



# CURRICULUM FOR "BACHELOR OF VISUAL ARTS

(BVA)"  
**(ANNEXURE III - C)**  
Modified and approved in April 2026, applicable  
to all the batches admitted from AY 2025  
onwards.

*॥ तमसो मा ज्योतिर्गमय ॥*

## VISION

To provide equal opportunities for value based global education for creating an Enlightened Society

## MISSION

To establish and facilitate educational institutions in the region for providing affordable value based global education to all who aspire to study and to create opportunities to educators, social workers and philanthropists to serve society



**SARVAJANIK  
UNIVERSITY**

INCLUSIVE | INTEGRATED | INNOVATIVE

*creating an enlightened society...*

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Constituent Institute:



**SARVAJANIK UNIVERSITY**  
**Faculty of Architecture, Design, Planning and**  
**Technology**  
**Bachelor of Visual Arts**



© MS-IDPT, SarvajaniK University, Surat- April 2026 (in progression to Syllabus submitted in Sep 2025)

**Published by:**

SarvajaniK School of Fine Arts, MITRAJ SarvajaniK Institute of Design Planning & Technology, SarvajaniK University, MTB College Campus, Athwalines, Surat- India

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**Program Curriculum**

**Bachelor of Visual Arts**

The Program Curriculum proposed and drafted by **Academic and Curriculum Committee of Visual Arts** under the Faculty of Architecture, Design, Planning and Technology in the meeting held on **09/04/2026** and recommended to '**BOARD OF STUDIES**' for approval.

**Prof. Dr. Jasmine Kaur**  
**Chairman,**  
Academic & Curriculum  
Committee Fine Arts

**Place of the meeting**  
Sarvajanik University



Sign

The Proposed Program Curriculum was approved by **Board of Studies** under the Faculty of Architecture, Design, Planning and Technology in the meeting held on **15/04/2026** and was recommended to the '**FACULTY**' for approval.

**Prof. Persi Engineer**  
**Chairman - BOS**  
Architecture, Design, Planning  
& Technology

**Place of the meeting**  
Sarvajanik University



Sign

The Program Curriculum approved by the **Faculty of Architecture, Design, Planning & Technology** in the meeting held on **15/04/2026** and was recommended to '**ACADEMIC COUNCIL**' for approval

**Prof. Persi Engineer**  
**Chairman & Dean**  
Faculty of Architecture, Design,  
Planning & Technology

**Place of the meeting**  
Sarvajanik University



Sign

The Program Curriculum approved by the '**Academic Council of Sarvajanik University**' in the meeting held on **23/04/2026**.

**Mr. Ashish Desai**  
**Member-Secretary,**  
Academic Council  
& Registrar,  
Sarvajanik University

**Place of the meeting**  
Sarvajanik University



Sign

- *Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*





**SARVAJANIK UNIVERSITY**  
**Faculty of Architecture, Design, Planning and**  
**Technology**  
**Bachelor of Visual Arts**



# **BACHELOR OF VISUAL ARTS**

**Sarvajani School of Fine Arts**  
**MITRAJ SARVAJANIK**  
**INSTITUTE OF DESIGN PLANNING &**  
**TECHNOLOGY**  
**(MS-IDPT)**

**FACULTY OF ARCHITECTURE, DESIGN,**  
**PLANNING & TECHNOLOGY (FADP&T)**

**SARVAJANIK UNIVERSITY**  
**SURAT-GUJARAT INDIA**

**VERSION 4.0**

**W.E.F. ACADEMIC YEAR 2025-2026**

**Applicable to Batches admitted from AY 2025-26 onwards**

Proposed and discussed in ACC Meeting held on 09/04/2026

Approved in BOS meeting dated 15/04/2026

Approved in Faculty of Architecture, Design, Planning and Technology dated 15/04/2026





## SARVAJANIK SCHOOL OF FINE ARTS

### PRELUDE

The SarvajaniK Education Society has had a presence since 1912 in the South Gujarat region. The establishment of SarvajaniK University in 2021, under the stewardship of the SarvajaniK Education Society, marked a new era in higher education, advancing the mission to provide quality education that aligns with contemporary needs and meets global standards.

In 1995, the *SarvajaniK College of Engineering and Technology* (SCET), along with its AAERT & the SSB *Faculty of Architecture*, became the first self-financed educational institute in Gujarat. Continuing this spirit of innovation, the *SarvajaniK Colourtex School of Interior Design* (SSID) was founded in 2013 under the aegis of the Faculty of Architecture, offering diploma programs in Interior Design. Both institutions have since earned national and international recognition for providing holistic and future-ready education to aspiring architects and interior designers. Their alumni have made significant contributions globally, both in professional practice and academia.

With the formation of SarvajaniK University, the Faculty of Architecture–SCET and the SarvajaniK Colourtex School of Interior Design were integrated under the umbrella of the Mitraj SarvajaniK Institute of Design, Planning and Technology (MS-IDPT). In pursuit of expanding interdisciplinary design education and fostering artistic excellence, MS-IDPT established the *SarvajaniK School of Fine Arts* in 2022. Acknowledging the vital role of visual arts in shaping civilizations and cultural consciousness, the School launched the *Bachelor of Visual Arts (BVA)* program. This initiative aims to nurture young, creative minds with a passion for visual narratives, artistic expression, and cultural engagement, preparing them to become accomplished professionals in the dynamic field of visual arts.

Today, MS-IDPT comprises four vibrant schools: AAERT & the SSB *Faculty of Architecture*, the *SarvajaniK Colourtex School of Interior Design*, the *SarvajaniK School of Fine Arts*, and the *Faculty of Planning*. Through this restructuring, MS-IDPT gains full autonomy to develop and implement a progressive, forward-thinking syllabus, with curriculum content that is both meaningful and aligned with national and international standards of design education. Supported by a rich blend of experience and expertise within a strong faculty, MS-IDPT is well-positioned to embark on its journey into a new era as part of SarvajaniK University.

## **BACHELOR OF VISUAL ARTS PROGRAM**

MS-IDPT, under the umbrella of Sarvajani University, offers a four-year full-time Bachelor of Visual Arts (BVA) program offering three specializations i.e. Painting, Sculpture and Applied Arts. The curriculum is thoughtfully crafted to be learner-centric, globally relevant, and responsive to contemporary artistic, cultural, and social contexts. It includes a dynamic mix of professional electives, transdisciplinary electives, liberal studies and life skill courses. With a strong foundation in both traditional and contemporary visual practices, students are mentored by experienced faculty through studio-based learning, research-led inquiry, and community-engaged art projects. This hands-on, process-driven approach equips students to critically analyze and creatively address the cultural, emotional, and aesthetic dimensions of the world we inhabit—fostering artistic voices that are expressive, responsible, and attuned to the evolving global creative landscape.

The unique delivery framework is designed to empower faculty to facilitate a learning environment where the synthesis of knowledge, creative exploration, and practical application come together. Through intensive studio practice, critical theory, core courses, and a range of electives, students are guided to identify, develop, and articulate their artistic voice, areas of interest, and creative strengths. This comprehensive approach enables each learner to build a distinctive professional identity within the broader practice of visual arts, equipping them to position themselves confidently in fields such as fine arts, illustration, design, art education, and cultural practice.

In a world flooded with data and information the graduate of MS-IDPT, will be able to synthesize information and convert it to knowledge, through a process rich in critical thinking and appropriate expression in keeping with the benevolent and progressive Sarvajani tradition of Inclusive education, Diversity of students, Inculcation of respect, Civic participation and Community inclusivity, shall be seeded in the young minds that meet here. The distribution of courses ensures progressive development of student potential. Along with core courses of Art and History, Humanities, Liberal studies and life skills, a plethora of professional and open electives promote inter-disciplinary learning. An integrated approach synonymous with multidisciplinary understanding is crucial to encourage Integrated and critical thinking, to build linkages between diverse academic inputs and practices. A wide array of professional and open electives promotes interdisciplinary exploration, encouraging students to build connections across fields, media, and modes of expression. This integrated and critical approach fosters the ability to analyze diverse perspectives and create contextually relevant artistic responses. The BVA syllabus empowers students to design their own educational pathways based on personal interests and professional goals, ultimately shaping them into unique, responsible, and impactful visual art practitioners attuned to societal and humanistic concerns.

Innovation is embraced as a vital catalyst for artistic and personal growth. Through inventive and student-centric pedagogical approaches, the delivery of the curriculum is grounded in the principle of joyful learning, leading to deeper engagement and enhanced learning outcomes. The Visual Arts program is designed to nurture each emerging artist's metacognitive abilities, empowering them to manage their own creative processes, reflect on their learning strategies, and channel their artistic exploration towards meaningful visual expressions. This approach fosters not only technical excellence and conceptual depth but also cultivates a lifelong curiosity and commitment to personal and societal transformation through art.

**VISION:**

To strive towards creating responsive Built Environment and self-sustainable communities through 'Design Education' for creating a progressive and happy society

**MISSION:**

To excel with passion in Teaching-Learning, Research and Consultancy for shaping of innovative and ethical design professionals competent to negotiate and mitigate social complexities, environmental challenges and global concerns

**GRADUATE ATTRIBUTES:**

1. Socially responsible and environmentally conscientious.
2. Individuals with critical thinking ability and a passion to innovate.
3. Assume a decision-making role in the work sphere and be the agent of change.
4. Adaptable individuals with ability to update and relearn in a fast-changing world.
5. Able to identify and ameliorate social and humanistic concerns through design solutions.

**CORE VALUES:**

**Institution Values**

Equality  
Learner Centric Approach  
Nurturing creativity & Sensitivity  
Holistic Development  
Freedom & Discovery  
Interdisciplinary  
Collaboration  
Sustainability

**Individual Values**

Passion to Excel  
Adaptability  
Compassion for All  
Integrity  
Team Work  
Social  
Responsiveness  
Accountability

**PROGRAMME OUTCOME:**

1. **Creative and Aesthetic Development** – Cultivating originality, visual thinking, and innovation in artistic expression.
2. **Technical Proficiency** – Mastery of tools, techniques, and media used in visual arts (painting, sculpture, digital art, etc.).
3. **Critical Thinking and Analysis** – Ability to critically analyze visual content, art history, and cultural contexts.
4. **Communication Skills** – Presenting and articulating artistic ideas effectively in visual, oral, and written formats.
5. **Professional and Ethical Understanding** – Knowledge of the professional art world, galleries, exhibitions, and ethical practices.
6. **Research Orientation** – Basic research skills in visual/culture and art practices.
7. **Lifelong Learning and Collaboration** – Recognize the need for self-directed, lifelong learning in an ever-changing environment Encouraging collaboration, self-learning, and adaptability in a creative context.

### SYLLABUS REVISION: VERSION 4.0

The syllabus proposed in August 2021, for the FOUR years Programme of Bachelor of Visual Arts @ MS-IDPT was designed with a major thrust on learner centric choice-based education. Majority of the concerns expressed in NEP 2020 were also taken into account in this newly proposed (version 1) syllabus for all programmes at MS-IDPT-SU. Introduction of Transdisciplinary Open Electives, Liberal studies and Life Skills courses and module-based learning are major revolutionary decisions incorporated in the syllabus. In April 2023, UGC further proposed NEP-CCFURP- (Credit Curriculum Framework for Undergraduate program) and Draft (NHEQF) - National Higher Education Qualifications Framework prepared on the basis of the report submitted by the high-level committee comprising members of various higher level educational authorities. In line with this, KCG (Knowledge Consortium of Gujarat), also issued guidelines highlighting that inclusion of IKS (Indian Knowledge System) and OJT (On Job training) in the curriculum.

The Version 2.0 of Syllabus for Four Years Programme of Bachelor of Visual Arts @ MS-IDPT-SU was prepared after intense deliberations in the context of all the above mentioned guidelines ensuring the mapping of credit framework and curriculum with that. The Syllabus also incorporates multiple exit options and provision for re-joining the course in a stipulated time frame and is applicable from the admission year 2023-2024.

Subsequently the Version-3 of the syllabus was proposed as a progressive step towards implementing NEP's guideline towards lateral admissions at 2nd year level between various programmes. Version 3 of the syllabus ensures that 16 credits in Sem I & Sem II are common between BID and BVA programme and remaining credits are programme specific. In case of change of programme, programme specific credits (if required) can be secured by the student through bridge course. The decision of equivalence committee constituted by the institute/university will be final in such case.

The proposed Version-4 further aligns the Foundation year of BVA and B.ID with the B.Arch program, where around 60% courses across the 3 disciplines will be common and 40 % courses will be domain specific. Also the version 4 offers a pool of Professional as well as Trans-disciplinary Electives across the three programs in accordance with level of progression, aligned with the common course codes. It further adopts NEP philosophy of encouraging to opt for off campus courses, especially for electives. The Version 4 of the Syllabus will be applicable from the admission year 2025-26.

### GROUP OF SUBJECTS:

Distribution of courses is done as per the framework provided by NEP and UGC. Bachelor of Visual Arts is a 4 year course where the First year is a foundation year, followed by 3 years of Specialization. The foundation course is compulsory for all. After the completion of the Foundation year the students will be allowed to select the module (Specialization) (Painting/Sculpture/Applied Arts) of their choice (which is subjective to the availability of seats and according to Departmental guidelines). The entire Visual Arts course is distributed into 6 groups across all the 4 years which ensures holistic learning. The four years are given a theme and based on the same, learning is conducted.

First Year      Socially Responsive

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Second Year Critically Evolved

Third Year Intellectually Competent

Fourth Year Professionally Skilled

The five major groups of subjects proposed in Syllabus I are restructured in six groups, and summer internship as well as research option have been added. Credits are also redistributed as per this revision, while reducing the overall credits of Four years Degree programme to 190.

