relief and in the round, exploring the suitability of material and image to the chosen environment.
- Practice of Modern and contemporary art through new and old medias.
- Metal casting

Metal casting by lost wax process, Piece Mould and Mother mould Making, Wax Application on Mould, Making sculpture direct wax, Wax sheet for metal casting, Mould making, Channel Making, Direct and Indirect method of metal pouring, Finishing, polishing and Patina.

- Techniques and theory of Metal casting.
- Direct metal work

Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method

**- Drawings and Maquettes making is compulsory practice in all works.**

#### **DSE-1 - Project**

- Submit journal based on their work process with the background methods & material.

## **DSE-2- Philosophy of Art**

### Indian Aesthetics

- 1) Introduction to Aesthetics and its scope
- 2) Genesis and development of Aesthetic
- 3) Brief introduction to the basic principles of Indian philosophy as related to the arts.
- 4) Evolution of the Aesthetic concepts
- 5) Natayashastra of Bharat Muni.
- 6) Theories of Rasa, Dhvani, Alamkara, Riti,
- 7) Inter relationship of the above concepts and their relevance to arts.
- 8) Interrelationship of visual and performing arts
- 9) Shadanga relevance to VishnudharmottaraPurana

## **GE- 3 –**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following.

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.  
Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.

## **Eighth Semester B.V.A. Department of Sculpture**

### **DSC-14 - Drawing & Sculpture**

#### Drawing & Sculpture (composition)

- Composition for sculptures as a self expression.
- Composition for environmental sculptures in relief and in the round, exploring the suitability of material and image to the chosen environment.
- Practice of Post Modern and contemporary art through new and old Medias.
- **Drawings and Maquettes making is compulsory practice in all works.**

### **DSE-3–Project**

- Submit journal based on their work process with the background methods & material.

## **DSE-4- Philosophy of Art**

### Western Aesthetics

- 1) Theories relating to the origin and creation of art. Communication, expression and release of emotions.

- 2) Imitation, play and intuition. Inspiration, imagination. The role of the subconscious concepts of art and beauty with specific reference to: Plato, Aristotle, Vitruvius, Langinus, Plotinus, St. Augustine and St. Aquinas.
- 3) Theories relating to works of art. Emphasis on relationship between actual works of art and the principles of aesthetics of periods of art history. Organic structure, content and form expression, Empathy, psychic distance, pleasure.
- 4) Concepts of art and beauty with special reference to Ghiberti, Leonardo da Vinci, Alberti, Lessing, Diderot, Baumgartner, Kant, Hegel, Clive Bell, Croce, Tolstoy.
- 5) Art in relation to society. Theories of art. Art as representation, art as pure form, art as expression. Concepts of art and beauty with reference to: John Dewey, Santayana, Bullough, Worringer, Hume, C.J.Jung, Freud, Bradley, Marx, Engels, Sartre, Susanne Langer, John Berger.
- 6) Comparative study of Indian Philosophy of Art, Western Philosophy of Art and Chinese Philosophy of Art.

#### **GE- 4 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.



# Course Description

## Department of Graphics [Printmaking]

### Third Semester B.V.A. Graphics [Printmaking]

#### **DSC-1 - Drawing**

Drawing from nature. Advanced use of different media and their possibilities of rendering. Experiments in expression independent of representational aspect. Comparative study of nature and man-made forms and their adaptations.

#### **DSC-2 – Printmaking Composition**

##### **Printmaking :**

Relief printing process: Designing wood cut prints with Black & white, and more than two colours. Use of overlapping of colours. Possibilities of the textural values of various types of wood grains, and spoon printing.

Experiments in various printmaking techniques- Linoleum and wood cuts.

#### **DSC-3 – Art History**

##### Indian Art Part – 1

- 1) Pre Historic Art –
- 2) Indus Valley Art –
- 3) Indian Temple Architecture – Monolith Temples, Constructed Temples & Iconography and Iconology
- 4) Buddhist Art & architecture (Paintings, Sculptures & Architecture) – Maurya, Sunga, Kushana, Gupta & sub schools
- 5) Vishnava, Shiva and Jain art (Paintings, Sculptures & Architecture) – Chalukya, Pallava, Cholla, Pandya, Rastrakuta & Hoysala. Western Indian & Eastern Indian Jain Paintings.
- 6) Chandela Art & Architecture –

AECC – English

AECC – Kannada /MIL

AECC – Communicative Skills

As per University syllabus

### Fourth Semester B.V.A. Graphics [Printmaking]

#### **DSC-4 - Drawing**

Analytical drawing from all sources of observation and imagination exploring the diverse possibilities of graphic media exercises in rhythm and mixed media. Drawing as a medium of personal expression.

### **DSC-5 - Printmaking Composition**

#### **Printmaking:**

Introduction and preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints. Preparing suitable designs for Etching learn preliminary technique, use of hard & soft ground and make prints. Making grounds, hard ground and liquid ground. Etching through acids and different biting depths. Aquatint and producing an edition. Advanced experiment in printing. Making of proofs and final prints.

### **DSC-6 – Art History**

#### Western Art Part 1

- 1) Pre Historic Art of Europe –
- 2) Egyptian Art –
- 3) Greek Art –
- 4) Roman & Romanesque Art –
- 5) Early Christian & Byzantine Art –
- 6) Gothic Art & Architecture –
- 7) Early Renaissance Art –

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Computer Applications**

**As per University syllabus**

## **Fifth Semester B.V.A. Graphics [Printmaking]**

### **DSC-7 - Drawing**

Study of the human figures ( Life study & Head study) draped, still life, landscapes, nature study, etc., and their rendering in line, monochrome and colour. With any medium.

### **DSC-8 – Printmaking Composition**

#### **Printmaking :**

-Introduction of lithography technique and chemicals. To know the technique used in Lithography and learn the chemistry of Lithography, grinding processes. - Produce single colour Lithographs. Multi colour lithography with registrations and printing possibilities. Advance experiments and making editions.

-Advanced study of planography process and possibilities.

### **DSC-9 – Art History**

#### Indian Art Part – 2

- 1) Vijayanagara Art & Architecture –
- 2) Islamic Art & Architecture in India – Sultante schools, Mughal Schools
- 3) Rajasthani and Pahari Schools -
- 4) Deccani School of Art & Architecture –
- 5) Company School of Art –

- 6) Bengal Revivalism –
- 7) Modern and Contemporary Art Movements in Indian -

### **GE-1–**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms. Processing & Printing- enlarges, developers, chemicals, fixers.

## **Sixth Semester B.V.A. Graphics [Printmaking]**

### **DSC-10 - Drawing**

Life study (Human, Animals and etc) as a Composition for self expression and transformation in to printmaking process.

### **DSC-11 – Printmaking Composition**

Printmaking :

-Introduction to Serigraphy Techniques & Chemicals. Plate work- Screen Preparation- ink mixing, colour registration printing and wide variety of result from the medium. Using Photo Stencils and making multi colour prints.

- Experiment with the any Medias of printmaking previously studied in last semesters.

- Introduction of textile through nature & convert concept in to design. Work on Fabrications with Embroidery, Weaving, and Printing process. (These classes conduct in workshop period)

### **DSC-12 – Art History**

Western Art Part 2

- 1) European Renaissance & High Renaissance, Mannerism -
- 2) Baroque & Rococo –
- 3) Neo Classism & Romanticism –
- 4) Realism, Impressionism, Post Impressionism & Expressionism -
- 5) Cubism, Abstract Art Movements –

## 6) Pop Art & Major 20<sup>th</sup> Century and Contemporary Art Movements

### **GE-2-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.
3. Graphics (Printmaking): Etching or lithography.
4. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
5. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

### **Seventh Semester B.V.A. Graphics [Printmaking]**

#### **DSC-13 - Drawing & Printmaking:**

Drawing & Printmaking:

Making of finished drawing and prints in a chosen medium best suited to individual needs and suitability.

The programme of seventh semester is based on the ground work of the previous four semesters and consequent development of skills and competence to envisage creative self expression.

During this semester students will draw upon their experience of the past four semesters in media like relief, Intaglio, Planography and their introduction to Serigraph (Screen printing). Select any two media and give full expression to their creativity through them. There is no limit to the number of works one can produce, but quantity should not be allowed to override considerations of quality.

Introduction to Computer graphics. Basic understanding of colour mixing and other technique in relation with either print making media like relief, Intaglio, Lithography, etc.

#### **DSE-1 - Project**

- Submit journal based on their work process with the background methods & material.

#### **DSE-2- Philosophy of Art**

Indian Aesthetics

- 1) Introduction to Aesthetics and its scope
- 2) Genesis and development of Aesthetic

- 3) Brief introduction to the basic principles of Indian philosophy as related to the arts.
- 4) Evolution of the Aesthetic concepts
- 5) Natayashastra of Bharat Muni.
- 6) Theories of Rasa, Dhvani, Alamkara, Riti,
- 7) Inter relationship of the above concepts and their relevance to arts.
- 8) Interrelationship of visual and performing arts
- 9) Shadanga relevance to VishnudharmottaraPurana

### **GE-3-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.
5. Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.

## **Eighth Semester B.V.A. Graphics [Printmaking]**

### **DSC-14 - Drawing & Printmaking:**

Drawing & Printmaking:

Making of finished drawing and prints in a chosen medium best suited to individual needs and suitability.

The programme of seventh semester is based on the ground work of the previous four semesters and consequent development of skills and competence to envisage creative self expression.

During this semester students will draw upon their experience of the past four semesters in media like relief, Intaglio, Planography and their introduction to Serigraph (Screen printing). Select any two media and give full expression to their creativity through them. There is no limit to the number of works one can produce, but quantity should not be allowed to override considerations of quality.

Introduction to Computer graphics. Basic understanding of colour mixing and other technique in relation with either print making media like relief, Intaglio, Lethography, etc.

### **DSE-3 –Project**

- Submit journal based on their work process with the background methods & material.

## **DSE-4- Philosophy of Art**

### Western Aesthetics

- 1) Theories relating to the origin and creation of art. Communication, expression and release of emotions.
- 2) Imitation, play and intuition. Inspiration, imagination. The role of the subconscious concepts of art and beauty with specific reference to: Plato, Aristotle, Vitruvius, Langinus, Plotinus, St. Augustine and St. Aquinas.
- 3) Theories relating to works of art. Emphasis on relationship between actual works of art and the principles of aesthetics of periods of art history. Organic structure, content and form expression, Empathy, psychic distance, pleasure.
- 4) Concepts of art and beauty with special reference to Ghiberti, Leonardo da Vinci, Alberti, Lessing, Diderot, Baumgartner, Kant, Hegel, Clive Bell, Croce, Tolstoy.
- 5) Art in relation to society. Theories of art. Art as representation, art as pure form, art as expression. Concepts of art and beauty with reference to: John Dewey, Santayana, Bullough, Worringer, Hume, C.J.Jung, Freud, Bradley, Marx, Engels, Sartre, Susanne Langer, John Berger.
- 6) Comparative study of Indian Philosophy of Art, Western Philosophy of Art and Chinese Philosophy of Art.

### **GE-4 –**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.

# Course Description

## Department of Applied Art

### Third Semester B.V.A. Department of Applied Art

#### **DSC-1 - Drawing**

Still life and techniques of rendering in different media. And study of natural and manmade objects

#### **DSC-2 - Graphic Design - I**

study of Typography. Form of letters as a design. Lettering as an exercise in spacing. Legibility value. Study of tools and materials for lettering. Importance of precision in lettering. Study of different layouts.

#### **DSC-3 - Advertising Theory:**

General background of advertising, principles of advertising primary methods of advertising, changing conditions of economy, industrial revolution and its impact.

#### **History of communications:**

1. Basic theory of communications-need to communicate, the communication process. Internal and external communications, sense perceptions, concept formation, attention and reaction.
2. Memory systems-visual STM, short term memory, long term memory, decision making.
3. Attitudes- simplex and multiplex, prejudice and discrimination, attitude change, social movements.

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Communicative Skills**

} **As per University syllabus**

### Fourth Semester B.V.A. Department of Applied Art

#### **DSC-4 - Drawing**

Study from life with different Medias and Techniques. Construction and proportion of human figure, masses and effect of light and shades.

#### **DSC-5 - Graphic Design - II:**

Layouts, Elementary layout. Basic principles of layout symmetrical and asymmetrical, formal and informal, balance and repetition. Simple layouts with single and multiple units. Layout for letter heads, book-jackets, labels. Press layout: components of press advertisement. Poster design: components of poster. Designing trademarks and logos.

**DSC-6 - Advertising Theory:**

new media for advertising technical differences of media for advertising. The persuasions process, principles of design, their manifestation in advertising layout, potential qualities of advertising.

**History of communications:**

1. Non-verbal communications- symbolic body language, gestures, verbal and non-verbal communications, intention, awareness and meaning,
2. non-verbal communication system, sending non-verbal messages, receiving non-verbal messages.
3. Sound as a means of communications-rituals, sorcery, ancestor worship, bhootha rituals.

AECC – English

AECC – Kannada /MIL

AECC – Computer Applications

As per University syllabus

### **Fifth Semester B.V.A. Department of Applied Art**

**DSC-7 - Drawing**

exercise of different illustrations, selection of specific area for illustration like advertising, editorial publishing, fashion etc.

**DSC-8 - Graphic Design - III:**

Preparation of designs for advertising study of basic preparations proceeding the creation of an advertisement. Constraints on “Creativity” in advertising. Study of factors governing the design for advertising.

**DSC-9 - Advertising Theory:** Factors which contributed to the development of modern advertising, structure of advertising agency, functions of different departments of advertising.

**History of communications:**

1. Development of language- society, thought and language, verbal sign systems.
2. Music as an evolved means of communications-music and language, instrumentation skills, music as an autonomous communication.
3. Signs and symbols- characteristics of signs and symbols, cave paintings, totems, the stars, rituals, myths and legends.
4. Religious symbols, architectural symbols, heraldry, trademarks, corporate symbols.

**GE-1 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.



2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms.Processing & Printing- enlarges, developers, chemicals, fixers.

### **Sixth Semester B.V.A. Department of Applied Art**

#### **DSC-10 - Drawing**

Study of the human figures (Life study) draped, landscapes, nature study, architectural features, interiors etc., and their rendering in line, monochrome and colour. Photographs as an aid to illustration.

#### **DSC-11 - Graphic Design - IV:**

Designing of advertising for consumer products. Designing of folders, direct mail. Designing of poster, hoardings, show cards, pop displays. Technical limitations on designing for reproduction type identification and selection and simple methods of copy calculations.

#### **DSC-12 - Advertising Theory:**

advertising appeal, primary and secondary appeals, use of appeals in campaign planning, campaign design procedure. Advertising for social welfare.

#### **History of communications:**

1. National flags, international symbols, signs and symbols in India.
2. Development of written language- illuminated and illustrated manuscripts, puppets, pictographs, signs and symbols shared by society.
3. Development of multi- art forms -visual and performing arts, painting and sculpture, dance and drama, their applications to communications.

#### **GE-2 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.

3. Graphics (Printmaking): Etching or lithography.
4. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
5. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

## **Seventh Semester B.V.A. Department of Applied Art**

### **DSC-13 - Graphic Design**

The assignment given to the students in the seventh semester. will represent the sum total of all sem. subjects they have studied and all the skills they have acquired during the past three years. They will design a communication campaign for a specific subject from conceptualization to final execution involving primary research and analysis, creation of a them, media planning and fulfillment of all the requirements necessary for creation of an effective communication. This will also involve preparing copy-platform, find out the USP's, decide the advertising objectives based on the preliminary brief to be prepared by the students themselves.

In executing this assignment students will receive all assistance and guidance from their teachers.

#### **Subject of campaign**

- a) **Product** – consumer / non consumer durable.

### **DSE-1 - Project**

- Submit journal based on their work process with the background methods & material.

### **DSE-2- Advertising Theory:**

Advertising and related activities, objectives of market analysis, product analysis, consumer profile.