Group of subjects proposed in accordance with the UGC framework:

1. Major (Core) (Disciplinary/Interdisciplinary Major) (MJR)
2. Minor Stream (Disciplinary/Interdisciplinary Minor) (MNR)
3. Multidisciplinary/Interdisciplinary (MDC)
4. Ability Enhancement Courses (AEC)
5. Skill Enhancement (Elective) Course (SEC)
6. Common Value Added (Elective) Courses (VAC)
7. Summer Internship (INT)
8. Research Project/Dissertation (OTH)

**1) Major (Core) (Disciplinary/ Interdisciplinary Major):**

**ART STUDIO MAJOR & ART THEORY:**

The Major Core courses consist of Art Studio Major and Art Theory. The first year is the foundation Studio, which is common across IDPT, where first-year Architecture, Interior and Visual Arts students are introduced to elements and fundamentals of art & design principles, methods, visual judgment, and the creative process. Art Studio Major second year onwards include Drawing and Composition skills, Life Study and Composition, and Foundation art and Graphic Design for Painting, Sculpture and Applied Arts specializations respectively, which will be instrumental in formulation of individual Art Vocabulary and Development of individual style which will be showcased in Art Portfolios and Final Year Exhibition. While Art theory is the most basic and most critical teaching content in art education. To primary art students, art theory is especially important. It can provide valuable technical guidance to students. Topics such as early civilization, ancient and medieval art, Indian Art, Western art, Global Art, Fundamentals of Art and basics of research methodology will be dealt with, under Art theory.

**2) Minor Stream (Disciplinary/ Interdisciplinary Minor):**

**ART STUDIO MINOR & HUMANITIES:**

The Minor Stream courses consist of Art Studio Minor and Philosophy of Visual Arts. Art Studio Minor will include Print Making, Pottery & Ceramics, Carving in various materials and Typography. Students can opt amongst the various courses offered in Minor Studio according to their interest. Knowledge of humanities is very crucial in understanding the development of art. It is important to understand specifically topics related to society and culture through the ages, the history, theory and culture, while learning the process of art. Humanities group will include Society and Culture, Philosophy of Visual Arts which will include Psychology, Indian/ Western Aesthetics and Contemporary critical theory for the

students of Painting and Sculpture Majors while Applied Art students will be offered Theory of Graphic and Advertising Design.

**3) Multidisciplinary:**

**LIBERAL STUDIES AND LIFE SKILLS**

The liberal studies make a student aware of various multidisciplinary topics that are important for holistic development and education. In Liberal Studies, 03 modules of 05 weeks each are identified per semester and the same will be delivered by subject experts. Core values such as integrity, empathy and professional ethics are also included in formal learning to ensure character building of the individual.

**4) Ability Enhancement Courses:**

The subjects required by students to achieve competency in Modern Indian language with special emphasis on language and communications skill are offered under this group. Basic Technological subjects like photography will be included in this course.

**5) Skill Enhancement (Elective) Courses:**

**PROFESSIONAL ELECTIVES:**

Elective subjects are offered in a manner so that the student can have a custom roadmap to pursue the area of interest. The Professional elective component will have electives related to enhancement of knowledge that is required for Visual Art discipline. These courses are aimed at imparting practical skills which enhance the employability of the students. These courses are designed as per students' needs and available institutional resources.

**6) Common Value Added (Elective) Courses:**

**TRANSDISCIPLINARY OPEN ELECTIVES:**

While the Common Value Added courses offer a wide range of electives offered from various institutions so as to give students the exposure to other disciplines. The idea of trans-disciplinary open electives takes choice based learning a notch higher. Elective subjects are offered in a manner so that the student can have a custom roadmap to pursue their area of interest.

**7) Summer Internship:**

Under this category the student will get exposure to actual work situations. They will undergo internship / apprenticeships which can be field based learning/ minor project/ community engagement and service/Independent study Programme / Documentation /Travel programmes /Field Projects /Workshops /Design Competition etc.

**8) Research Project/ Dissertation:**

Students choosing a 4 year Bachelor's degree (Honours with Research) are required to take up research projects under the guidance of faculty members. The research outcomes of their projects may be published in peer-reviewed journals or may be presented in conferences/ seminars.



**Credit Distribution:**

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**SARVAJANIK UNIVERSITY**  
**Faculty of Architecture, Design, Planning and  
Technology**  
**Bachelor of Visual Arts**



Group of Subjects	% (Hons/Res)
Major (Core) (Disciplinary/ Interdisciplinary Major) (MJR)	50.53
Minor Stream (Disciplinary/ Interdisciplinary Minor)(MNR)	20.00
Multidisciplinary / Interdisciplinary (MDC)	6.32
Ability Enhancement Courses (AEC)	5.26
Skill Enhancement (Elective) Courses (SEC)	5.26
Common Value Added (Elective) Courses (VAC)	4.21
Summer Internship (INT)	2.11
Research Project / Dissertation/ OJT (OTH)	6.32

Sr. No.	Broad Category of Courses	Minimum Credit Requirement		
		3 – Year UG Program (Bachelor's Degree)	4 – Year UG Program (Bachelor's Degree-Honours)	4 – Year UG Program (Bachelor's Degree-Honours with Research)
1	Major (Core) + Summer Internship (MJR)	72+4	96+4	96+4
2	Minor Stream (MNR)	30	38	38
3	Multidisciplinary (MDC)	12	12	12
4	Ability Enhancement Courses (AEC)	10	10	10
5	Skill Enhancement Courses (SEC)	10	10	10
6	Value Added Courses Common for all UG (VAC)	08	08	08
7	Research Project / Dissertation/ OJT	-	12	12
	<b>Total</b>	<b>146</b>	<b>190</b>	<b>190</b>

**CREDIT DISTRIBUTION MATRIX**

NCrF Credit Level	Semester	Major (Core)	Minor (Electives)	Multi/Inter-disciplinary	AEC	SEC/ Internship	VAC/ IKS	RP/ OJT	Total Credit per sem	Qualification / Certificate
4.5 First Year	I	10	4	2	2	2 (SEC)	2 (VAC)	-	22	UG Certificate
	II	10	4	2	2	2 (SEC)	2 (IKS)	-	22	
	1st Year Total Credits		20	8	4	4	4	4	-	
Exit 1: Award of UG certificate in Major course(Under Graduate Certificate in Elementary Visual Studies) with 44 credits with additional 4 credits of Summer Internship in core specific NSQF defined course OR continue with Major and Minor course for next NCrF credit level										
5 Second Year	III	12	6	2	2	2 (SEC)	2 (IKS)	-	26	UG Diploma
	IV	12	6	2	2	2 (SEC)	2(VAC)	-	26	
	2nd Year Total Credits		44	20	8	8	8	8	-	
Exit 2: Award of UG Diploma in Major course (Under Graduate Diploma in Fundamental of Painting/ Sculpture/ Applied Arts) with 96 credits with additional 4 credits of Summer Internship in core specific NSQF defined course OR continue with Major and Minor course for next NCrF credit level										
5.5 Third Year	V	14	6	2	2	2 (SEC)	-	-	26	UG Degree
	VI	14	4	2	-	4- Internship	-	-	24	
	3rd Year Total Credits		72	30	12	10	14	8	-	
Exit :3: Award of UG Degree in Major course (Bachelor of Arts in Painting/ Sculpture/ Applied Arts) with 146 credits and Internship in core discipline OR continue with Major and Minor course for next NCrF credit level										
6 Fourth Year	VII	12	4	-	-	-	-	6(OJT)	22	UG Honours Degree
	VIII	12	4	-	-	-	-	6(OJT)	22	
	4th Year Total Credits		96	38	12	10	14	8	12	
Exit:4: Award of UG Honours Degree in Major course (Bachelor of Visual Arts (Painting/Sculpture/ Applied Arts )(Honors) with total 190 credits										
6 Fourth Year	VII	12	4	-	-	-	-	6 (RP)	22	UG Honours with Research Degree
	VIII	12	4	-	-	-	-	6 (RP)	22	
	4th Year Total Credits		96	38	12	10	14	8	12	
Exit:4: Award of UG Honours with Research Degree in Major course (Bachelor of Visual Arts (Painting/Sculpture/ Applied Arts )(Honors with Research) with total 190 credits										





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**EXAMINATION AND TEACHING SCHEME**

**W.E.F. ACADEMIC YEAR 2025-26**

**Applicable to Batches admitted from AY 2025-26 onwards**



**BVA -I (SEM I)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BFDE11101	MJR	Foundation Studio I	6	-	6	6	38/75	38/75	150
2	BVVA41101	MJR	Early Civilization I & Fundamentals of Visual Arts ***	4	4	-	4	25/50	25/50	100
3	BVVA42102	MNR	Printmaking	2	-	2	2	13/25	13/25	50
4	BFGN12101	MNR	Society & Culture I	2	2	-	2	13/25	13/25	50
5	BFGN13102	MDC	Liberal Studies & Life Skills I (Psychosocial Skills I)	2	2	-	2	13/25	13/25	50
6	BFGN14103	AEC	Communication Skills	2	2	-	2	13/25	13/25	50
7	BFEL15101	SEC	Professional Elective 1A (Craft Skills I)	2	-	2	2	13/25	13/25	50
8	BFEL16102	VAC	Transdisciplinary Open Elective 1B *** (Indian Performing Arts)	2	-	2	2	13/25	13/25	50
<b>Total</b>				<b>22</b>	<b>10</b>	<b>12</b>	<b>22</b>			<b>550</b>

- CCE- Continuous & Comprehensive Evaluation (Formative)  
- SEE- Semester End Evaluation (Summative)

\*\*\* The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**BVA -I (SEM II)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BFDE11201	MJR	Foundation Studio II	6	-	6	6	38/75	38/75	150
2	BVVA41201	MJR	Early Civilization II ***	4	4	-	4	25/50	25/50	100
3	BVVA42202	MNR	Pottery	2	-	2	2	13/25	13/25	50
4	BFGN12201	MNR	Society & Culture II	2	2	-	2	13/25	13/25	50
5	BFGN13202	MDC	Liberal studies & Life Skills II (Psychosocial Skills II)	2	2	-	2	13/25	13/25	50
6	BFGN14203	AEC	Communication Skills & Personality Development	2	2	-	2	13/25	13/25	50
7	BFEL15201	SEC	Professional Elective 2A (Craft Skills II)	2	-	2	2	13/25	13/25	50
8	BFEL16202	VAC	Transdisciplinary Open Elective 2B *** (IKS and Health Science)	2	-	2	2	13/25	13/25	50
<b>Total</b>				<b>22</b>	<b>10</b>	<b>12</b>	<b>22</b>			<b>550</b>

• CCE- Continuous & Comprehensive Evaluation (Formative)  
• SEE- Semester End Evaluation (Summative)

\*\*\* The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**BVA -II (SEM III)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41301	MJR	Art Studio Major III	8	-	8	8	50/100	50/100	200
2	BVVA41302	MJR	Medieval Indian & Western Art ***	4	4	-	4	25/50	25/50	100
3	BVVA42303	MNR	Art Studio Minor III	4	-	4	4	25/50	25/50	100
4	BVVA42304	MNR	Philosophy of Arts I Indian Aesthetics I* / Theory of Graphic Design I**	2	2	-	2	13/25	13/25	50
5	BFGN13301	MDC	Liberal studies & Life Skills III (Psychomotor Skill) ***	2	2	-	2	13/25	13/25	50
6	BVVA44305	AEC	Photography	2	-	2	2	13/25	13/25	50
7	BFEL15301	SEC	Professional elective 3A (Art Theory and Practices I)	2	-	2	2	13/25	13/25	50
8	BFEL16302	VAC	Transdisciplinary Open elective 3B (Financial Literacy)***	2	-	2	2	13/25	13/25	50
<b>Total</b>				<b>26</b>	<b>8</b>	<b>18</b>	<b>26</b>			<b>650</b>

CCE- Continuous & Comprehensive Evaluation (Formative)

SEE- Semester End Evaluation (Summative)

\*\*\* The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

(\*For Painting and Sculpture students and \*\*Only for Applied Art Students)

Art Studio Major course will have specific subjects for all the specialized disciplines as mentioned in the Syllabus.

**BVA -II (SEM IV)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41401	MJR	Art Studio Major IV	8	-	8	8	50/100	50/100	200
2	BVVA41402	MJR	Art of Renaissance to Surrealism	4	4	-	4	25/50	25/50	100
3	BVVA42403	MNR	Art Studio Minor IV	4	-	4	4	25/50	25/50	100
4	BVVA42404	MNR	Philosophy of Arts II Indian Aesthetics II*/ Theory of Graphic Design-II**	2	2	-	2	13/25	13/25	50
5	BFGN13401	MDC	Liberal studies & Life Skills IV (Cognitive Skills) ***	2	2	-	2	13/25	13/25	50
6	BVVA44405	AEC	Advanced Photography	2	-	2	2	13/25	13/25	50
7	BFEL15401	SEC	Professional Elective 4A (Art Theory and Practices II)	2	-	2	2	13/25	13/25	50
8	BFEL16402	VAC	Transdisciplinary Open Elective 4B (Indian Constitution and Legal System) ***	2	-	2	2	13/25	13/25	50
<b>Total</b>				<b>26</b>	<b>8</b>	<b>18</b>	<b>26</b>			<b>650</b>

• CCE- Continuous & Comprehensive Evaluation (Formative)  
• SEE- Semester End Evaluation (Summative)

\*\*\* The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility (\*For Painting and Sculpture students and \*\*Only for Applied Art Students)  
Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.

**BVA -III (SEM V)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41501	MJR	Art Studio Major V	10	-	10	10	63/125	63/125	250
2	BVVA41502	MJR	Early Indian Miniatures to Post Independence Art ***	4	4	-	4	25/50	25/50	100
3	BVVA42503	MNR	Art Studio Minor V	4	-	4	4	25/50	25/50	100
4	BVVA42504	MNR	Philosophy of Arts III Western Aesthetics */ Theory of Advertising Design**	2	2	-	2	13/25	13/25	50
5	BFGN13501	MDC	Liberal studies & Life Skills V (Affective Skills-I)	2	2	-	2	13/25	13/25	50
6	BVVA44505	AEC	Photoshop & Illustrator	2	-	2	2	13/25	13/25	50
7	BFEL15501	SEC	Professional elective 5A (Professional Competence I)	2	-	2	2	13/25	13/25	50
			<b>Total</b>	<b>26</b>	<b>8</b>	<b>18</b>	<b>26</b>			<b>650</b>

- CCE- Continuous & Comprehensive Evaluation (Formative)  
- SEE- Semester End Evaluation (Summative)

\*\*\* The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility (\*For Painting and Sculpture students and \*\*Only for Applied Art Students)  
Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.