#### **History of communications:**

1. Development of printing- introduction, the apprenticeship of writing, the birth of printing.
2. Johann Gutenberg and aftermath the printing press, the evolution of the book, the periodical press and the newspaper, the technology of mass production, popular press and image explosion, print in the electronic age.
3. Extended sound as a means of communications-recorded sound, telephone, radio and ideology, social effects of radio.
4. Extended images as a means of communications- introduction, the printed illustration, the printed photograph.

### **GE-3-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.
5. Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.

### **Eighth Semester B.V.A. Department of Applied Art**

#### **DSC-14 - Graphic design**

The assignment given to the students in the seventh semester. will represent the sum total of all sem. subjects they have studied and all the skills they have acquired during the past three years. They will design a communication campaign for a specific subject from conceptualization to final execution involving primary research and analysis, creation of a them, media planning and fulfillment of all the requirements necessary for creation of an effective communication. This will also involve preparing copy-platform, find out the USP's, decide the advertising objectives based on the preliminary brief to be prepared by the students themselves.

In executing this assignment students will receive all assistance and guidance from their teachers.

#### **Subject of campaign**

**b) service** – commercial / non-commercial

#### **DSE-3–Project**

- Submit journal based on their work process with the background methods & material.

#### **DSE- 4 - Advertising Theory:**

Motivational research, copy platform, types of copy visualisation, design approach, poster design development. Influences of art trends and trends in design.

#### **History of communications:**

1. The motion picture as a means of communications- advantages and disadvantages.
2. Television, the massive medium.
3. Future of communications- entertainment systems, information and calculation services, message sending systems, person- to- person communication media.
4. Psychological problems in the new media- social life and the communications rich society.

#### **GE-4 –**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.

# Course Description

## Department of Photography & Photojournalism

### Third Semester B.V.A. Photography & Photojournalism

#### **DSC-1 - Photography**

1. Principles of photography: anatomy of a still camera and its components, human camera, types of cameras. Lenses: types & use of lenses, the aperture f number, types of shutters, types of viewfinders. Films: kinds of films, film speeds, film formats, use of films and exposing, care of cameras.
2. History of photography: contributions of Niepce, Daguerre, Talbot, Eastman, Polaroid-Land. Historical development of camera designs and their applications.
3. Image structure: Latent image formation, types of photographic evolution, B/W film structure, exposure, speed, contrast, resolution,  $E = 1 \times T$ , relationship between aperture and shutter speed, reciprocity law failure, bracketing exposure, films formats.
4. Video Production: Production Scheduling, Basic Rules. The Script, Story Board, The Production Board.
5. Processing and Printing: darkroom layout and basic requirements, types of enlargers, components of an enlarger, contact printing equipments, enlarging techniques. Characteristics of chemicals, types of processing solutions, types of developer, fixer and stopbath.

#### **DSC-2 - Photojournalism**

##### **Photojournalism (Practical)**

1. Elements of a news picture.
2. 5 W's and 1 H.
3. News feature.
4. Practical assignments.
5. "The Eye" wall newspaper.

##### **Photojournalism (Theory)**

1. Photojournalism, a visual medium- introduction, History. Definition and scope.
2. Qualifications, language & style of a photojournalist.
3. Equipments of a photojournalist.
4. Essentials of A News picture 5 W's and 1H;

##### **Journalism**

1. Journalism- introduction, definition and scope, functions of journalism.
2. Theories of the press.
3. Qualifications, duties and responsibilities of a journalist.
4. Code of journalistic ethics.
5. Seminars and discussions.

#### **DSC-3 – History of Communications**

##### **History of Communications**

1. Basic theory of communications-need to communicate, the communication process. Internal and external communications, sense perceptions, concept formation, attention and reaction.
2. Memory systems-visual STM, short term memory, long term memory, decision making.
3. Attitudes- simplex and multiplex, prejudice and discrimination, attitude change, social movements.

AECC – English

AECC – Kannada /MIL

AECC – Communicative Skills

} As per University syllabus

## Fourth Semester B.V.A. Photography & Photojournalism

### **DSC-4 - Photography**

1. Light: basic properties of light and its characteristics, electromagnetic spectrum, visible spectrum, absorption, deflection, transmission, refraction, dispersion, diffraction. Quality and intensity of light. Natural light source, artificial light source.
2. Visual design and composition: elements of pictorial composition, the line, colour, tone, texture, form, shape, composition, balance rhythms, harmony. Perspective in photography: importance of viewpoint, angle of view and appearance, use of lenses to control perspective.
3. Video Production : The Production Board. The Shooting Schedule. Direction. Director's Role.
4. Processing and Printing: development procedure of B/W, water for photographic lab, problems in development, negative defects, evaluation, silver recovery, storage and handling of photographic emulsion, wetting agent, washing and drying of processed emulsions, time and temperature, agitation in processing. Practical sessions and practical assignments.

### **DSC-5 - Photojournalism**

#### **Photojournalism (Practical)**

1. Photo feature.
2. Photo essay.
3. Practical assignments.
4. "The Eye" wall newspaper.

#### **Photojournalism (Theory)**

1. News value.
2. Sources of news photographs.
3. News features, photo features, differences.
4. Photo essays and human interest photographs.

#### **Journalism**

1. Brief history of the Indian Press.
2. Reporting – meaning, nature, and scope.
3. Qualifications of a reporter, reporting staff- reporters, correspondents, stringers and special correspondents.

4. Introduction to press laws- defamation, libel and slander.
5. Seminars and discussions.

### **DSC-6 – History of Communications**

#### **History of Communications**

1. Non-verbal communications- symbolic body language, gestures, verbal and non-verbal communications, intention, awareness and meaning.
2. non-verbal communication system, sending non-verbal messages, receiving non-verbal messages.
3. Sound as a means of communications-rituals, sorcery, ancestor worship, bhootha rituals.

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Computer Applications**

**As per University syllabus**

### **Fifth Semester B.V.A. Photography & Photojournalism**

#### **DSC-7 - Photography**

1. Lighting procedure: colour temperature, quality and intensity. measurement of light, inverse square law, lighting equipments- lights, reflectors, stands, grips, electronic flash, synchronisation, lighting controls, diffusers, cutters, modifiers. lighting techniques – key light, fill in light, backlight, background light, rim light, lighting ratio, high key effect, low key effect.
2. Filters- mechanism of absorption, purpose & colour performance, filters on camera, filter factor, b/w photographic filters – contrast filters correction filters, haze filters ND filters, filters for colour photography, graduated films, special filters, filter qualities, gelatin, dyed glass, filters for camera and filter for light.
3. Lens and optics: types of lens elements, simple positive lens and compound lens, resolving power of lens, focal length of a lens, image formation, angle of coverage, depth of field, depth of focus, variable focal length lenses. lens aberration and remedies, lens mount, lenshood, lens power and aperture, hyper focal distance, circle of confusion, auto focus lens.
4. Video Production: Preproduction, Production and Postproduction Activities. Technical and Production Team – Executive, creative and performance. Moving from Script to Screen. Scheduling. Floor Plan.
5. Processing and printing: printing manipulations, shading, vignetting, superimposition, burning in, dodging. types of toning-sepia, (sulphide) red (copper), blue (toning). Photographic printing papers-grades, surface, thickness.

#### **DSC-8 - Photojournalism (Practical)**

1. Covering speeches, public personalities, seminars and meetings.
2. Covering interviews, press conferences, elections, strikes, conflict, curfew, war and hospitals.

3. Practical assignments.
4. "The Eye" wall newspaper.

### **Photojournalism (Theory)**

1. Picture presentation- editing, quality, size and format, deadlines.
2. Cutline and caption writing
3. Ethics in photojournalism.
4. Duties and responsibilities of picture editors.

### **Journalism**

1. News- definition, elements, sources of news.
2. Techniques of news writing- structure, 5 W's and 1 H, lead, body
3. Journalistic writing- writing articles and features.
4. Columns, editorials, reviews and cartoons.
5. Editing-Principles of editing, different copies–teleprinter copy, phone copy, press release etc.
6. Seminars and discussions.

### **DSC-9 – History of Communications**

#### **History of Communications**

1. Development of language- society, thought and language, verbal sign systems.
2. Music as an evolved means of communications-music and language, instrumentation skills, music as an autonomous communication.
3. Signs and symbols- characteristics of signs and symbols, cave paintings, totems, the stars, rituals, myths and legends.
4. Religious symbols, architectural symbols, heraldry, trademarks, corporate symbols.

#### **GE-1 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms.Processing & Printing- enlarges, developers, chemicals, fixers.



## **Sixth Semester B.V.A. Photography & Photojournalism**

### **DSC-10- Photography**

1. Sensitometry: study of the sensitometry equipments, sensitometric curves, exposure range and latitude densitometry, unit of density.
2. Colour photography: colour theory, additive and subtractive process, colour film structure, history and evolution of colour photography, colour printing filters.
3. Video Production: Location Sketch. Multi Camera and Single Camera Directing Procedures. Directing Rehearsals. Directing the Show. Directing Procedures. Controlling Clock Time & Subjective Time. Electronic News Gathering/ Electronic Field Production (ENG/EFP) Techniques.
4. Processing and printing: Intensification & reduction of negatives, types of intensification, chromium, mercury, silver intensification. Types of reduction- subtractive, proportional, super proportional reduction (photographic printing papers) Practical sessions.

### **DSC-11 - Photojournalism**

#### **Photojournalism (Practical)**

1. Covering accidents, fires, disasters, floods and other natural calamities.
2. Covering crime and maintaining a relationship with the police.
3. Practical assignments.
4. "The Eye" wall newspaper.

#### **Photojournalism (Theory)**

1. Photojournalism and the use of images.
2. Photojournalist and the law, camera reporter in court, courtroom ethics for a photojournalist.
3. Channels of new pictures- viz. wire, satellite, agency, stock, picture library, freelancer.
4. Functions of photojournalism.

#### **Journalism**

1. Techniques of editing – rewriting, copy editing symbols.
2. Headline writing- definition, types of headline, functions of headline, techniques of headline writing.
3. Page makeup - principles of page makeup.
4. Official Secrets Act 1923.
5. Seminars and discussions.

### **DSC-12 – History of Communications**

#### **History of Communications**

1. National flags, international symbols, signs and symbols in India.
2. Development of written language- illuminated and illustrated manuscripts, puppets, pictographs, signs and symbols shared by society.
3. Development of multi- art forms -visual and performing arts, painting and sculpture, dance and drama, their applications to communications.

## **GE-2-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

6. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
7. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.
8. Graphics (Printmaking): Etching or lithography.
9. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
10. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

## **Seventh Semester B.V.A. Photography & Photojournalism**

### **DSC-13 - Photography**

1. Applications of photography: instant photography, x-ray photography, infra-red & ultraviolet photography, photo micrography & macro photography, electro photography (zerox), photo mechanical process, 3D photography, application of photography in different fields, recopying, underwater photography
2. Unconventional photography techniques and practice.
3. Portraiture- basic principles of portrait photographs, individual portrait, children, babies, old people. Groups-wedding and ceremonies, action shots, use of colour and understanding light in portraiture.
4. Science and industrial photography- introduction, nature and scope, machinery, workers, public relations and photography.
5. Video Production: Electronic Media.
6. Processing and printing: processing steps in colour negative, positive and reversal automotive processors. Special effects in printing, solarisation, bas relief. Print finishing, glazing, mounting, & binding.

### **DSE-1 - Photojournalism**

#### **Photojournalism (Practical)**

1. Future of photojournalism- the digital camera, image capture, image output.
2. How to tell a story.
3. Practical assignments.
4. "The Eye" wall newspaper.

#### **Photojournalism (Theory)**

1. Freelance photojournalism.
2. The working side of newspaper photography, press photography as a full time job.
3. Copyright- who owns the pictures.

#### **Mass Communication and Media Laws**

1. Definition, nature, scope and functions of communication.
2. Models of communication.
3. Copyright Act of 1957
4. The Press and Registration of Books Act 1867.
5. Seminars and discussions.

#### **DSE-2 – History of Communications**

##### **History of Communications**

1. Development of printing- introduction, the apprenticeship of writing, the birth of printing.
2. Johann Gutenberg and aftermath the printing press, the evolution of the book, the periodical press and the newspaper, the technology of mass production, popular press and image explosion, print in the electronic age.
3. Extended sound as a means of communications-recorded sound, telephone, radio and ideology, social effects of radio.
4. Extended images as a means of communications- introduction, the printed illustration, the printed photograph.

#### **GE-3–**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.
5. Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.

## **Eighth Semester B.V.A. Photography & Photojournalism**

### **DSC-14 - Photography**

1. Advertising and fashion photography- importance of photography. conception of an ad., choosing the model, his/her clothes, building the sets, location, the models role, posing the model, lighting and mood, lighting- special effects, creating backgrounds
2. Wildlife and nature photography- natural landscapes, the time of the day, weather aspects, animals- pet and wild, birds, plants, flowers, insects. Gardens- variety of natural forms, natural history subjects.
3. Sports photography: action photographs, use of motorised camera.
4. Culture and environment- people, customs, costumes, dwellings, ceremonies, subjects having historic importance, villages, cities, buildings, monuments, places of tourist interests.
5. Video Production: Electronic Media.
6. Processing and printing: Special camera techniques and lens control, slow shutter, camera movement, panning, flare, mixed media captions and display, method of presentation, copy manipulations. Practical sessions.

### **DSE- 3 - Photojournalism**

#### **Photojournalism (Practical)**

1. Documentary Photojournalism.
2. Action Photojournalism.
3. Practical assignments.
4. "The Eye" wall newspaper.

#### **Photojournalism (Theory)**

1. Types of photojournalism.
2. Career aspects of a photojournalist.
3. Comparative photojournalism: A comparative study of leading newspapers and magazines.
4. Research in photojournalism.

#### **Mass Communication and Media Laws**

1. Right to Information Act 2000.
2. Press Council of India.
3. Sedition and obscenity.
4. Working Journalists Act 1955.
5. Seminars and discussions.

### **DSE- 4 - History of Communications**

#### **History of Communications**

1. The motion picture as a means of communications- advantages and disadvantages.
2. Television, the massive medium.
3. Future of communications- entertainment systems, information and calculation services, message sending systems, person- to- person communication media.
4. Psychological problems in the new media- social life and the communications rich society.

#### **GE-4-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following: (except specialisation subject)

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.

# Course Description

## Department of Art History

### Third Semester B.V.A. Department of Art History

#### **DSC-1 - Ancient Indian Art (Sculpture)**

##### **Part -I**

- 1) Philosophical understanding and periodization of Indian Art. (God, Goddess, Temples, Chaithya, vihara, Etc)
- 2) Indus Valley Civilization ---Artifacts, Sculptures from Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira
- 3) Buddhist Art – Maurya, Sunga, Kusana, Gupta, Gandahara & Mathura Sculpture introduction relief composition regional developments--- Bharhut, Sanchi, Bodhgaya, Amravati, Nagarjunakonda etc. Iconography & Iconology of Buddha Sculptures.
- 4) Rock-cut Sculptures (Buddhist, Jain, Brahmanical) at western and eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- 5) Iconography :Vaisnavism, Saivism, Saptamatrika, Jainism, Buddhism
- 6) Gupta Golden age of Indian history--- Notion of classicism--- Mathura, Sarnath, Deogarh, Udaygiri and other centers in Western, Central and Eastern India.
- 7) Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshvari, Elephanta, and Vidarbha region sculpture. Regional stylistic development.
- 8) Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.

#### **DSC – 2 - Cultural History of India**

Course contains an overall Introduction to cultural history of India.