**BVA -III (SEM VI)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41601	MJR	Art Studio Major VI	10	-	10	10	63/125	63/125	250
2	BVVA41602	MJR	Futurism to Earth Art & Research Methodology	4	4	-	4	25/50	25/50	100
3	BVVA42603	MNR	Art Studio Minor VI	4	-	4	4	25/50	25/50	100
4	BFGN13601	MDC	Liberal studies & Life Skills VI (Affective Skills II)	2	2	-	2	13/25	13/25	50
5	BVVA47604	INT	Summer Internship **	4	-	-	-	-	50/100	100
<b>Total</b>				<b>24</b>	<b>6</b>	<b>14</b>	<b>20</b>			<b>600</b>

- CCE- Continuous & Comprehensive Evaluation (Formative)
- SEE- Semester End Evaluation (Summative)

(\*For Painting and Sculpture students and \*\*Only for Applied Art Students)

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.

\*\*Students shall have to mandatorily comply with the norm of Summer Internship of four credits equivalent to 120 hours, as recommended credit weightage is 30 hrs per credit, as suggested in Standard Operating Procedure Implementation of NEP-2020 Gujarat, issued on July 2023, point 3.4.2 regarding Credit weightage.

**BVA -IV (SEM VII)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41701	MJR	Art Studio Major VII	10	-	10	10	63/125	63/125	250
2	BVVA41702	MJR	Contemporary Art Practices India & West I	2	2	-	2	13/25	13/25	50
3	BVVA42703	MNR	Art Studio Minor VII	4	-	4	4	25/50	25/50	100
4	BVVA48704	OTH	*OJT I (On Job Training)	6	-	-	-	-	75/150	150
<b>OR</b>										
5	BVVA48705	OTH	**RP I (Research Project)	6	-	-	-	-	75/150	150
			<b>Total</b>	<b>22</b>	<b>2</b>	<b>14</b>	<b>16</b>			<b>550</b>

- CCE- Continuous & Comprehensive Evaluation (Formative)
- SEE- Semester End Evaluation (Summative)

\*OJT- For Students opting for Four Year Programme of "Bachelor of Visual Arts with Honors".

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts with Honors", shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester, with a minimum of 180 hours per semester. (As recommended credit weightage is 30 hrs per credit, as suggested in Standard Operating Procedure implementation of NEP-2020 Gujarat, issued on July 2023, point 3.4.2 regarding credit weightage).(For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)

\*\*RP- For Students opting for Four Year Programme of "Bachelor of Visual Arts with ( Honors with Research)" (For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



**SARVAJANIK UNIVERSITY**  
**Faculty of Architecture, Design, Planning and**  
**Technology**  
**Bachelor of Visual Arts**



**BVA -IV (SEM VIII)**

Sr. No	Course Code	Course Type	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
					Lecture (Hrs.)	Studio (Hrs.)	Total (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9	10
1	BVVA41801	MJR	Art Studio Major VIII	10	-	10	10	63/125	63/125	250
2	BVVA41802	MJR	Contemporary Art Practices India & West II	2	2	-	2	13/25	13/25	50
3	BVVA42803	MNR	Art Studio Minor VIII	4	-	4	4	25/50	25/50	100
4	BVVA48804	OTH	*OJT II (On Job Training)	6	-	-	-	-	75/150	150
<b>OR</b>										
5	BVVA48805	OTH	**RP II (Research Project)	6	-	-	-	-	75/150	150
<b>Total</b>				<b>22</b>	<b>2</b>	<b>14</b>	<b>16</b>			<b>550</b>

- CCE- Continuous & Comprehensive Evaluation (Formative)
- SEE- Semester End Evaluation (Summative)

\*OJT- For Students opting for Four Year Programme of "Bachelor of Visual Arts with Honors".

A student opting for the option of Four Years Programme of "Bachelor of Visual Arts with Honors", shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester, with a minimum of 180 hours per semester. (As recommended credit weightage is 30 hrs per credit, as suggested in Standard Operating Procedure Implementation of NEP-2020 Gujarat, issued on July 2023, point 3.4.2 regarding credit weightage).(For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)

\*\*RP- For Students opting for Four Year Programme of "Bachelor of Visual Arts with ( Honors with Research)" (For further details refer Standard Operating Manual.(SOM) for Special Academic Components prepared for programs of MS-IDPT)

Art Studio course will have specific subjects for all the specialized disciplines as mentioned in the syllabus.



### GENERAL NOTES:

1. Minimum passing marks are 50% for Column no. 8 & 9. (The calculated marks will be rounded off to the nearest whole number to avoid "E & O" (Errors & Omissions) due to decimal values (e.g., 12.5 → 13)
2. It is compulsory to appear in the Semester End Evaluation (SEE) Examination to earn the respective credit for the course.
3. If a student is not able to earn the credits of the course in regular examination, the same will have to be earned through interim backlog or backlog examination offered in the same/next semester respectively.
4. Institute shall offer a group of Electives (Professional-SEC & Transdisciplinary Open-VAC), based on the availability of experts and other relevant parameters, and may change the courses offered from time to time. Students are supposed to select any one course from each group from the list of Electives offered.
5. Students shall have to mandatorily comply with the norm of Summer Internship (120 hours as recommended credit weightage is 30 hrs per credit, as suggested in Standard Operating Procedure Implementation of NEP-2020 Gujarat, issued on July 2023, point 3.4.2 regarding credit weightage) if he/she is opting for EXIT model after FIRST, SECOND or THIRD year, in order to get the relevant qualification of corresponding level. (This shall be over and above the mandatory credits required to be eligible for exit option).
6. The student continuing for FOUR years shall have to mandatorily earn 4 credits for Summer Internship as part of the third-year total credits.
7. Four credits of summer internship can be earned through internship / apprenticeships which can be field based learning/ minor project/ community engagement and service/NSS/Independent study Programme / Documentation /Travel programmes /Field Projects /Workshops /Design Competition etc., Summer Internship may be undertaken in organisations/offices/studios/institutions, or professional settings that are relevant to the academic and professional domain of the parent programme. Necessary prior approval will have to be taken from the committee designated for the same at MS-IDPT. (For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)
8. Related Study programs are mandatory for Visual Art Programme and minimum 02 Nos. of RSP will have to be completed by a student during the entire study duration of Four Years Programmes to become eligible for graduation certificate. RSP completion certificate issued by the institute will have to be secured by the student on successful completion of RSP work. The evaluation criteria for RSP work will be formulated by the concerned committee. (For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)
9. Students taking the exit option after first year/second year shall have to complete minimum one RSP to get the relevant qualification of that level.
10. All the courses are auditable courses for calculation of SPI/CPI.
11. Before enrolling for the 2nd year, three specializations will be offered to students in Painting/ Sculpture/ Applied Arts. Students will be allotted the specialization based on choice filling and merit list will be prepared based on the result of 1st year.

Semester progression rules (as received via circular no.SU/20250825/0676, dated 25-08-2025).

Promoting To Year	Promotion Eligibility to next year		
	First Year Direct Admit	Second Year Lateral Entry	Third Year Direct Admit
Second Year	At least 50% credits cleared out of the total assigned First Year credits	-----	-----
Third Year	<p><b>Condition 1:</b> At least 80% credits cleared out of the total assigned First year credits. At least 60% credits cleared out of the total assigned Second year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of First year cleared. At least 50% credits cleared out of the total assigned Second year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>	At least 50% credits cleared out of the total assigned Second year credits	-----

Promoting To Year	Promotion Eligibility to next year		
	First Year Direct Admit	Second Year Lateral Entry	Third Year Direct Admit
Fourth Year	<p><b>Condition 1:</b> All courses of First year cleared. At least 80% credits cleared out of the total assigned Second year credits. At least 60% credits cleared out of the total assigned Third year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of First &amp; Second year cleared. At least 50% credits cleared out of the total assigned third year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>	<p><b>Condition 1:</b> At least 80% credits cleared of the total assigned Second year credits. At least 60% credits cleared of the total assigned Third year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of Second year cleared. At least 50% credits cleared of the total assigned Third year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>	At least 50% credits cleared out of the total assigned Third year credits

Promoting To Year	Promotion Eligibility to next year		
	First Year Direct Admit	Second Year Lateral Entry	Third Year Direct Admit
Fifth Year	<p><b>Condition 1:</b> All courses of First &amp; Second year cleared. At least 80% credits cleared out of the total assigned Third year credits. At least 60% credits cleared out of the total assigned Fourth year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of First, Second &amp; Third year cleared. At least 50% credits cleared out of the total assigned Fourth year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>	<p><b>Condition 1:</b> All courses of Second year cleared. At least 80% credits cleared out of the total assigned Third year credits. At least 60% credits cleared out of the total assigned Fourth year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of Second &amp; Third year cleared. At least 50% credits cleared out of the total assigned Fourth year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>	<p><b>Condition 1:</b> At least 80% credits cleared out of the total assigned Third year credits. At least 60% credits cleared out of the total assigned Fourth year credits.</p> <p align="center"><b>Or</b></p> <p><b>Condition 2:</b> All courses of Third year cleared. At least 50% credits cleared out of the total assigned Fourth year credits.</p> <p><i>Student will be allowed to progress if he/she fulfils any of the above 2 conditions.</i></p>

Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.

### Definitions:

**OJT: On Job Training:** A student opting for the option of Four Years Programme of “Bachelor of Visual Arts with Honors”, shall have to earn 6 credits of OJT-On Job Training each in VII and VIII semester, with a minimum of 180 hours per semester. (As recommended credit weightage is 30 hrs per credit, as suggested in Standard Operating Procedure Implementation of NEP-2020 Gujarat, issued on July 2023, point 3.4.2 regarding credit weightage).

For Sem VII OJT will have to be done parallel to the Studio, which includes field work undertaken as a part of any project including working with any Design firms/ Art gallery/ Museum/ Artisans/ Documentation of art-practices/ workshop related to various art practices under the supervision of an artist/artisan/curator, as approved from time to time by the Institution.

For semester VIII the OJT will have to be done parallel to the Studio of Major Course, a minimum of 180 hours of OJT will have to be done which shall include working with, working with any Design firms/ Art gallery/Museum/artisans/ documentation of art-practices, art-historical study trip, working under artist etc. as per prior approval from the institute. Student can continue this in line with the OJT undertaken in semester VII or opt for another exposure to earn the 6 credits of OJT in semester VIII, with prior approval of Institution.

**RP: Research Project:** A student opting for the option of Four Years Programme of “Bachelor of Visual Arts (Honors with Research)”, shall have to earn 6 credits of Research Project, both in semester VII and VIII. Research Project includes an independent Research undertaken by a student under the guidance of the Mentor/Guide Designated by the Institute.

In semester VII, Student can select his/ her area of interest and do in depth research on the selected topic under the area of interest. To earn the credits of the course, student must submit a research report in a prescribed format and have to appear for the jury/viva in Semester End Evaluation.

In Semester VIII, Student in consultation with Mentor/Guide, and with prior approval of the Institute can decide to Extend/Continue with the Research Project undertaken in semester VII or can opt for another independent research project. In either case, student must submit a research report in a Prescribed format and have to appear for the jury/viva in Semester End Evaluation.

(For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT)

**Year: BVA I (Semester I)**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	1.0	
Semester	I			Effective From	June 2025	
Course Code	BFDE11101			Course Name	Foundation Studio I	
Course Type	Major					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
6	-	6	6	38/75	38/75	150

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 38 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** N.A.

**List of Courses where this course will be prerequisite:** N.A.

**Rationale:**

The foundation studio is an important process to initiate art & design process, which aims to shape the art & design sensitivities of students and to develop their communicative abilities as well as their problem-solving skills. In the Foundation Studio, first-year Architecture, Interior and Visual Arts students are introduced to elements and fundamentals of art & design principles, methods, visual judgment, and the creative process. Studio exercises are intended to provide hands-on practice in ordering an art & design inquiry and structuring conceptual and visual arguments.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Developing Visual Literacy</b> Introduce students to the fundamentals of visual language through structured observation and sketching exercises. Emphasis will be placed on outdoor sketching, perspective drawing, and freehand scaled drawings of natural and built objects. Students will explore a variety of art materials including pencil, charcoal, watercolor, ink, pastels, and acrylics. Warm-up activities will encourage disciplined observation and visual analysis, fostering critical thinking and verbal articulation through the graphical interrogation of natural and man-made subjects.	30
Unit 2	<b>Analysis and understanding of elements and Principles of Art and Design</b> This unit focuses on developing fluency in the core elements and principles of art and design. Students will explore foundational concepts such as emphasis, balance, alignment, contrast, repetition, rhythm, proportion, and	24

	movement. Alongside this, they will study the systematic application of color theory, gaining insight into how color interacts with form, space, and perception to support expressive and functional outcomes in design.	
Unit 3	<b>Conceptualize &amp; create</b> Students will engage with the basic elements of art and design to express a range of visual ideas and communicate concepts effectively through 2D and 3D compositions. The unit emphasizes interaction between elements such as light, motion, and form to create dynamic and aesthetic works. Students will explore how principles like unity, balance, and rhythm guide composition. Color theory, including psychological and symbolic dimensions, will be applied to generate meaningful palettes and motifs. Inspiration from nature will drive material exploration and concept development. Consideration of space and socio-cultural context will help refine aesthetic sensibilities and support idea evolution through prototyping and contextual application.	36
Unit 4	<b>Composition Writing &amp; Compilation Craft</b> Students will develop narratives to accompany their visual compositions, enabling reflective articulation of concept, process, and intent. The unit culminates in the compilation and curation of work produced throughout the semester, reinforcing the practice of documentation, presentation, and self-assessment as part of the design process.	6

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	20%	10%	-	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Fun With a Pencil: How Everybody Can Easily Learn to Draw	Andrew Loomis	Titan Books Ltd., ISBN: 9780857687609	2011	Reprint
2	Anatomy and Drawing	Victor Perard	Dover Publications,	2004	Annotated Edition