- 1) Sources of Ancient Indian History literary Archeological, Inscriptional etc.
- 2) Early Paleolithic and Neolithic cultures in India.
- 3) Indus valley civilization: its nature and significance.
- 4) The Aryan and early Vedic civilization literature of the Vedas, religion and social system of Aryans -The later Vedic age: the epics, changes in Vedic society.-Upanishadas & Heretic Teachers
- 5) The age of religious innovations, Jainism and Buddhism their impact on contemporary India, Mahavira and Jainism. Charvakas and Indian Materialism
- 6) Rise of Magadha, Alexander's invasion, the foundation of the Mauryan empire. Life and culture under the Mauryas. Indica, Bharata and Bhasa
- 7) Central Asian invasions. Indo- Bactrian, Kushanas and the Satavahanas. Literature society and cultural during the age of Greco- Scythian invasion. The Gupta empire social and cultural conditions, religion and literature. Kalidasa, Varahamihira. Sangam Period – literature. Kanva and Harsh, Banabhatta and Heun Tsang.
- 8) Delhi under sultanate ruler - Lodi dynasty Ibrahim Lodi. Political condition of India on the eve of the Mughal Invasion. Foundation of Mughal dynasty in India. Role of individual Kings in the

development of Mughal Empire in India. Babur Humayun- Akbar-Jehangir-Shahajahan-Aurangzeb. Decline of Mughal empire.

9) Deccani Sultanate Gulbarga- Bidar- Bijapur- Ahmednagar- Golkonda. Five Shahi in the Deccan.

10) Role of Hindu Kingdom Vijayanagara and Rajputanastates.

11) Sikhism its Nature, Growth and Development of Political Power. Religion and their policies. Dasamesh Paddhati. The Rise and Growth of Maratha Empire in the Deccan Shivaji.

12) Bhakti Movements of India. Prose and poetry in late medieval period.

13) Coming of European Powers Portuguese, French, Dutch and English. Emergence of colonialism in India. Caranatic, Mysore and Maratha wars. First war of Independence -Indian under the crown. Emergence of Enlightenment ideals; Scientific studies and approach and western technologies

14) Western impact on literature Emergence in Novel in India. Bankim Chandra Chhtrpadhyaya. Social reformation and Renaissance Arya samaj, Brahma samaj, Raja Ram Mohan Rai. Shree Ramkrishna and Vivekananda

15) Nationalist Movement : Swadeshi and Swaraj movements. Tilak, Gokhale and Gandhi – Gadar. Movement- struggle of independence armed movement Bhagatsingh. Struggle for freedom. Netaji Subhash Chandra Bose and INA. World War I and II and India. Partition of India. India achieves Independence.

16) Emergence of Indian Film. Dada Saheb Phalke

### **DSC – 3 - Art of Early Civilizations**

1) General Introduction to the Meaning of Civilization, Culture and Art.

2) Overview and understanding of the term Art. Evolution of Man & Art changing needs of art forms with respect to the time-period

3) Pre-Historic:- Paleolithic-Mesolithic-Neolithic period's rock shelters- Paintings- architecture-sculptures.

4) River Valley Civilizations meaning of Civilization-Mesopotamia, Egypt and Indus valley Architecture-Sculpture Painting Pottery Seals etc.

5) Aegean Civilization Crete, Mycenaean Architecture and Minoan Frescos

6) Greek Period Art-Literature Philosophy Religion Theatre Architecture-Sculpture Painting Archaic classicism-Hellenistic period Vase painting.

7) Roman Period: Architecture of Rome Engineering skill mosaics and Mural Painting of Pompeii War Columns.

**AECC – English**

**AECC – Kannada /MIL**

**AECC – Communicative Skills**

**As per University syllabus**

### **Fourth Semester B.V.A. Department of Art History**

#### **DSC-4 - Medieval Indian Art (Sculpture)**

1) Pallava Period: Rock cut Sculptures of Mahabalipuram, Kanchipuram ---individual contributions by kings on art patronage.

- 2) Development of temple architecture into various regions of India. characteristics of regional temple architectural forms.
- 3) Ellora & Elephanta caves: Chronology, Theme and Stylistic evolution
- 4) Medieval in North Indian Architecture: the development of temple architecture of western India. Paramara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.
- 5) Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.
- 6) Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- 7) Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jehangir and Shah Jahan period.

### **DSC – 5 - Cultural History of West**

- 1) Meaning of civilization elements factors growth, Prehistoric beginning of civilization Stone Age life Neolithic Revolution, beginning of community life and social Institutions
- 2) Mesopotamian civilization, Mythology Religion Law - Science literature etc.
- 3) Egyptian civilization, Myth Religion writing and alphabet, Aegean civilization Crete, Mycenae and Minoan Civilization
- 4) Greek civilization Thought, philosophy, Religion, Theatre. Roman civilization Engineering skills human comforts philosophy Roman life and Legends
- 5) Persian civilization Alexander and his military campaigns,
- 6) Christian Religion Story of Moses Story of Christ Christian Iconography Medieval thought and the hegemony of the church Crusades and its consequences.
- 7) Islam Sarsenic civilization Life of Mohammad Prophet religious ideas spread of Islam into world.
- 8) Renaissance Meaning enlightenment Humanism Reformation West discovers east, beginning of Archaeology and anthropology
- 9) Rise of photography, Modern Science, Art of cinema, The concept of Socialism, Rousseau and Marx
- 10) First world war & Second world war and its Impact on art and Culture.

### **DSC – 6 - Christian Art (Byzantine, Gothic & Renaissance Period)**

#### **1) Early Christian:**

**Historic background-** Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts Architecture -Basic plans of a Basilicas; prominent examples - Santa Apollinare in Classe, St. Paul Outside the Walls, Santa Costanza, Santa Maria Maggiore,

**Mosaic works-** in the basilicas- study of the visual language and religious and political connotations e.g. the abovementioned sites and St. Vitale

**Manuscripts and small votive objects-** narratives, textual quality, introduction of vellum codex, and visual format, understanding of perspective; e.g. - Vatican Vergil, Vienna Genesis, Sarcophagus of Junius Bassus etc.

**Later structures-** Hagia Sophia- improved architectural elements, mosaics



**Second Golden Age**- late 9th c. to 11th c. variation in the architectural elements, dominance of regional elements; e.g. Monastery of Hosios Loukas, Monastery at Daphne, St. Mark's Basilica at Venice, and structures in Russia

**2) Byzantine paintings and votive objects:** Encaustic; Paris Psalter, method, The Harbaville Triptych, The Sacrifice of Iphigenia

### **Early Medieval Art**

**Dark Ages**- rule of Justinian till the beginning to

**Charlemagne's Celtic-Germanic art**- style, design element, animal forms

**Ireland**- monastic centre ornate copies of the Bible

**Carolingian Art**- printed books

**Architecture**- Palace Chapel of Charlemagne,

### **3) Ottonian Art:**

#### **4) Romanesque Art:**

**Architecture** - Western Europe with regional variation, increase in structural solidity; e.g. St. Sernin at Toulouse, Autun Cathedral, Durham Cathedral, St. Etienne at Belgium, Tournai Cathedral Sculptures in the architectural spaces and Bayeux Tapestry.

#### **5) Gothic Art:**

**The age of Cathedrals**- Political background Spread of the architectural style - through France to other parts of Europe; Early Gothic example - Abbey Church St Denis Skeletonized walls

**High Gothic**- Notre-Dame, functional study of prominent architectural elements through cross sectional plans, understanding weight bearing mechanism and notion of verticalism. ; Chartres Cathedral Reims Cathedral St-Urbain, Troyes

**Flamboyant Gothic**- St-Maclou, Rouen

**Architecture- Regional variation**- England, Germany and Italy

**English Gothic**- Influenced French style and Cistercian beliefs ; - Salisbury Cathedral, Gloucester Cathedral, English Late Gothic perpendicular style ; Westminster Abbey, London, Ornamentation

**German Gothic**- impact of Romanesque, High hall church Hallerikirche St. Sebld

**Italian Gothic**- Cistercian influence over French influence; Franciscan Order ; prominent example - Santa Croce at Florence, Florence Cathedral, Orvieto Cathedral, Milan Cathedral .

**Sculptures and Paintings**- Figures placed in architectural framework; symmetry and clarity , in tympanum spaces, pillars; Classic High Gothic - Death of the Virgin at Strasbourg Cathedral, Annunciation and Visitation at Reims, Signs of the Zodiac at Amiens Cathedral ;Germany Naumburg Masters; Realism- exaggeration

**International Style- artist** - Claus Sluter, Moses Well Manuscripts - The Prayer Book of Philip IV the Fair, Psalter of St. Louis etc.