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



			ISBN: 9780486432960		
3	Dynamic Figure Drawing	Burne Hogarth	Watson-Guptill, ISBN: 9780823015771	1996	1st Edition
4	The Drawing Book: Materials and Techniques for Today's Artists	Richard McDaniel	Watson-Guptill, ISBN: 9780823013920	1995	First Printing
5	Landscape Painting: Essential Concepts & Techniques of Plein Air and Studio Practice	Mitchell Albala	Watson-Guptill, ISBN: 9780823032204	2009	First Edition
6	Design in Architecture: Architecture and the Human Sciences	Geoffrey Broadbent	John Wiley & Sons, ISBN: 9780471105831	1973	First Edition
7	Learning Basic Design	Pradnya Chauhan	Rizvi College of Architecture, ISBN: 9788195539304	2005	First Edition
8	Design Drawing	Francis D. K. Ching, Steven P. Juroszek	John Wiley & Sons, ISBN: 9780470533697	2010	2nd Edition
9	Architecture: Form, Space, and Order	Francis D. K. Ching	John Wiley & Sons, ISBN: 9781118745083	2014	4th Edition
10	Experiencing Architecture	Steen Eiler Rasmussen	The MIT Press, ISBN: 9780262680028	1962	2nd Revised Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Develop visual literacy through active processes of seeing, observing, recording, and interpreting to understand form, space, structure, and composition in the built and visual environment.	25%
CO-2	Demonstrate foundational manual skills by exploring a range of traditional and contemporary tools, techniques, and materials through hands-on making and model-building exercises.	20%
CO-3	Apply critical thinking by comparing, analysing, and abstracting key elements and principles of design and art to inform creative decisions and spatial understanding.	40%

CO-4	Explore and experiment with a broad spectrum of media and methods to cultivate conceptual clarity, technical proficiency, and confidence in creative expression.	15%
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List of Open learning website: N.A

List of Open Source Software: N.A

List of Exercises:

Sr. No.	Studio Exercises / Assignments for CCE
1	Developing intentional observation and strengthening visual translation skills by engaging students in the direct study of natural or built environments. Students will visually document key elements—such as form, proportion, texture, light, and perspective—through freehand sketching or alternative forms of visual representation. The aim is to cultivate perceptual sensitivity, enhance hand-eye coordination, and build confidence in observational drawing as a foundational design skill.
2	Introduction to the elements of design and basic color theory while exploring color relationships through small-scale visual compositions. Through the use of paint, collage, or digital media, students will experiment with various color schemes to understand color harmony, visual balance, and the emotional impact of color. The focus is on developing foundational knowledge of color application and its role in visual communication and design aesthetics.
3	Exploration of fundamental design principles such as harmony, balance, symmetry, contrast, rhythm, and biomimicry. Students will select or be assigned a principle and interpret it visually through different mediums and methods that are open-ended, encouraging individual exploration and experimentation. Emphasis is placed on conceptual clarity, creative freedom, and material exploration, enabling students to translate abstract design ideas into tangible visual expressions.
4	Creation of multiple 2D or 3D compositions using different design approaches—such as symmetry versus asymmetry or minimal versus complex forms—and then analyze and compare the outcomes. The aim is to evaluate the visual structure, compositional impact, and design logic of each work, encouraging students to reflect on how design decisions influence meaning, aesthetics, and viewer perception. This process builds critical thinking and design judgment skills.
5	Writing a short reflective text that explains the concept, process, and intent behind their final design exercise. The writing should include observations about material exploration, creative choices, and personal growth throughout the exercise. This reflection encourages students to articulate their design thinking, assess their creative development, and build confidence in discussing their work through a clear and thoughtful narrative.

**Year: BVA I (Semester I)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	I	Version	4.0
Semester	I	Effective From	June 2025

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

<b>Course Code</b>	BVVA41101			<b>Course Name</b>	Early Civilization I & Fundamentals of Visual Arts	
<b>Course Type</b>	Major					
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
4	4	-	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80% of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/ periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This course will provide a brief introduction to the Prehistoric activities in different parts of the world. Students will get exposure to the evolving cultures, ritualistic practices, and artistic activities. The course briefs about the background, tools and other materials, which were parts of the evolution of life. A special focus will be on the evolution of art in early civilization. Students will also be introduced to ways of seeing in the visual world and analysing the visual experiences and the visual elements and principles. The course introduces analytical methods to understand the meaning and interpretations of visual images. The course also provides an opportunity to learn from the interdisciplinary art practices.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Introduction to history of visual art and evolution of art General Introduction to the Meaning of Civilization, Culture and Art. Changing needs of art forms with respect to the time period.	4
Unit 2	Introduction to Elements of fundamentals of Visual art: Line, shape, form, space, volume, colour, value & texture. Visual elements and their characteristics, behaviour, visual perception, and aesthetic.	20
Unit 3	Principles of Visual Arts: Scale and proportion, Rhythm and force, Light, Time and motion, Balance and Gravity	20
Unit 4	Early civilization: Mesopotamian art (Summerian, Assyrian, Babylonian). Stylistic approach of art, use of material and techniques.	8
Unit 5	Early civilization: Egypt art with understanding of various dynasties, Old kingdom, Middle kingdom and new kingdom. Mythology and its representation in art. Narrative styles and its transformation.	8

Unit 6	Early civilization: Indus valley and its city structure with various forms of art. Sculpture, pottery and seals.	4
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**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
20%	30%	30%	20%	-	-

Legends: R: Remembrance. U: Understanding: A: Apply. N: Analyze. E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and like details ISBN	Year of publication	Publication Edition
1	Prehistoric Painting Of Bhimbetka	Yashodhar Math pal	Abhinav Publications ISBN-10 0861867888	1984	First Edition
2	Art of Mesopotamia	Zainab Bahrani	Thames & Hudson; ISBN-10 : 9780500292754	2016	First Edition
3	Story of Art	Ernst Gombrich	Phaidon ISBN: 9781838668242	2022	
4	History of Fine Arts, India & West	Edith Tomry	Orient BlackSwan ISBN-10 : 8125007024	1989	Reprinted edition
5	Art and Visual Perception	Rudolf Arnheim	University of California Press ISBN-10 : 9780520243835	2004	2nd edition
6	Visual Thinking	Rudolf Arnheim	University of California Press ISBN-10 : 9780520242265	2004	2nd edition
7	Proportion and Style in Ancient Egyptian Art	Gay Robins	Univ of Texas P ISBN-10 : 0292770642	1994	1st edition

9	Contemporary Art In India: A Perspective	Pran Nath Mago	National Book Trust ISBN-10 : 8123734190	2001	1st edition
10	Metaphors of The Indian Arts and Other Essays	Kapila Vatsyayan	D.K. Print World Ltd ISBN-10 : 9788124608203	2015	1st edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Develop a deep sense of understanding of the evolution of creative activities over the ages. Understand the strengths and limitations of man and the culture as a whole over the ages.	15%
CO-2	The students should be able to explain the fundamental principles of art and how artists employ the formal elements and principles to create coherent works of arts.	45%
CO-3	Interpret the cultures of Early civilizations in the present day context. Observe, analyse and understand the visual information received from the world around. The main goal of the course is to leave the students with basic knowledge of Early civilizations, as well as the ability to compare the use of visual expression to our modern concept of art and architecture.	40%

**List of Open learning website:**

- <https://archive.org/>
- <https://libguides.ucc.ie/>
- <https://artsandculture.google.com>

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Identify characteristics of various elements from master's artworks (which will be provided in the classroom).
2	Critically analyze principles of visual arts through master's art works & explain how its effect is over all art works.
3	Study each culture separately, then make some comparisons and contrasts, noting that there is much chronological overlap between the Mesopotamian world, the Ancient Egyptian world and Indus valley civilization. Students will be able to recognize conventions of representation in each and write assignments.

**Year: BVA I (Semester I)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	1			Version	4.0	
Semester	1			Effective From	June 2025	
Course Code	BVVA42102			Course Name	Printmaking	
Course Type	Minor					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	•	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80% of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/ periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/Viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This module introduces students to three diverse printmaking techniques—marble printing, collagraphy, and black-and-white woodcut/linocut—to build foundational skills in both technique and artistic expression. Through marble printing, students learn to harness composition and color to create visually dynamic works that evoke emotion and meaning. Collagraphy offers a tactile and experimental approach, encouraging exploration of texture and material to develop creativity and problem-solving. The study of woodcut/linocut emphasizes precision and craftsmanship, focusing on tool control and the impact of carved lines and textures on the final print. Together, these techniques foster a comprehensive understanding of printmaking, nurturing both technical proficiency and artistic sensitivity.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Introduction to marble printing.</b> In essence, composition and color in marble printing are tools that allow you to control the visual experience of your artwork. Marble prints that are not only visually captivating but also convey the intended message and emotions.	6
Unit 2	<b>Collagraphy</b> is a dynamic and tactile printmaking technique that encourages students to explore textures, experiment with materials, and embrace the unexpected. Attention to detail, mastery of technique, and a willingness to adapt contribute to successful collagraph prints that captivate viewers and convey students' creativity. The arrangement of textures on the plate	8

	contributes to the composition of the print. Thoughtful design ensures a balanced and visually engaging result.	
Unit 3	<b>Introduction to B &amp; W woodcut/linocut:</b> Understanding how to use carving tools effectively is crucial. Different types of gouges and knives are used to create different line thicknesses and textures. Skill in controlling these tools directly impacts the quality of the carved image. Exploring the intricacies of carving, inking, and printing enables artists to create distinctive and visually captivating prints	18

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	20%	10%	0%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	Making Collagraph Print	Suzie MacKenzie	Crowood 9781785005824 , 1785005820	2019	First
2.	Collagraphs and Mixed-Media Printmaking by Richard Clarke	Brenda Hartill, Richard Clarke	Bloomsbury Publishing Plc 9781912217243 , 1912217244	2018	First
3.	Block Printing: Techniques for Linoleum and Wood	Sandy Alliso	Stackpole Books	2011	First

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Ability to express and visualize their ideas and thoughts through the various mediums of Printmaking.	20%
CO-2	Ability of application of basic elements of art in printmaking.	40%

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



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**Bachelor of Visual Arts**



CO-3	Better understanding about representation of composition and aesthetics.	40%
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List of Open learning website: N.A.

List of Open Source Software: N.A.

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Students begin by observing the overlooked beauty of their environment, taking impressions of natural and man-made textures—whether it’s the rugged grain of wood, the delicate veining of leaves, or the industrial rhythm of metal grids. These textures become the raw vocabulary for their creative explorations.
2	A live demonstration of marble printing unveils the magical dance between ink and water. Students learn to guide swirling colors into patterns that are both spontaneous and controlled. From these marbled impressions, they craft unique images or functional products, discovering how
3	In this hands-on exercise, students construct their own printing plates by thoughtfully arranging and adhering textured materials onto cardboard. This tactile collage transforms into a relief surface that, once inked and pressed, reveals layered compositions rich with depth and contrast.
4	The final exercise delves into the graphic power of monochrome. Students create striking black-and-white images, mastering the use of carving tools to manipulate line thickness, texture, and negative space. Each cut becomes a deliberate gesture, shaping the dialogue between light and shadow to create prints that are bold, intricate, and timeless.



**Year: BVA I (Semester I)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
<b>Faculty</b>	FADP&T		<b>Programme</b>	BVA		
<b>Year</b>	I		<b>Version</b>	1.0		
<b>Semester</b>	I		<b>Effective From</b>	June 2025		
<b>Course Code</b>	BFGN12101		<b>Course Name</b>	Society & Culture I		
<b>Course Type</b>	Minor					
Teaching Scheme				Examination Scheme		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80% of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/ periodic assessment conducted by institute.

**SEE: Sem.End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%. it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This course builds a strong contextual and cultural foundation for creative and spatial practices. It offers insights into how built forms and artistic expression were designed not just for utility but also for meaning. Understanding diverse histories fosters respect for pluralism and prepares students to design responsibly in multicultural settings. This course links design with anthropology, sociology, politics and religion encouraging a holistic design approach.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Introduction to the role of culture and society; Introduction to evolution of Man and concomitant architecture in early settlements	6
Unit 2	River valley civilizations and Cultures – Indus valley, Nile valley, Mesopotamia, Yellow River	6
Unit 3	Age of Empires- Han China, Persian, Greek City-states, Alexander’s empire	8
Unit 4	Rise of Buddhism and concomitant cultural transformation, The Mauryas in India The Roman Republic and Empire-its intellectual and cultural achievements, Downfall of Rome.	8
Unit 5	Rise of Christianity and concomitant religious and cultural consequences	4

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	20%	20%	10%	20%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	World History 101: From Ancient Mesopotamia and the Viking Conquests to NATO and Wikileaks, an Essential Primer on World History.	Head, Tom	Adams Media, Avon, Massachusetts	2017	First
2.	Mesopotamian Architecture and Town Planning. B.A.R., Oxford	Kubba, Shami	B.A.R., Oxford	1987	First
3.	Life In Neolithic Farming Communities.	Kuijt, Ian	Kluwer Academic Publishers, New York	2002	First
4	World History: From the Ancient World to the Information Age.	Parker, Philip	Eyewitness Companions, Dorling-Kindersley, London	2017	First
5	Early India: From the Origins to AD1300.	Thapar, Romila	University of California Press, Berkeley	2002	First
6	The Greeks	Kitto, H.D.F.	Penguin Books Ltd.	1950	First
7	Daily Life in Ancient Rome: The People and the City at the Height of the Empire.	Henry T.,	Penguin Books Ltd.	1991	First
8	The Wars of Alexander the Great: 336–323 BC: 26 Essential Histories	Heckel, Waldemar	Osprey Publishing	2002	First

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
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CO-1	Analyse historical processes that shape individuals, societies and communities from early societies to 1st century CE	25%
CO-2	To describe the influence of political ideology, social structures, cultural articulations, and dominant thought and natural environment on events and narratives from which styles, movements and innovations have emerged.	30%
CO-3	To place events, built forms, important persons and historical developments in space-time continuum	20%
CO-4	To analyse the built environment and sacred structures as the product of culture and its articulation in built forms	25%

**List of Open learning website:N.A**

**List of Open Source Software: N.A**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Create a tableau/diorama based on any civilization/culture studied
2	Correlate the principles of a religion studied with its articulation in built structure
3	Create any artefact from any civilization with the help of a medium studied
4	Make a powerpoint presentation on a given topic and present it before the class



**Year: BVA I (Semester I).**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	I		Version	1.0		
Semester	I		Effective From	June 2025		
Course Code	BFGN13102		Course Name	Liberal Studies & Life Skills I (Psychosocial Skills I)		
Course Type	Multidisciplinary/ Interdisciplinary					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80% of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude solving advanced problems/ periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** -N.A.

**Rationale:**

This course fosters empathy, self-awareness, and foundational life skills essential for designers. Through exploration of human behaviour, communication, and ethical thinking, students begin to understand the societal impact of design. It builds a strong base in professional ethics, encouraging responsible, sensitive, and context-aware creative practices.

This domain based structure is intended to encourage cross disciplinary engagement, and thematic continuity beyond core disciplinary boundaries.

The topics under Liberal Studies & Life Skills I are subject to change under the availability of resource persons. However the domain for this course will remain 'Psychosocial Skills I'.

**Following is the list of tentative modules.**

**Liberal Studies & Life Skills I (Psychosocial Skills I)**

- Public Speaking
- Team Building

**Description of course**

**Public Speaking**

This Liberal Studies & Life Skills module introduces students to the foundations of public speaking as a key psychosocial and professional life skill, with a focus on confidence, clarity, and audience awareness. Through short talks, peer feedback, and reflective exercises, students learn how to structure ideas, manage stage fright, and use voice, body language, and visuals effectively in academic and design-related contexts. The course emphasizes everyday communication situations such as studio presentations, juries, group briefings, and community interactions, helping students articulate their thoughts respectfully and persuasively. By engaging in individual and small-group speaking tasks, learners also develop empathy, active listening, and constructive feedback habits that support healthy interpersonal relationships.

**Team Building**

This Liberal Studies & Life Skills module focuses on understanding and practicing the dynamics of effective teamwork as an essential psychosocial skill in creative and professional environments. Students explore roles within groups, principles of collaboration, and strategies for managing conflict, diversity, and differing opinions in project settings. Through interactive activities, simulations, and short design or art-related team tasks, they experience goal setting, shared responsibility, and collective problem solving. The course encourages self-awareness, respect for others, and responsible communication so that students can contribute positively to studio teams, community engagements, and interdisciplinary projects from the first semester onward.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
<b>Unit 1</b>	<b>The Art of Self-Projection</b>  Overcoming stage fright, breath control, posture, and non-verbal communication. Focus on "Survival Basics" of standing in front of an audience.	<b>8</b>
<b>Unit 2</b>	<b>Structuring the Narrative</b>	<b>8</b>



	Organizing ideas for clarity; opening hooks and strong conclusions. "Basic Care" for the audience by ensuring the message is easy to follow.	
<b>Unit 3</b>	<b>Presentation Tools &amp; Design Juries</b>  Using visuals effectively and handling Q&A sessions. Simple "repairs" for when a presentation goes wrong; safe handling of technical equipment and props.	8
<b>Unit 4</b>	<b>Team Dynamics &amp; Collective Problem Solving</b>  Group briefings, managing conflict, and peer feedback. "Emergency handling" of team disagreements and collaborative task execution.	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	40%	5%	15%	10%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book/article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
<b>CO 1</b>	Students will be able to demonstrate enhanced self-awareness and interpersonal sensitivity in academic and studio contexts, applying basic psychosocial principles to communicate and collaborate more effectively.	50%



<b>CO 2</b>	Students will be able to participate constructively in group and community situations by practicing respectful dialogue, shared responsibility, and supportive behaviours that foster emotionally safe and inclusive learning environments.	<b>50%</b>
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**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<i>The respective course faculty will determine the exercises/assignments based on the topics offered and will convey the same to the students.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title. Mention will be made of the domain acquired after completion of the course in the semester end results issued by the Sarvajani University.
- Evaluation of Liberal Studies and Life Skills shall be developmental and formative in nature, aligned with the objectives of the component.

Assessment methods may include:

- Participation and engagement
- Reflective journals or submissions
- Group activities and exercises
- Demonstrated competencies or behaviors

Quantitative grading shall be used only where appropriate and approved. Emphasis shall be placed on meaningful feedback rather than comparative ranking.

- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding Liberal Studies and Life skills will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT

**Year: BVA I (Semester I)**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

.MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
<b>Faculty</b>	FADP&T			<b>Programme</b>	BVA	
<b>Year</b>	I			<b>Version</b>	1.0	
<b>Semester</b>	I			<b>Effective From</b>	June 2025	
<b>Course Code</b>	BFGN14103			<b>Course Name</b>	Communication Skills	
<b>Course Type</b>	Ability Enhancement Course (AEC)					
Teaching Scheme				Examination Scheme		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%. it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:** Communication skills are extremely important for not only succeeding in life but also developing inter-personal relationships and networking. The subject also develops critical competencies such as verbal & written expression, active listening & inter-personal skills - Enabling students to advocate for their impactful creative work.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Speaking Module</b> <ul style="list-style-type: none"> <li>● Significance of Communication skills</li> <li>● Communication Process - significant features involved</li> <li>● Personal Introduction</li> <li>● Retention and reproduction of texts</li> <li>● Debates, Public speaking &amp; Questioning skills</li> </ul>	6
Unit 2	<b>Reading Module</b> <ul style="list-style-type: none"> <li>● The art of effective reading</li> <li>● Overcome common reading obstacles</li> <li>● Reading for better Comprehension</li> </ul>	6
Unit 3	<b>Listening</b> <ul style="list-style-type: none"> <li>● Types of listening &amp; good listening practices</li> <li>● Summary of spoken texts</li> </ul>	6

	<ul style="list-style-type: none"> <li>• Writing from oral instructions</li> </ul>	
Unit 4	<b>Writing Module</b> <ul style="list-style-type: none"> <li>• Paragraph Writing – Re-order paragraphs and sequential ordering</li> <li>• Creative writing – letters, paragraphs and emails</li> <li>• Building arguments</li> <li>• Common grammatical mistakes, usage of grammar</li> </ul>	8
Unit 5	<b>Non-verbal</b> <ul style="list-style-type: none"> <li>• Communicating through Pictorial representations, illustrations, spatial arrangements of words, interpreting gestures, body language, facial expressions</li> <li>• Interactive exercises</li> </ul>	6

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	25%	15%	-	30%

Legends: R: Remembrance. U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Communication Skills.	Kumar, Sanjay, LataPushp	Oxford University Press, New Delhi	January 1, 2015	Second Edition
2	The Communication Book: 44 Ideas for Better Conversations Every Day	Mikael Krogerus & Roman Tschäppeler	W.W. Norton & Company ISBN: 978-1324001980	March 24, 2020	Illustrated Edition
3	Effective Communication Skills	Kul Bhushan Kumar & R.S. Salaria	Khanna Publishers ISBN: 978-9382609940	2016	first edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate a better understanding of the communication process by identifying, explaining and applying strategies as they relate to a variety of contexts (interpersonal, group, public and professional)	25%
CO-2	Display competence in oral, written and visual communication	30%
CO-3	Identify and apply strategies for listening with attention	20%
CO-4	Demonstrate the ability to write fluently while making an optimum use of correct vocabulary and grammar	25%

**List of Open learning website:**

- <https://www.buildofy.com/>
- <https://www.architecturaldigest.in/>
- <https://www.archdaily.com/>
- <https://www.theartnewspaper.com/keywords/books>
- <https://www.artrenewal.org/>

**List of Open Source Software:**

- Wordup - Vocabulary app
- Word of the day - App
- Grammarly- App to make professional sentences and messages

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Introduction and narrate a description of a significant event of your life .
2	Introduction ,teaching and application of 100 Design. Vocabulary words ( learning and speaking )
3	Watch a given documentary ( audio-visual ) , read articles and answer the questions .
4	Make presentation in groups , create diagrams and present orally in classroom ( Master Architects, Artists, Designers and their projects )

**Year: BVA I (Semester I).**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
<b>Faculty</b>	FADP&T			<b>Programme</b>	BVA	
<b>Year</b>	I			<b>Version</b>	1.0	
<b>Semester</b>	I			<b>Effective From</b>	June 2025	
<b>Course Code</b>	BFEL15101			<b>Course Name</b>	Professional Elective I A (Craft Skills I)	
<b>Course Type</b>	Skill Enhancement (Elective) Course					
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course, In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

The Craft- Skill Domain lies in its ability to bridge the gap between abstract design theory and tactile material reality through a "thinking through making" philosophy. By engaging with diverse mediums—ranging from the structural precision of paper folding to the expressive rhythms of calligraphy and textile arts—students develop essential hand-eye coordination and material intelligence that digital tools cannot replicate. These electives foster a maker's mindset, encouraging learners to transform humble or recycled materials into sophisticated prototypes, textures, and forms. This hands-on experimentation cultivates the patience, craftsmanship, and iterative problem-solving skills necessary for professional practice. Ultimately, this domain provides a foundational spatial and visual vocabulary that directly enriches the creative process, ensuring that students in architecture, interior design, and visual arts can translate complex concepts into tangible, impactful realities.

For all electives offered under the domain *Professional Elective 1A (Craft Skills I)*, the above prescribed course code and course title shall remain common.

If the suggested elective course content overlaps with the core course of any bachelor programme, the expert/resource person shall design exercises or tasks that emphasize complementary and distinct aspects beyond those covered in the core course syllabus.

The topics under professional electives are subject to change depending on the availability of resource persons. However the domain for this elective will remain 'Craft Skills I'.

Following is the list of tentative electives.

#### Professional Elective 1A (Craft Skills I)

- Paper Mache
- Print Making
- Textile Dyeing & Printing
- Origami & Kirigami
- Calligraphy

#### Description of course

##### **Paper Mache**

This elective introduces students to paper mache as a versatile, low-cost craft medium for creating three-dimensional forms, reliefs, and surface textures. Learners explore basic techniques of pulp preparation, layering, casting, and finishing, along with safe use of tools, adhesives, and colours. Simple exercises move from small objects and masks to exploratory models related to space, structure, and narrative, encouraging experimentation with proportion, texture, and composition. The course emphasizes patience, hand-eye coordination, and material sensitivity, helping students understand how humble, recycled materials can be transformed into expressive forms relevant to model-making, prototyping, and visual storytelling in design and visual arts.

##### **Print Making**

This elective familiarizes students with introductory printmaking processes as a way to think through images, patterns, and repetition. Through hands-on practice in basic techniques such as mono-printing, stencil printing, and simple block or linocut printing (as per facilities), learners explore positive-negative relationships, layering, and registration. Assignments encourage the development of small series or sets of prints that investigate motif, rhythm, and variation, with attention to line, texture, and contrast. The course cultivates careful craftsmanship, iterative working, and an understanding of how a single plate or block can generate multiple outcomes, linking craft skills to poster design, surface graphics, and experimental visuals for architecture, interiors, and visual arts.

##### **Textile Dyeing & Printing**

This elective introduces the fundamentals of textile dyeing and printing as a tactile and visual craft practice. Students learn basic methods such as tie-and-dye, block or stencil printing, and simple resist techniques, while becoming aware of fabric types, dyes, and safe studio practices. Exercises focus on developing small swatches and coordinated sets that explore colour combinations, repeat units, borders, and placement, encouraging sensitivity to scale and tactility. The course highlights how traditional and contemporary textile practices can inform pattern,

surface design, and cultural narratives, helping learners connect craft processes with interior elements, soft furnishings, costume, and visual identity work.

**Origami & Kirigami**

This elective engages students with origami (paper folding) and kirigami (folding with cutting) as structured yet playful techniques for generating forms, patterns, and spatial ideas. Beginning with simple folds and modular units, learners progress to more complex constructions, exploring how two-dimensional sheets can be transformed into three-dimensional objects, reliefs, and deployable surfaces. Attention is given to precision, sequence, and structural behaviour of folded forms, allowing students to see how these techniques relate to concepts of tessellation, packaging, pop-ups, and even architectural or interior elements such as screens and light fixtures. The course nurtures patience, fine motor skills, and an analytical appreciation of geometry through hands-on making.

**Calligraphy**

This elective introduces calligraphy as the art of expressive handwriting and letterform design. Students experiment with different writing tools such as broad-nib pens, brushes, and improvised instruments, learning to control stroke, pressure, rhythm, and spacing. Through practice with basic scripts and variations, they develop sensitivity to proportion, contrast, and alignment, as well as the relationship between text and blank space. Assignments may include nameplates, short quotations, monograms, or logotype explorations, linking calligraphy to signage, identity design, and composition in design presentations. The course emphasizes steady practice, concentration, and respect for scripts and languages, while encouraging personal style and experimentation.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Material & Tool Foundation	6
Unit 2	Basic Techniques & Syntax	10
Unit 3	Iterative Exploration	6
Unit 4	Design Application Project	10

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	15%	25%	15%	10%	30%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
Note:	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to demonstrate basic proficiency in selected craft techniques by safely handling tools and materials, and producing small-scale artefacts or samples that show control, precision, and care in making.	50%
CO 2	Students will be able to explore and apply craft processes to support design and visual thinking, using hands-on experimentation with form, pattern, texture, and composition to inform their work in architecture, interior design, and visual arts.	50%

Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1	<i>Exercises/assignments may vary periodically as per availability of resource person / subject expert.</i>





**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Professional Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- The evaluation framework may include, as appropriate:
  - Continuous assessment
  - Studio or workshop outputs
  - Reports, portfolios, or presentations
  - Applied projects or assignments
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives, will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.

**Year: BVA I (Semester I)**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	I		Version	1.0		
Semester	1		Effective From	June 2025		
Course Code	BFEL16102		Course Name	Transdisciplinary Open Elective 1 B (Indian Performing Arts)		
Course Type	Common Value Added (Elective) Course			-		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

Transdisciplinary Open Elective 1B, titled *Indian Performing Arts*, is conceived as an experiential and integrative learning domain that introduces first-semester students to the rich spectrum of India's performative traditions. Rooted in the framework of the Indian Knowledge System (IKS), this elective positions performing arts not merely as cultural expressions, but as embodied forms of knowledge that engage space, time, rhythm, narrative, and sensory perception.