#### **6) Renaissance:**

**Early Renaissance:** Beginning of Renaissance. Reasons political, social and Economic. Finding and awareness of classical ideals. Difference in the pictorial approach between Gothic painting and Renaissance. Rise of humanist philosophy. Introduction to Christian Iconography. Cimabue, Duccio, Pisano, Giotto, Fra Angelico. Brunelleschi and the Rise of Humanist architecture. Alberti and Codification of Renaissance Architecture. Donatello, Ghiberti, Luca Della Robbia and Early Renaissance Sculpture. Ucello, Piero Della Francesca, Massaccio and studies in Renaissance

perspective. Pisanello, Verrochio and Maturity in proportion and anatomy. Fra Fillippo Lippi Botticelli and Renaissance concept of beauty. Giovanni Bellini, Mantegna, Georgione and Mature Venetian School. Techniques of Italian Fresco.

**Northern Renaissance:** Concept of other Renaissance proposed by Panofsky, guild system. Renaissance in Netherlands Robert Campin, Roger Wandier Wyden, Hubert and Jan Van Eyck. Transition of dutch painting from the miniatures. Rise of Dutch genre paintings. Renaissance art in Germany Durer and Grunuwald. Rise of printing technology and the graphic prints in Germany.

**High Renaissance:** Concepts and ideals of High Renaissance. Leonardo Da Vinci and the theories of painting. Michelangelo the Sculptor and Michelangelo the painter. Raphael and the shift towards Mannerism. Concept and Technique of sfumato. Leonardo's Last Supper, Raphael's School of Athens and Michelangelo's Sistine Chapel Ceiling.

AECC – English

AECC – Kannada /MIL

AECC – Computer Applications

As per University syllabus

## **Fifth Semester B.V.A. Department of Art History**

### **DSC – 7 - Indian Painting**

- 1) Pre Historic Paintings of Bhimbetka, Ajanta murals, Sittnavasal Paintings, Chalukyan cave paintings.
- 2) Eastern & Western Indian Manuscript Paintings.
- 3) Vijayanagara, Deccani & South Indian Murals and Manuscript Painting Tradition.
- 4) Islamic painting tradition in India. Sultanate and Mughal period paintings.
- 5) Early Rajasthani & Rajaputh Schools- Mewar Udaipur, Deogarh, Nathdwara, Kota, Bundi, Kishangarh- Marwar- Bikaner, Jodhpur
- 6) Pahari School of Painting -Basholi, Guler, Kangra and Sub-Schools
- 7) Mughal Influence and Declining In Painting.
- 8) Company School Paintings and its features.

### **DSC – 8 - Indian Aesthetics**

- 1) Introduction to Aesthetics and its scope
- 2) Genesis and development of Aesthetic
- 3) Brief introduction to the basic principles of Indian philosophy as related to the arts.
- 4) Evolution of the Aesthetic concepts
- 5) Natayashastra of Bharat Muni.
- 6) Theories of Rasa, Dhvani, Alamkara, Riti,
- 7) Inter relationship of the above concepts and their relevance to arts.
- 8) Interrelationship of visual and performing arts
- 9) Shadanga relevance to Vishnudharmottara Purana

## **DSC – 9 - European Art (Mannerism to Realism)**

**1) Mannerism:** The shift of concepts and ideals from High Renaissance to Mannerism. Neo Platonic philosophy, Ficino, Pico. Mannerist concept of beauty. Designo, Contra Posta, Nuditas Virtualis, Figura Serpentina and Maniera. Titian and the shift from High Renaissance to Mannerism. Early Mannerism of Rosso, Pontorno, Corregio and Cellini. Academia Della Designo. Tintoretto, Veronese, Parmagianino and the Late Mannerism. El Greco and the transition to Baroque.

**2) Baroque:** Colonialism and the economic repercussions. Colonialism and the spread of art. Baroque concept of grandeur. Bernini, Poussin, Rubens, Velasquez and Form and space in Baroque. Carravagio, Rembrandt, Vermeer, George De Latour and the Baroque quality of light. Claude Lorraine and the development of Landscape painting.

**3) Neo Classicism:** Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history. Concepts of Neo Classicism. Mengs, Lessing and Wincklemann. Neo Classicism and then nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

**4) Romanticism:** Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

**5) Realism:** Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

### **GE - 1**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following.

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Head study in clay, study of male and female heads showing the main planes. Study of parts of heads from casts. Or Pottery and ceramics: Throwing, building and slip casting.
3. Graphics (Printmaking): Wood-cut and linocut.
4. Applied Art: Two dimensional designing - Division of Negative and Positive space, 2 Dimensional designing in B&W, 2 D Design in monotonous colour, 2 D Design in contrast colours.
5. Photography and Photojournalism: introduction to different types of camera and their mechanism. Different types of sensitising materials, exposures, their uses and developments. Or Human eye and cameras types of camera image formation, photograms. Processing & Printing- enlarges, developers, chemicals, fixers.

## Sixth Semester B.V.A. Department of Art History

### **DSC – 10 - Far Eastern Art**

#### **1) CHINA**

- Time line chronology of dynastic rule in china
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- origin of art in china, decorative arts in ancient china from Shang, Chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vassals
- Techniques of bronze casting significance of bronze vessels in Chinese's culture, classification, motifs and symbols in minor arts in china.
- Buddhist art in china and the trading links with outside world through silk route from Tang to Yuan dynasty painting in palaces and monastery- Dun Huang caves
- Philosophical thoughts in china - Lao Tzu - Taoism, Confucianism and its influence on art and culture of china.- Origin and development of figurative painting under Confucianism based on well known masters- Taoism and the development of landscape painting in china from sung to Ming and Shing dynasties- comparison between the attitudes towards nature in Chinese and western traditions.
- Six canons of Hsieh ho and its comparison with Indian six limbs Sadanga, application in aesthetic appreciation
- Techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

#### **2) JAPAN**

- Chronological time line of Japan
- Origin of painting in Japan based on early phases
- Formal elements in Japanese Makimono and Kekimono types of scroll painting
- Sources of Japanese painting from Nara to Kamakura-Fuziwara phases till modern times
- Salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks

#### **3) Southeast Asian Art**

- Survey of South-East Asian art based on the geographical mapping against ethno-cultural diversity indo-Chinese sources

### **DSC – 11 - Western Aesthetics**

1) General overview of Greek art and the then dominant notion of humanism

**2) Plato** - Notion of Transcendental truth, Mimesis; Plato's stand to works of art; Poetry – as mimetic as it produces appearance; visual illusion and deception its aim, Does art increase knowledge?, Plato low opinion for poets and other imitators on ethical basis reasoning.

**3) Aristotle** – Catharsis, Various translations and interpretations of the term.

#### **4) Commentaries on Plato, Aristotle and related topics PART -I**

**a. Leo Tolstoy** - Critical debates in 19th century Russia, Study of his work - What is Art? asacritique of previous theories of art, Art and Infectiousness, Evaluating content of art

**b. Eugene Veron** - Art and Emotional expression

c. **Curt Ducasse** - Art as a language of emotions- and transmission of the same, Role of an artist and the viewer

## 5) Commentaries on Plato, Aristotle and related topics PART -II

a. **R. G. Collingwood** - Overview of his work - Outlines of the Philosophy of Art, Art as expression, imagination and language, Principles of Art (1938) emphasis on the role of art in initiating self-knowledge, "Art Proper" and "Art Falsely So Called", Art as a dimension of human experience, Relationship of an artist to his / her own community

b. **Horace** -ArsPoetica- a canonical approach lists the rules for mainly poets, Morality, propriety, balance, beauty, wisdom and also imitation

c. **Longinus** - Works -PeriHypsous and On the Sublime, Art ability to move, Artist as a genius

6) **Renaissance Aesthetics** - Overview of notions Humanism, rationality, Repose, restrain, contemplation, harmony, congruity in works of art, Sense of symmetry, order, and decorum; congruence in architecture, Vitruvius - firmitas, utilitas and venustas

**Leon Battista Alberti** - Analysis physical expression and the moral expression, Role of artists in contemplating and creating - Ideal beauty,

**Marsilio Ficino (1433-1499)** - Beauty in natural bodies, Ordo- arrangement, modus- measure, species-appearance or aspect

**Leonardo da Vinci** - Artist is the perfecter of nature, Role of logic and mathematics in studying nature.

**Michelangelo Buonarroti** - Reactionary comments Leonardo, Considers sculptures superior to painting greatness of sculptors, Criticism of Flemish artists.