The domain encompasses four key verticals—Dance, Drama, Music (Instrumental), and Music (Vocal)—each offering a distinct yet interconnected lens to understand how artistic practices shape and communicate meaning. Through a blend of lectures, demonstrations, guided exercises, and reflective engagement, students are introduced to foundational concepts such as movement vocabulary, rhythm (tala), melody (raga), voice, gesture, staging, and improvisation. Emphasis is placed on experiential learning, observation, and participation rather than technical mastery.

A central objective of this elective is to build meaningful bridges between performing arts and design disciplines. Students explore how principles like harmony, proportion, rhythm, symmetry, narrative, and spatial organization manifest across art forms and can inform architectural thinking, interior environments, and visual compositions. For instance, dance introduces the idea of the body as a spatial instrument; drama highlights the role of narrative and atmosphere in



shaping user experience; while music deepens the understanding of rhythm, sequencing, and emotional resonance in design.

The course also fosters cultural sensitivity by exposing students to diverse regional traditions, philosophical underpinnings, and historical contexts of Indian performing arts. It encourages learners to appreciate intangible heritage and recognize its relevance in contemporary creative practices.

By engaging multiple senses—visual, auditory, and kinesthetic—the elective nurtures creativity, empathy, and interdisciplinary thinking. It supports the development of observational skills, aesthetic awareness, and expressive abilities, which are essential for holistic design education.

Overall, Transdisciplinary Open Elective 1B serves as a foundational platform that enriches students' creative perspectives, enabling them to draw inspiration from India's artistic heritage while developing innovative approaches to spatial and visual design.

Following is the list of tentative electives.

#### Transdisciplinary Open Elective 1B (Indian Performing Arts)

- Dance - IKS Context
- Drama
- Music (Instrumental) - IKS Context
- Music (Vocal) - IKS Context

#### Description of course

##### **Dance - IKS Context**

This elective introduces students to Indian dance traditions as expressions of embodied knowledge, cultural memory, and spatial practice within the broader domain of Indian performing arts. Students explore the historical evolution of classical and folk forms, basic body vocabulary, rhythm, and gesture, and how these reflect philosophical ideas, narratives, and regional identities. Through lectures, demonstrations, and simple movement exercises, they observe how posture, patterns, and group formations create meaning in space and time, with references to architecture, stage design, and visual representation. The course encourages reflection on how notions of harmony, symmetry, ornamentation, and storytelling in dance can inspire spatial, visual, and interior design thinking suitable for students in their first semester.

##### **Drama**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

This elective introduces drama as a collaborative performing art that integrates narrative, space, body, and voice, forming a key strand within Indian performing arts. Students study basic concepts of plot, character, improvisation, and staging, while situating Indian dramatic traditions from classical texts to contemporary theatre practices. Through simple enactments, table readings, and short performances, they experience how space, movement, light, props, and costume work together to construct meaning and atmosphere. The course sensitizes students to observation, empathy, and audience perception, building foundations that are valuable for architectural spatial experience, interior ambience creation, and visual storytelling

**Music (Instrumental) - IKS Context**

This elective introduces Indian instrumental music as a living knowledge system that weaves together sound, time, craft, and cultural practice within Indian performing arts. Students are exposed to basic ideas of raga, tala, and improvisation, as well as the making, materiality, and acoustics of selected instruments. Through listening sessions, demonstrations, and guided practice of simple rhythmic and melodic patterns, they learn to discern mood, tempo, and texture, and to relate soundscapes to spatial and visual experience. The course highlights how rhythm and pattern in music can inform composition, proportion, and sequencing in architecture, interiors, and visual arts, making it suitable for students.

**Music (Vocal) - IKS Context**

This elective introduces Indian vocal music as a primary medium of expression, devotion, and storytelling within Indian performing arts and indigenous knowledge systems. Students explore the basics of voice production, swaras, raga and tala, along with the cultural contexts of devotional, classical, and folk vocal traditions. Through structured listening, recitation, and simple singing exercises, they become aware of breath, rhythm, pitch, and emotion, and how lyrics and melody shape collective experience. The course encourages connections between vocal expression and design disciplines by relating mood, cadence, and narrative in music to ideas of sequence, atmosphere, and expression in architecture, interiors, and visual arts for first semester learners.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Foundations of Performing Arts	8
Unit 2	Modes of Expression & Basic Practice	8

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*





Unit 3	Structure, Space & Performance	8
Unit 4	Narrative & Cultural Integration	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	25%	25%	15%	10%	15%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

*Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table as per the elective opted by the student.*

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	<i>Note: The respective course faculty/instructor/expert will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to interpret selected forms of Indian performing arts as expressions of cultural, spatial, and aesthetic knowledge, and relate them to foundational concepts in architecture, interior design, and visual arts.	50%
CO 2	Students will be able to apply basic principles of rhythm, composition, and embodied experience derived from Indian performing arts to simple creative exercises relevant to their design and art disciplines.	50%

Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.



**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1.	<i>Note: The exercises of transdisciplinary electives may be subject to periodic revision based on the availability of elective options, institutional priorities, and the academic or professional expertise of the faculty offering the course.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title along with domain. No specification or mention will be made of the specific skill/ability/ competence acquired after completion of the elective in the semester end results issued by the SarvajaniK University.
- Evaluation of Transdisciplinary Open Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- Evaluation may include reflective assignments, participation, projects, presentations, or other suitable assessment tools aligned with learning objectives.
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.

**Year: BVA I (Semester II).**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	I	Version	1.0

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



**SARVAJANIK UNIVERSITY**  
**Faculty of Architecture, Design, Planning and**  
**Technology**  
**Bachelor of Visual Arts**



<b>Semester</b>	II			<b>Effective From</b>	June 2025	
<b>Course Code</b>	BFDE11201			<b>Course Name</b>	Foundation Studio II	
<b>Course Type</b>	Major					
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
6	-	6	6	38/75	38/75	150

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course, In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 38 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:** This course introduces foundational concepts in art and design through hands-on exploration of form, space, proportion, and visual communication. Students develop core skills in three-dimensional modeling, ergonomic analysis, and graphic expression while drawing inspiration from nature and the human body. Emphasizing process, creativity, and critical observation, the course equips students with a visual language essential for further study in architecture, interior design, and visual arts.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Advanced Art &amp; Design Principles – Form Analysis</b> This unit focuses on the analytical exploration of complex three-dimensional forms through advanced art and design principles. Theoretical inputs will introduce students to spatial organization, structure, and volume in both geometric and organic systems. Through hands-on exercises, students will investigate the concepts of intersection, layering, and overlapping to gain a deeper understanding of formal relationships. They will be able to construct 3D tectonic models and 2D graphic representations to scale, enhancing their ability to interpret and communicate spatial ideas with precision.	12
Unit 2	<b>Introduction to Anthropometry and Anatomy</b> This unit introduces the study and documentation of human body dimensions in various static and dynamic postures, emphasizing their relevance in spatial design. Students will examine the relationship between the body and its environment, developing critical insights into ergonomic considerations and	18

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*





	proportional systems. Through observation and measurement, students will analyze how human scale informs the design of functional and responsive spaces.	
Unit 3	<b>Aesthetics and Graphics</b> Students will explore the transformation of natural forms into graphical compositions by studying the visual language and principles inherent in nature. This unit focuses on abstraction and interpretation of organic elements, leading to the creation of logos and graphic designs inspired by spatial themes. A minimalistic design approach will be emphasized to help students grasp the essence of visual aesthetics, composition, and clarity in communication	24
Unit 5	<b>Approach To Visual expressions</b> This unit fosters the development of a personal and coherent visual language through a process-oriented approach to design. Students will engage in iterative experimentation, self-reflection, and contextual exploration, encouraging the continuous evolution of their creative ideas. Emphasis will be placed on organizing visual elements across formats—ranging from two-dimensional layouts to three-dimensional volumes. The unit encourages critical observation and visual storytelling, preparing students for advanced interdisciplinary design practices.	42

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	10%	20%	30%	-	30%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr. No.	Title of Book / Article	Author(s)	Publisher and Details / ISBN	Year of Publication	Edition
1	Perspective Drawing Handbook	Joseph D'Amelio	Dover Publications, ISBN: 9780486432083	2004	-
2	Principles of Form and Design	Wucius Wong	John Wiley & Sons, New York, ISBN: 9780471285527	1993	-



3	Principles of Two-Dimensional Design	Wucius Wong	Wiley, ISBN: 9780471285053	1972	-
4	Materials and Methods of Sculpture (Dover Art Instruction)	Jack C. Rich	Dover Publications, ISBN: 9780486257426	1988	-
5	Sculpting the Figure in Clay	Peter Rubino	Watson-Guptill, ISBN: 9780823041028	2010	1st Edition
6	Sculpture of To-day	Kineton Parkes	T. C. & E. C. Jack. London	1922	-
7	Architecture: Form, Space and Order	Francis D. K. Ching	John Wiley & Sons. ISBN: 9781118745083	2012	3rd Edition
8	Elements of Space Making	Yatin Pandya	Mapin Publishing. Ahmedabad, ISBN: 9781890206916	2007	-
9	The Theory of Architecture—Concepts & Themes	Paul-Alan Johnson	Van Nostrand Reinhold, ISBN: 9780442003498	1994	-
10	Elements of Architecture – From Form to Place	Peter von Meiss	Routledge, New York, ISBN: 9780419224307	1998	1st Edition
11	The Language of Architecture	N. J. Prak	Mouton & Co., Hague, ISBN: 9789027944382	1968	-
12	Understanding Architecture: Its Experience, History and Meaning	Leland M. Roth	Westview Press, Philadelphia, ISBN: 9780813349039	2013	3rd Edition
13	The Dynamics of Architectural Form	Rudolf Arnheim	University of California Press, ISBN: 9780520038219	1977	-
14	Analysing Architecture	Simon Unwin	Routledge, London, ISBN: 9780415325350	2003	-

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Develop analytical skills to interpret and deconstruct complex three-dimensional forms using principles of art and design.	12%



CO-2	Apply anthropometric and ergonomic principles to spatial design with sensitivity to human scale and proportion.	18%
CO-3	Transform observed natural forms into graphic expressions by utilizing design principles to create visual compositions and logo-based identities.	30%
CO-4	Construct 3D models and 2D visual representations to communicate form, structure, and spatial relationships effectively. Demonstrate a conceptual and iterative design process through visual expression, refinement, and critical feedback.	35%
CO-5	Integrate elements of aesthetics, graphics, and storytelling across multiple visual formats for creative communication in art, architecture, and design.	5%

List of Open learning website: N.A.

List of Open Source Software: N.A.

List of Exercises:

Sr. No.	Studio Exercises / Assignments for CCE
1	Select a natural object and study its formal, structural, and rhythmic characteristics. Abstract these elements using line, form, proportion, and symmetry to create a visual composition. The final outcome may include logo designs, surface graphics, or visual motifs that convey organic order in a minimalistic and expressive form. Explore various materials—such as paper, fabric, cardboard, clay, or found objects—and study their tactile and structural qualities. Through material sampling, joining, and layering techniques, students will create tactile panels or modular compositions that demonstrate contrast, continuity, and textural relationships in design.
2	Measure and sketch human figures in various postures (sitting, reaching, bending, etc.). Collect anthropometric data and analyze the body's relationship with furniture and interior space. Through scaled drawings and proportional studies, students will understand the relevance of ergonomics and human scale in functional and spatial design.
3	Create detailed drawings and scaled models of complex geometric and organic forms, focusing on principles of intersection, layering, and overlapping. Emphasis is placed on understanding spatial structure, form articulation, and volume. Construct a 3D tectonic model using materials such as cardboard, clay, or wire to explore material behavior and spatial logic. Experiment with transforming 2D surfaces into 3D forms through folding, cutting, scoring, and joining techniques. This exercise develops a hands-on understanding of surface behavior, spatial rhythm, and structural continuity, laying the groundwork for model-making and material exploration in design contexts.
4	Design expressive letterforms or typographic compositions that reflect a chosen theme, object, or emotion. Students will explore the aesthetic and communicative power of typography in design and branding. Outputs may include nameplates, typographic logos, or spatial signage using manual or digital techniques.



**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	4.0	
Semester	II			Effective From	June 2025	
Course Code	BVVA41201			Course Name	Early Civilization II	
Course Type	Major					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
4	4	-	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course, In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs). and will be drawn for evaluation irrespective of the SEE component.