**Giorgio Vasari** - Lives of Painters, Sculptors and Architects, Cyclical model -Cycle 14th , 15th and

7) **16th century**; reference to art works of :14th -Cimabue and Giotto, 15th - Masaccio, Pierodella Francesca and Mantegna, 16th - Leonardo, Raphael and Michelangelo, Perfection attained Michelangelo and comparison with Raphael, Reference to other later artist of mannerism

8) **Heinrich Wölfflin** - Five pair of opposed visual concepts -differentiating the classical High Renaissance and the Baroque phase

9) **Sublime and Longinus** - Anthropocentric approach, Nature and Art, Necessity of a noble idea, Manner in which a sublime experience occurs, Notion of a genius artist as a creator, Relation to baroque ideals of art

10) **Immanuel Kant 18th century** - Prime importance - mental faculty of reason, Faculty of judgment and beauty, Overview of Critique of Pure Reason knowledge, Critique of Practical Reason ethics, Critique of Judgment aesthetics, Difference between - cognitive and moral judgments,

11) **Four Moments**:i. Disinterested Delight, ii. Universal Delight, iii. Purposiveness without Purpose, iv. Necessary Delight

12) **Kantian Sublime** - Sublime Critique of Judgment, Role of reason, Aesthetic judgments; subreption, Mathematical and Dynamic Sublime, Sublime and nature and humans, A priori

13) **Benedetto Croce** - Work - The Aesthetic as the Science of Expression and of the Linguistic in General, Art an Intuition, Differentiates between –intuitive(aesthetic) and conceptual (logic);, Independence from morality

14)**BernardBosanquet** - Art as a form of self-expression, Four principal areas: The nature and evolution of aesthetic consciousness, Artistic production, Aesthetic appreciation particularly,

the experience of beauty, 'ugliness,' and the sublime in art, and The role of art in the development of characters, Easy Beauty

**15) Psychoanalysis - Sigmund Freud** - Interpretation of Dreams, Free association, dreams and transference, Dream -Manifest Content and Latent Content, Structure of Mental Apparatus, Id, Ego and Super-Ego, Art and Literature-Pathography, Psychoanalytic method of dream interpretation, Freud's reading of Leonardo Vinci, Michelangel's Moses

**Jacques Lacan** - 1936 Mirror Stages, Symbolic expressions, Julia Kristeva

**16) Formalism** - Clive Bell - Significant form, Roger Fry - Vision and Design - Significant form - Explanation through works of artists, Susanne Langer- Important works – Philosophy in a New Key, Feeling and Form- Art and symbolism - Discursive and non discursive symbols.

### **DSC – 12 - Project on Far Eastern Art**

#### **GE-2 -**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following.

1. Painting: Head and still life in colour. Landscape painting in water colours and oil colours.
2. Sculpture: Observation and understanding of Natural and manmade objects form, transforming into three dimension making in clay focusing on observation, shape, modeling and relative proportion. Or Mould making and casting process of fiberglass and Rubber etc.
3. Graphics (Printmaking): Etching or lithography.
4. Applied Art: Lettering & Typography - Construction of a San-serif Font, Construction of a Serif Font, Anatomy of the Letter, Assignments based on Optical & Mechanical spacing, Expressive Typography.
5. Photography and Photojournalism: Printing, enlarging, and developing processes. Basics of photojournalism, 5W's and 1 H, news features.

### **Seventh Semester B.V.A. Department of Art History**

#### **DSC – 13 - Modern Western Art**

**1)Neo Classicism:** Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history.Concepts of Neo Classicism.Mengs, Lessing and Wincklemann.Neo Classicism and then nationalism.Neo Classical Historicism and David.Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

**2) Romanticism:** Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy.Romanticism in literature, Music and Architecture.Neo Gothic tradition.Concept of Sublime.Goya and the Spanish Romanticism.Turner, Constable and Fuseli and variant approach of English Romanticism.Delacroix, Gericault and French Romanticism.Casper David Freidriech and German romanticism.

**3) Realism:** Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

**4) Impressionism:** Impressionism as the ideological premise. Rise of capitalism. Threshold of modernism. Impressionism the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.

**5) Post Impressionism.** Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

## **6) 20<sup>TH</sup> CENTURY ART**

**Cubism** - Influence of Post-Impression on Cubism, Pablo Picasso Blue Period, Red Period, Analytic cubism and Synthetic Cubism, George Braque, Fernand Leger, Juan Gris

**Futurism** - Notion of a manifesto, Umbreto Boccioni, Luigi Russolo, Giacoma Balla, Gino Sevrini, Carlo Cara

**Fauvism** - Three regions / groups Académie Carrière (under Gustav Moreau), from Châtou and from Le Havre, Artists at Académie Carrière : Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy, Artists from Châtou: Andre Derain, Maurice de Vlaminck, Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque

**Dadaism** - Zurich: Jean Arp and Marcel Janco, Marcel Duchamp, Man Ray, and Francis Picabia New York, Andre Breton with the above members in Paris, Berlin: John Heart field and George Grosz, Cologne: Max Ernst, Hanover: Kurt Schwitters, Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos

**Surrealism** – Manifesto, Psychic automatism, Salvador Dali René Magritte Joan Miró , Max Ernst, Man Ray , André Masson, Yves Tanguy ,Giorgio de Chirico

**German Expressionism** - Die Brücke, (The Bridge): Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde, Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff, Der Blaue Reiter (The Blue Raider) 1911: Wassily Kandinsky, Franz Marc, Gabriele Münter

**Abstract Expressionism** - Action or Gesture painters Jackson Pollock, William de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin, Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

**Suprematism** - Kazimir Malevich

**Constructivism** - Valdimir Tatlin, Naum Gabo, Aleksander Rodchenko

**De Stijl** - Theo van Doesburg, Piet Mondrian

**Bauhaus** - Eclectic attitude and multidisciplinary approach

**Pop Art** - Overview of - late capitalism, consumerist society, mass production, advertising and mass media, Great Britain - Formation of the Independent Group - Broadening taste into more popular, less academic art, North America lived in experience - Difference in - Fine Art and Pop - Art objects or mass culture objects, Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg

**Conceptual Art** - Dominance of cerebral over emotive spect of art – Dematerialization, Concept as a machine to make art, Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

## **DSE-1 - Modern Indian Art**

**1) General overview of the political scenario and the decline in royal patronage and emergence of new patrons – East India Company Bengal 1757 and others; emergence of new centers of art, Documentation purpose topographical, architectural, archaeological and natural history, drawings – Ethnographic studies on Indian castes and professions.**

**2) Lucknow:** John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal, **Murshidabad:** Indian artists painting for British patrons miniature style in paintings with an English touch Huntingscents, religious practices, **Patna and Benaras schools:**

**3) Bazaar Art - Firka sets Kalighat Paintings, Patuas (traditional scroll painters), Secular themes over traditional religious ones accompanied by songs, Availability of cheap local paper**

**4) Raja Ravi Varma - Academic realist style (Victorian Salon style) and a new body of Indian imagery, Portraits of Indian aristocracy and British officials, First Indian artist to break the monopoly of the British artists as portrait travelling artist, Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc., Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics, Theatrical realism, Oleographs.**

**5) The Bengal School and Other Artists - Nationalist sentiments mid-19th century, Abanindranath Tagore, AbdurRehman Chughtai, Gaganendranath Tagore, Rabindranath Tagore, Role of E. B. Havel, Wash Technique, Tempera Works.**

### **6) The Calcutta Group (1943-53):**

**Prominent artists-** Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

**7) Progressive Artists' Group:** Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc., Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade, Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

### **8) Other Progressive Schools/ Groups:**

**Cholamandal Artists' Village :** K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, Dakshinamurthy, S. Nandagopala, S. G. Vasudev Vidhyashankar Stapathy

**Delhi Silpi Chakra:** B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

### **9) Baroda School Faculty of Fine Arts:**

**Years of Inception, Faculty members-** N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar

**Study of the contribution of other individuals too -** V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Mark and Bhatt

**1950's onwards -** Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel

**Group 1890 -** Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Bal Krishna Patel,



J. Swaminathan, BhupenKhakhar.

## **DSE-2 - Project on Indian Art**

### **GE-3-**

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following.