**Prerequisite (if any):** N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This course introduces the importance of civilizations in history. In this course, Literature, Philosophy and religion of early civilizations (China, Japan, Greece & Roman) and Ancient India are elaborately discussed. The course discusses the characteristic features of visual art and culture practiced during the specified period. The course also explains in detail, about materials used, Architecture, sculptures, Art panels etc. The course will help develop understanding of visual art and Aesthetics based on experience of various forms of art.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Timeline chronology of dynastic rule in China. Mapping of landmarks in art, architecture and sculpture. Origin and development of figurative painting under Confucianism based on well-known masters. The development of scroll painting in China with different narrative style and aesthetic of landscape painting.	14
Unit 2	Formal elements in Japanese scroll painting and pottery & ceramics. Influence of Buddhism in art and relation of zen Buddhism in Kano school of art.	12
Unit 3	Classical Period of Europe: Greek sculptures, iconography, use of techniques and classification in art. Roman public sculpture tradition and	12

	mosaic art. Creation of portrait paintings in fresco traditions in villa with canonical representation.	
Unit 4	Mauryan period introduction of lithic tradition in India sculpture from the various sites. Sunga period Symbolism of stupa- Narrative of Jatakas story Buddha's life - depiction and role of narrative in relief composition regional development.	10
Unit 5	Kushana period: Different style of schools. Gandhra art and Mathura art. Variation in stylistic approach. use of material and influences of Greek and Roman art.	4
Unit 6	Rock cut Buddhist, Jain and Hindu sculptures and architecture. Theory of iconography. partial expressions of relief and high relief art. Fresco painting of Ajanta, Bagha caves. Narrative of jataka stories.	12

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
30%	20%	-	30%	20%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr. No.	Title of Book / Article	Author(s)	Publisher Details & ISBN	Year of Publication	Publication Edition
1	Elements of Indian Art Including Temple Architecture, Iconography and Iconometry	S.P. Gupta and Shashi Prabha Asthana	D.K. Print World Ltd ISBN-10 : 9788124602140	2004	New edition
2	A History of Far Eastern Art	Sherman E. Lee (Author), Naomi N. Richard (Editor)	Pearson ISBN-10 : 0131830635	2002	5th edition
3	Story of Art	Ernst Gombrich	Phaidon ISBN: 9781838668242	2022	-



4	History of Fine Arts, India & West	Edith Tomry	Orient BlackSwan ISBN-10 : 8125007024	1989	Reprinted edition
5	The Art Of India Through the Ages	Stella Kramrisch	Motilal Banarsidass Publications ISBN-10 : 8120801822	1987	-
6	The Art of India. Traditions of Indian Sculpture Painting and Architecture	Stella Kramrisch	Motilal Banarsidass Publishing House ISBN-10 : 9359714755	2024	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Understand the Art and philosophy of the various periods. Students will learn the importance and achievements of the architecture and art of ancient China, Japan, Greece and Roman civilizations.	40%
CO-2	Understand and interpret the ancient Indian literature, Art, Architecture, and other artistic practices of the periods. Understanding of iconography, narrative style and use of material & technology.	40%
CO-3	Assess the relationship between the development of major art styles and movements and the political, social, and intellectual ideas of early civilizations and the associated periods.	20%

**List of Open learning website:**

- a. <https://archive.org/>

**List of Open Source Software: N.A.**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Analyze Chinese & Japanese painting/sculpture tradition and create one of them (in a form of writing or drawing or model).
2	Understand different early civilization's periods and write analytical short essay describing stylistic approach and material expression.
3	Write a descriptive paper about narrative and stylistic expression of ancient Indian art.

**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	4.0	
Semester	II			Effective From	June 2025	
Course Code	BVVA42202			Course Name	Pottery	
Course Type	Minor					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs). and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This course offers an introduction to pottery, focusing on clay as a medium for both functional and expressive forms. Students will learn essential hand-building techniques such as slab construction, coiling, and pinch forming, along with an introduction to wheel throwing and basic mold making. Emphasis will be placed on developing craftsmanship, understanding form and surface, and exploring individual ideas through the pottery-making process. Through guided projects and experimentation, students will gain the technical and conceptual tools needed to create meaningful works.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Introduction to various techniques of pottery and some hands on exercises for understanding varieties of clay.	8
Unit 2	Pinch method and coil method will be introduced through various exercises to understand pottery.	8
Unit 3	Slab method will be introduced with hands on practice	8
Unit 4	Display of works (As ceramic is a fragile material, displaying is important for understanding pottery, its scale and proportion and intangible aspects of pottery.)	8

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20 %	20%	20%	-	30%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Wheel-Thrown Ceramics, Altering, Trimming, Adding, Finishing	Don Davis	Lark Books 1626546029	1999	First
2	Clay Sculpture Techniques and Tips Ceramic Arts Network: Sculpture Pieces,	Onita Kamake	American Ceramic Society 9781574983753	2015	First
3	Creative Pottery Innovative Techniques and Experimental Designs in Thrown and Handbuilt Ceramics	Deb Schwartzkopf	Quarry Books	2020	First

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Understand the practical aspects of clay, its nature, different types of clay bodies and application techniques.	20%
CO-2	Demonstrate considerable skills in clay mixing, wedging, modelling techniques and compositions.	30%
CO-3	Develop a working in 3 Dimensional vocabulary & its representational aesthetics.	30%
CO-4	Demonstrate various Principles of art related to the pottery	20%

List of Open learning website: N.A.

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

**List of Open Source Software: N.A.**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Pinch Pot Variations: Develop hand sensitivity and control over clay thickness. Students create 3 pinch pots of different forms: One open and shallow (bowl-like), One closed and spherical, and One altered (pressed, textured, or carved)
2	Coil Building a Hollow Form: Learn structural building and managing joints. Build a 20–30 cm tall vessel Creating a sense of volume or silhouette Focus: Form-building, patience, and smooth finishes
3	Slab Construction with different Textures: Make a small box or container using rolled slabs, adding texture using found objects (leaves, textiles, tools) before assembling. Focus: Leather-hard timing, joining slabs, lid construction (optional)
4	Introduction to Wheel Throwing: Cylinder Practice Focus : Centering, height vs. width control, and clean rims

**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
<b>Faculty</b>	FADP&T		<b>Programme</b>	BVA		
<b>Year</b>	I		<b>Version</b>	1.0		
<b>Semester</b>	II		<b>Effective From</b>	June 2025		
<b>Course Code</b>	BFGN12201		<b>Course Name</b>	Society & Culture II		
<b>Course Type</b>	Minor					
<b>Teaching Scheme</b>			<b>Examination Scheme</b>			
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance. 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** N.A

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:** Studying the *Society and Culture* course lays a foundational understanding of the values, beliefs, social systems, political ideologies, technological advancements, and artistic expressions of past societies. Since all design is not created in isolation but is a response to the cultural, religious, economic, and political context of its time, understanding the broader civilizational framework helps students interpret design and architectural developments more meaningfully.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Early Christian art, Rise and Fall of Byzantine empire, Coming of Islam and its political consequences, Contribution of Islamic caliphates to knowledge systems	6
Unit 2	The Gupta period, the Sultanate and Mughal period in India	6
Unit 3	Age of Conflicts – Medieval period in Europe, Renaissance in Europe	4
Unit 4	The Period of Enlightenment and progress of Scientific Thought, Age of Revolutions	6
Unit 5	Age of Industry, Social Reforms and Social Thinkers, Colonialism and Imperialism, resultant upheavals in society.	4

Unit 6	The 20th century World Wars, Movements- Feminism, Environmental, Modern and Post- modern Thought	6
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**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	20%	15%	15%	20%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Complete History of the World.	Overy, Richard.	Harper Collins Publishers, London	2009	-
2	The Penguin History of the World	Roberts, J. M, Westad Odd Arne	Penguin Books Ltd.	2014	6 <sup>th</sup> edition
3	The Silk Roads: A New History of the World	Frankopan, Peter.	Bloomsbury Paperbacks	2016	-
4	The Swerve: How the World Became Modern	Greenblatt, Stephen	W. W. Norton & Company	2012	-
5	Guns, Germs, and Steel: The Fates of Human Societies.	Diamond, Jared	Vintage	1998	-
6	The Pursuit of Power: Europe 1815-1914,	Evans, Richard	Penguin Books Ltd	2016	-
7	The Age of Extremes: A History of the World, 1914-1991	Hobsbawm, Eric	Abacus Publishing House	1995	-

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
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CO-1	Analyse historical processes that shape individuals, societies and communities from 1st to 20th century CE	30%
CO-2	To describe the influence of political ideology, social structures, cultural articulations, and dominant thought and natural environment on events and narratives from which styles, movements and innovations have emerged.	30%
CO-3	To place events, built forms, important persons and historical developments in the space-time continuum.	20%
CO-4	To analyse the built environment as the product of culture and in relation to the special problems of design with an urbanist perspective that stresses the cultural and political context from which built forms arise. It considers both western and eastern traditions	20%

List of Open learning website: N.A

List of Open Source Software:N.A

List of Exercises:

Sr. No.	Studio Exercises /Suggestive Assignments for CCE
1	Create a collage using any medium on a given topic
2	Create a design using tessellation from any culture studied
3	Prepare a newspaper based on any assigned date from the past
4	Prepare a diorama or streetscape from a city in a particular assigned period
5.	Prepare a powerpoint presentation on the assigned topic.

**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	I			Version	1.0	
Semester	II			Effective From	June 2025	
Course Code	BFGN13202			Course Name	Liberal Studies & Life Skills II (Psychosocial Sills II)	
Course Type	Multidisciplinary /Interdisciplinary					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

This course focuses to build empathy, social awareness, and respect for manual work as well as students explore community dynamics, inequality, and human behavior. Emphasis on professional ethics and collaborative engagement prepares them to approach real-world challenges with responsibility, inclusivity, and integrity.

The topics under Liberal Studies & Life Skills IV are subject to change under the availability of resource persons. However the domain for this course will remain 'Cognitive Skills'.

**Following is the list of tentative modules.**

**Liberal Studies & Life Skills II (Psychosocial Skills II)**

- Psychology
- Social & Cultural Etiquette

*Additional potential topics can be offered time to time*

**Description of course**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

### Psychology

This Liberal Studies & Life Skills module introduces basic concepts of psychology to help students understand human behaviour, emotions, motivation, and perception in everyday and design-related contexts. It familiarizes learners with key ideas such as personality, learning, memory, stress, and group behaviour, with simple examples drawn from, peer interactions, and user experiences of spaces and visuals. Through short activities, case discussions, and reflective exercises, students explore how thoughts and feelings influence decision-making, creativity, collaboration, and well-being. The course aims to build self-awareness and empathy so that students can relate more thoughtfully to themselves, their peers, and the communities they will engage with as emerging design professionals.

### Social & Cultural Etiquette

This Liberal Studies & Life Skills module focuses on social and cultural etiquette as an important psychosocial competence for functioning in diverse academic, professional, and community settings. Students are introduced to norms of respectful behaviour, verbal and non-verbal communication, digital etiquette, and inclusive practices across different social and cultural contexts. Through role plays, scenario-based discussions, and simple protocol exercises (meetings, studio reviews, emails, visits, and public events), they learn how to present themselves appropriately, manage first impressions, and navigate differences in background and hierarchy with sensitivity. The course encourages students to recognize and challenge stereotypes, practice regard for diversity, and cultivate responsible conduct as future professionals representing their disciplines and institutions.

#### Content:

Sr. No.	Description	No. of Hours
Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...		
Unit 1	<b>The Self: Perception &amp; Personality</b> Introduction to how we see the world and ourselves. Exploring personality traits, motivation, and how emotions influence creativity and decision-making in the studio.	8
Unit 2	<b>Cognition: Learning &amp; Stress Management</b> Understanding how we learn, the role of memory in design, and practical psychosocial tools for managing academic stress and maintaining well-being.	8
Unit 3	<b>Social Norms &amp; Professional Etiquette</b>	8

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

	Focus on first impressions, verbal/non-verbal cues, and formal protocols for meetings, emails, and studio reviews. Mastering digital and physical presence.	
<b>Unit 4</b>	<b>Cultural Sensitivity &amp; Inclusive Practice</b> Navigating diversity, hierarchy, and community interactions. Challenging stereotypes and practicing empathy to work respectfully in global and local contexts.	<b>8</b>

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	40%	5%	15%	10%

Legends: R: Remembrance, U: Understanding: A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book/article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
<b>1</b>	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
<b>CO 1</b>	Students will be able to explain basic psychosocial concepts related to self, others, and groups, and apply this understanding to interpret everyday academic, studio, and community interactions more thoughtfully.	<b>50%</b>
<b>CO 2</b>	Students will be able to demonstrate respectful, culturally sensitive, and responsible behaviour in face-to-face and digital settings, contributing to inclusive and emotionally safe learning and working environments.	<b>50%</b>



**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<i>The respective course faculty will determine the exercises/assignments based on the topics offered and will convey the same to the students.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title. Mention will be made of the domain acquired after completion of the course in the semester end results issued by the Sarvajani University.
- Evaluation of Liberal Studies and Life Skills shall be developmental and formative in nature, aligned with the objectives of the component.

Assessment methods may include:

- Participation and engagement
- Reflective journals or submissions
- Group activities and exercises
- Demonstrated competencies or behaviours

Quantitative grading shall be used only where appropriate and approved. Emphasis shall be placed on meaningful feedback rather than comparative ranking.

- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding Liberal Studies and Life skills will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT

**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	I	Version	1.0
Semester	II	Effective From	June 2025

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



<b>Course Code</b>	BFGN14203			<b>Course Name</b>	Communication Skills & Personality Development	
<b>Course Type</b>	Ability Enhancement Courses					
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%. it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:** Learning communication skills helps individuals express ideas clearly, listen actively, and build strong relationships. It enhances teamwork, reduces misunderstandings, and increases confidence in public speaking and interpersonal interactions.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Self-Exploration &amp; Interpersonal Relationships</b> <ul style="list-style-type: none"> <li>● Confidence Building &amp; Credibility</li> <li>● Assertiveness and Self Confidence Training- Master techniques to overcome nervousness and speak with confidence</li> <li>● Emotional Intelligence (EQ) -Articulate emotions using the right language</li> </ul>	12
Unit 2	<b>Group Dynamics &amp; Team Building</b> <ul style="list-style-type: none"> <li>● Types of listening &amp; good listening practices - Summarize Spoken Text / Dictation</li> <li>● Conversations, Dialogues, and Debates</li> <li>● Group Discussions - Leading &amp; Motivating</li> <li>● Relate emotional intelligence to the workplace. Use the concepts and techniques in the workplace</li> </ul>	10
Unit 3	<b>Communication Skills</b> <ul style="list-style-type: none"> <li>● Active Listening Training</li> <li>● Inter Cultural Communication &amp; Public Speaking - The art of persuasion, situational dialogues &amp; role play.</li> <li>● Effective use of tone &amp; method for speaking on the spot</li> <li>● Creative Writing - Technical proposals, business writings, reports, resumes etc.</li> </ul>	10

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	10%	20%	20%	20%	25%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Communication Skills.	Kumar, Sanjay, LataPushp	Oxford University Press, New Delhi	January 1, 2015	Second Edition
2	The Communication Book: 44 Ideas for Better Conversations Every Day	Mikael Krogerus & Roman Tschäppeler	W.W. Norton & Company ISBN: 978-1324001980	March 24, 2020	Illustrated Edition
3	Effective Communication Skills	Kul Bhushan Kumar & R.S. Salaria	Khanna Publishers ISBN: 978-9382609940	2016	first edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Distinguish among various levels of organisational communication and communication barriers while developing an understanding of the communication process.	30%
CO-2	Stimulate critical thinking by developing lucid writing skills and build positive self - esteem	20%
CO-3	Demonstrate improved interpersonal skills by identifying and developing a repertoire of strategies for improved communication effectiveness and demonstrate strategies in oral and written contexts.	30%
CO-4	Demonstrate positive group communication exchanges and apply appropriate communication skills across settings, purposes, and	20%



	audiences, also inculcate qualities of a good team member as well as function as a team leader	
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**List of Open learning website: (only suggestive)**

- a. [www.buildofy](http://www.buildofy.com)
- b. [www.archdaily.com](http://www.archdaily.com)

**List of Open Source Software: (only suggestive)**

- a. Grammarly for script writing
- b. VN app for video editing

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Debate on contemporary issues
2	Voiceover narration video exercise
3	Peer to Peer interview
4	Real world selling challenge

**Year: BVA I (Semester II)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
<b>Faculty</b>	FADP&T			<b>Programme</b>	BVA	
<b>Year</b>	I			<b>Version</b>	1.0	
<b>Semester</b>	II			<b>Effective From</b>	June 2025	
<b>Course Code</b>	BFEL15201			<b>Course Name</b>	Professional Elective 2 A (Craft Skills II)	
<b>Course Type</b>	Skill Enhancement (Elective) Course					
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course, In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

Craft Skills II is conceived as a domain that strengthens the learner's ability to translate ideas into tangible, visual, and experiential forms. In disciplines such as architecture, interior design, and visual arts, the ability to *make, document, and represent* is as critical as the ability to conceptualize. This elective builds upon foundational craft exposure and extends it into more applied, communicative, and context-sensitive practices.