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in relief with various materials (clay, plaster, wood, metal, etc) or carving or assembling in wood and stone.
3. Graphics(Printmaking): Etching or lithography or Serigraphy. *Silk screen printing*: Principles of stencil printing preparing drawing for stencil. Preparing frame for printing working with glue tusche for printing.
4. Applied Art: Poster for Public welfares and print medias.
5. Photography and Photojournalism: Indoor, outdoor photography and darkroom practice. Photo features, photo essays.

## **Eighth Semester B.V.A. Department of Art History**

### **DSC – 14 - History of Art History**

The course covers the sources of art history and major contributors of art history. Literary classical texts of India.European and Indian art historians, art critics and art collectors.

- 1)What is art history? What is the role of Art History in Indian cultural history? Scope and inter disciplinary nature of art history.
- 2) Indian art history through the ages—understanding Sanskrit and regional texts in relation to art works. Texts like Maanasollasa, Chitrasutra, ChitraLakshana, VishnudharmottaraPurana, Shilappadhikaaram etc.
- 3) Art History is a particular way of looking at art through verbal, oral and vocal traditions of looking. Since Alberti's and Vasari, the history of art evolved into various modes like New Art History and Cultural Studies.
- 4) A historic survey of the evolution of Art History's History to be studied as a subject in itself (like an artwork, so to say). The writings of Alberti, Vasari, Wollfflin, Erwin Panofsky, E.H.Gombrich, Richard Wolheim, K.G. Subramanyan, Linda Nochlin, Ananda Coomaraswamy, Karl Khandalwala, C. Shivaramamurthy etc., to be studied.

### 5) Historiography of Western and Indian Art:

Iconography Irwin Panofsky Introducing Post-modernism---Feminism Griselda Pollock Jaya Appswami , K S Agarwal, Jerome Losty, Andrew Topsfield, B N Goswami, S. Andhare, Ashok Das, Robert Skelton, Milo Beach, Moti chandra, Pramod Chandra, Niharranjan Ray, Sivarammurti, Richard Bartholomew UP Shah, Soundararajan, K R Srinivasan, Walter Spink, Benjmin Rowland, Joanna Williams, George Michell, Catherine Asher, Ebba Koch, Ajay Sinha, GeetaKapur, David Shulman.Rai Krishna Das, Anand Krishna, RatanParimoo, R NMishra, Shingloff, M A Dhaky,

Roger Lipsoy, Sheila Weiner, ParthaMitter, PupulJaykar, Jyotindra Jain, Christopher Penny, Micheal Meister, Christopher Tadgell.

6) Introduction to the topic Western Historiography - Vasari, Alberti, Winckelmann, Hegel, Marxism-T.J. Clark, Arnold Hauser and Social History of Art,

7) Introduction to the topic Indian Historiography - Ram Raz, (Mekenzie), Fergusson, H. Foucher, E.B. Havell, W.G. Archer, AnandCoomarswamy , HermenGoetz, Stella kramrich

### **DSE-3 – Tribal, Folk & Popular Arts of India**

1) Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc. Relationship between art and religion, Role and place of artist in tribal and folk society.

2) Specific areas: INDIA - Introduction to tribal/folk India and geographical distribution. Descriptive accounts of all kinds of: Terracotta traditions (Molela, Gujarat, Tamilnadu, Bengal), Metal casting traditions (Dhokra casting of Bastar), Wall painting traditions (Madhuban, Warli, Pitthoro, Gond), Textile painting traditions (Mata niPachedi, Phads, Puripatas), Weaving traditions (Chanderi, Maheshwar, Ikat, Patola, Benarasi etc.), Puppetry tradition Their religious and ritualistic significance.

3) AFRICA - Introduction to prominent tribes, geographical distribution, religious manifestations, Nyama, Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology, Introduction to cults employing sculptures, Ancestor cult, - Cult of the dead, - Cult of totemism, - Cult of secret societies and initiation rites, Characteristic forms of sculptures - Nature spirits,- Ancestor spirits,- Magical statues,- Animal carvings,- Masks

4) Areas and Tribes - Bambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. Etc., Description and Analysis of art of above tribes, Forms and functions, Masks

5) OCEANIA: Impact of Taboo and Man a on Oceanic arts of Polynesia, Melanesia, Micronesia and Australia. Migration of artistic styles from Indonesia, to Melanesia and further diversification. Characteristic art practices such as Korawar statues, canoeprows, lime spatulas, mortar pestles, jade ornaments, tortoise shell masks, Maori carvings, masks, mother of pearl artifacts, hooks, neck rests, clubs, Malanggan carvings, bark cloth attires, wigs, tapa cloth, adzes, etc. Descriptive analysis of art practices of all Polynesian islands, - Fiji,- Marquesas Islands, - Easter Islands, - Hawaii Islands, - Central Polynesia, - New Zealand

Discussion on Religion, social institutions, deities, tattoos, etc. Descriptive analysis of art practices of Melanesian islands - New Caledonia, - The New Hebrides, - New Britain, - New Ireland, - Admiralty island,- New Guinea; Descriptive analysis of art practices of Micronesian islands - Caroline Island, - Gilbert Island, - Marshall Island, - Marianna Island

6) Australia - Bark paintings, - Boomerangs

7) NORTH AMERICA/SOUTH AMERICA: A survey of various regions. Popular and mass art: - Notions of mass and popular art.

### **DSE-4 – Project on Global Trends in Visual Arts**

#### **1) Neo-Conceptual Art**

Stuckists YBA Young British Artists

i. Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc.

## 2) Video Art

## 3) Subversive Art

## 4) Feminism

a. Introduction to feminist theory and study of the same through works of artists :Arpita Singh, NavjotAltaf, NaliniMalani, RumananHussain,AnitaDube, Aparna Caur, Nilima Sheikh, Rekha Rodwittiya etc.

b. Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., KoumudiPatil

Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago

2. 1980's onwards the change in the Indian art scenario with the advent of globalization:

a. Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 -Gulammohammed Sheikh, VivanSundaram,

NaliniMalani, BhupenKhakhar, SudhirPatwardhan and Jogen Chowdhury

b. The Third Sotheby's Prize Exhibition 1992:Natraj Sharma, BaijuParthan, Anju

Dodiya,JitishKallat and SudarshanShettyStudy of works of : SudhirPatwardhan, VivanSundaram, AtulDodiya, BaijuParthan, JitishKallat, T. V. Santhosh, SudarshanShetty,Subodh Gupta, RanbirKaleka.

**\*student is not limited to the above subjects for his project work. Students have the freedom to choose a subject from Contemporary International art experiments, new ideas, new medias &Materials and related art works.**

## GE-4-

A student may be allowed to change his GE subject in each Semester of specialisation or to continue with a single subject through all the Four Semesters of specialisation.

Any one of the following.

1. Painting: composition in any chosen painting media limited to individual needs and sensibility.
2. Sculpture: Compositional exercises in round with various materials (clay, plaster, wood, metal) Or compositions for metal casting: Participation in mould. Making process, mould heading, metal pouring, chiseling. Finishing and oxidization process. Or Direct metal work - Composition by various techniques in metal A) Arc Welding B) Soldering C) Brazing D) Riveting E) Repousse method. Relief composition by repousse method in metal sheet.
3. Graphics (Printmaking): Etching or lithography or Serigraphy. *Lithography*: Printing process and lithography principles of lithography in detail, practice in line & dot process of lithographic printing.
4. Applied Art: Series of communication design on consumer products. (Posters, Press Layout, Packaging, Brand name/ logo and etc.)
5. Photography and Photojournalism: Indoor and outdoor photography. Assignments.