The domain integrates five complementary approaches—model making, architectural photography, interior photography, wall mural creation, and traditional & contemporary crafts within an Indian Knowledge Systems (IKS) context—to offer a holistic understanding of craft as both process and medium of expression.

At its core, Craft Skills II emphasizes:

- **Material intelligence and hands-on learning**, enabling students to understand form, scale, structure, and detailing through physical engagement.
- **Visual literacy and documentation skills**, where photography becomes a tool for critical observation, analysis, and professional communication of built environments.

- **Collaborative and site-responsive creation**, particularly through wall murals, fostering teamwork, contextual sensitivity, and public engagement.
- **Cultural grounding through IKS**, encouraging students to recognize the value of traditional crafts, indigenous knowledge, and sustainable practices, and to reinterpret them within contemporary design contexts.

This course responds to the growing need for designers who are not only digitally proficient but also **tactilely skilled, visually articulate, and culturally aware**. It bridges the gap between **making and meaning**, helping students develop precision, creativity, and narrative ability across different mediums. Ultimately, Craft Skills II nurtures a **well-rounded creative practitioner** who can move seamlessly between concept, craft, and communication—an essential competency in today’s interdisciplinary design environment.

Following is the list of tentative electives.

#### Professional Elective 2A (Craft Skills II)

- Model Making
- Architectural Photography
- Interior Photography
- Wall Mural
- Traditional & Contemporary Craft - IKS Context

### Description of course

#### Model Making

This elective introduces model making as a key medium for exploring and communicating form, space, and structure across architecture, interiors, and visual arts. Students work with basic materials such as card, foam, clay, wire, and found objects to construct volumetric, sectional, and conceptual models at different scales. Exercises move from simple massing and abstract form studies to small spatial or compositional models, emphasizing accuracy, cutting and joining techniques, and neat finishing. The course builds on earlier craft experience to develop greater control, planning, and visualization, helping learners understand how physical models can support design thinking, presentation, and dialogue with clients or peers.

#### Architectural Photography

This elective familiarizes students with architectural photography as a way of observing, recording, and interpreting built form, light, and space. Learners are introduced to basic camera handling (including phone cameras), framing, exposure, and focus, with specific attention to viewpoints, perspective, and the relationship between buildings and their surroundings. Assignments include documenting facades, details, sequences of movement, and atmosphere at different times of day, encouraging students to notice proportion, texture, shadow, and human use of space. The course emphasizes ethical and respectful on-site behaviour, while helping

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

students build a visual library and photographic skills that support studio work, portfolios, and research documentation.

### **Interior Photography**

This elective focuses on photographing interior spaces, furniture, and details to understand and communicate spatial quality, light, and materiality. Students learn to work with available light, basic artificial lighting options, and simple supports, while exploring composition, lens choice (or digital equivalents), and vantage points appropriate to confined spaces. Exercises include documenting room layouts, corners, focal points, textures, and user activity, with attention to verticals, reflections, colour balance, and clutter control. The course helps learners develop sensitivity to how interiors are perceived and represented in design communication, enabling them to create clear, expressive images for presentations, portfolios, and client communication.

### **Wall Mural**

This elective introduces wall mural making as a collaborative and site-responsive form of visual expression. Students learn the basics of concept development, scaling up from sketches to large surfaces, surface preparation, selection of paints and tools, and safe working practices. Through group projects on interior or exterior walls (or large panels), they explore composition, colour, typography or motifs, and the relationship between imagery, architecture, and public perception. Emphasis is placed on teamwork, respect for context and community, and the role of murals in storytelling, place-making, and identity, allowing learners from architecture, interiors, and visual arts to co-create impactful visual interventions.

### **Traditional & Contemporary Craft (IKS Context)**

This elective familiarizes students with selected traditional and contemporary craft practices in India, situated within an Indian Knowledge Systems (IKS) perspective. Through illustrated lectures, demonstrations, videos, and where possible interactions with artisans or visits (physical or virtual), learners explore how crafts embody local materials, techniques, aesthetics, and cultural meanings. Hands-on exercises introduce basic techniques or motifs from one or more crafts (such as pottery, weaving, woodwork, metal, or folk painting), while also encouraging reflection on issues of livelihoods, sustainability, and cultural continuity. The course aims to deepen appreciation for craft intelligence and its relevance to contemporary architecture, interiors, and visual communication, inspiring students to draw from IKS-based practices in responsible and respectful ways.

### **Content:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Understanding Craft, Material & Visual Language	8
Unit 2	Exploration through Techniques & Practice / Material Handling	8
Unit 3	Interpretation & Refinement of various techniques	8
Unit 4	Application. Integration & Creative Expression	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	15%	25%	15%	10%	30%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
Note:	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to apply intermediate craft and visual communication skills to observe, represent, and interpret form, space, material, and context with improved precision and intentionality compared to the 1st semester level.	50%



<b>CO 2</b>	Students will be able to connect hands-on craft or image-making processes with design thinking by using these skills to explore ideas, document built and interior environments, and engage meaningfully with cultural and contextual narratives	<b>50%</b>
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Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1	<i>Exercises/assignments may vary periodically as per availability of resource person / subject expert.</i>


**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Professional Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- The evaluation framework may include, as appropriate:
  - Continuous assessment
  - Studio or workshop outputs
  - Reports, portfolios, or presentations
  - Applied projects or assignments
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives, will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.





**Year: BVA I (Semester II)**



<b>MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING &amp; TECHNOLOGY</b>			
<b>Faculty</b>	FADP&T	<b>Programme</b>	BVA
<b>Year</b>	I	<b>Version</b>	1.0
<b>Semester</b>	II	<b>Effective From</b>	June 2025

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

<b>Course Code</b>	BFEL16202			<b>Course Name</b>	Transdisciplinary Open Elective 2 B (IKS and Health Science)	
<b>Course Type</b>	Common Value Added (Elective) Courses (VAC)			-		
<b>Teaching Scheme</b>				<b>Examination Scheme</b>		
<b>Credits</b>	<b>Lecture</b>	<b>Studio</b>	<b>Total</b>	<b>CCE</b>	<b>SEE</b>	<b>Total</b>
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** - N.A.

**List of Courses where this course will be prerequisite:** - N.A.

**Rationale:**

Transdisciplinary Open Elective 2B (IKS & Health Science) is designed as a holistic learning domain that integrates principles of Indian Knowledge Systems (IKS) with contemporary understandings of health and wellbeing. The course recognizes health not merely as the absence of illness, but as a multidimensional state encompassing physical, mental, emotional, social, and spiritual balance—especially relevant for students engaged in demanding creative disciplines such as architecture, interior design, and visual arts.

Positioned at the intersection of traditional wisdom and modern lifestyle challenges, this elective introduces students to practical, experience-based learning across five interconnected areas: self-defence, Indian yoga practices, health awareness, wellness and nutrition, and outreach of IKS. Each component contributes to building a comprehensive understanding of personal safety, body awareness, preventive healthcare, and sustainable living habits.

The domain emphasizes experiential and reflective pedagogy, where students actively engage through demonstrations, guided practices, discussions, and small-scale design interventions. It encourages learners to observe and analyze their own routines, environments, and behaviours, and to make informed decisions that improve their overall wellbeing. By linking concepts such as posture, ergonomics, food habits, stress management, and spatial awareness to studio-based learning, the course ensures direct relevance to their academic and professional contexts.

A key aspect of this elective is its transdisciplinary nature, enabling students to connect knowledge from health sciences with design thinking and creative expression. Through outreach

activities, students further extend their learning beyond the classroom, translating IKS concepts into meaningful communication strategies, campaigns, and community-oriented initiatives.

Aligned with the course outcomes, the elective fosters the ability to understand, interpret, and apply IKS-based health principles in everyday life. It aims to cultivate responsible, self-aware individuals who can maintain personal wellbeing while contributing positively to society. Ultimately, the course supports the development of resilience, discipline, empathy, and culturally rooted awareness, forming a strong foundation for lifelong learning and professional practice.

**Following is the list of tentative electives..**

#### **Transdisciplinary Open Elective 2B (IKS & Health Science)**

- Self Defence
- Indian Yoga Practices
- Health Awareness (Mental, Dental, Ayurveda, Physical, Spiritual)
- Wellness & Nutrition
- Outreach of Indian Knowledge System

#### **Description of course**

##### **Self Defence**

This elective introduces basic self defence principles as part of holistic health within the domain of IKS and health science for design students. It covers body awareness, situational awareness, boundary setting, and simple, practical techniques to respond to common threats in everyday environments, with emphasis on prevention and de-escalation rather than aggression. Through demonstrations, guided drills, and reflective discussions, students learn to read space, distance, and movement, and to understand how environment, lighting, and crowd dynamics affect safety. The course aims to build confidence, discipline, and responsibility, helping second semester students internalize personal safety as a prerequisite for effective learning, professional practice, and community engagement.

##### **Indian Yoga Practices**

This elective introduces Indian yoga practices as an integrated system of physical postures, breath control, and mental focus rooted in indigenous knowledge traditions under IKS and health science. Students learn basic asanas, pranayama, and simple mindfulness techniques along with their physiological and psychological benefits, including posture, concentration, and stress management. Short lectures connect yogic concepts such as balance, alignment, and prana with daily routines, studio work pressures, and ergonomic concerns in creative disciplines. The course encourages students to cultivate a regular, safe practice that supports resilience, sustained attention, and a healthier relationship with their bodies and workloads.

### **Health Awareness (Mental, Dental, Ayurveda, Physical, Spiritual)**

This elective offers a broad health awareness foundation framed within IKS and health science, emphasizing interconnected dimensions of wellbeing. Students are introduced to basics of mental health, stress and anxiety management, dental hygiene, physical fitness, Ayurveda's perspectives on body types and daily routines, and spiritual wellbeing through values, reflection, and meaning making. Sessions combine expert talks, interactive discussions, self assessment exercises, and simple lifestyle planning activities that students can adapt to hostel, home, and studio contexts. The course helps students recognize early warning signs, seek appropriate support, and design healthier daily habits that sustain long term academic and professional life.

### **Wellness and Nutrition**

This elective focuses on everyday wellness and nutrition practices as understood within IKS and health science, with relevance to student life in design and art disciplines. It introduces fundamentals of balanced diets, traditional Indian food wisdom, seasonal and regional eating, hydration, and the impact of food choices on energy, concentration, and mood. Through food diaries, simple meal planning tasks, and discussions on processed foods, screen time, and sleep, students examine their own lifestyles and identify realistic improvements. The course encourages students to see nutrition as a designable system affecting their physical performance, creativity, and resilience during intensive studio work.

### **Outreach of Indian Knowledge System**

This elective explores how concepts from IKS and health science can be communicated and shared with wider communities through creative outreach. Students are introduced to key ideas from yoga, Ayurveda inspired lifestyles, traditional games, local healing practices, and community health initiatives, and examine how these can be interpreted responsibly for contemporary audiences. Through group projects, they may design simple campaigns, visual narratives, small events, or installations that promote health literacy and respect for indigenous knowledge in campus and neighbourhood contexts. The course invites students to connect their emerging design and visual skills with social responsibility, empathy, and culturally sensitive communication.

### **Content:**

Sr. No.	Description	No. of Hours

Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...

Unit 1	Conceptual Understanding	8
Unit 2	Experiential Practice	8
Unit 3	Critical Analysis & Improvement	8
Unit 4	Application & Creation	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
15%	25%	20%	15%	10%	15%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze. E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

*Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table as per the elective opted by the student.*

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	<i>Note: The respective course faculty/instructor/expert will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to explain key concepts from Indian knowledge systems related to personal and community health, and relate them to their own habits, learning environments, and future professional roles.	50%
CO 2	Students will be able to apply selected practices or principles from IKS and health science to simple, actionable strategies that	50%

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



	enhance their physical, mental, and social wellbeing as design and art students.	
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**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1.	<i>The exercises of transdisciplinary electives may be subject to periodic revision based on the availability of elective options, institutional priorities, and the academic or professional expertise of the faculty offering the course.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title along with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajanic University.
- Evaluation of Transdisciplinary Open Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- Evaluation may include reflective assignments, participation, projects, presentations, or other suitable-assessment tools aligned with learning objectives.
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.

Art Studios and Philosophy of Arts for all the three specializations will have specific syllabus while the History of Visual Arts/Art Studio Minor /Professional Skill Enhancement/Professional Electives/ Transdisciplinary Electives for all the three Specializations will be common. Respective subjects will be offered to the student based on the specializations.



The initials for Specific specializations will be as follows:  
 Painting - 'P'  
 Sculpture- 'S'  
 Applied Arts- 'A'

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY				
Faculty	FADP&T		Programme	<b>BVA</b>
Year	<b>II</b>		Version	<b>4.0</b>
Semester	<b>III</b>		Effective From	<b>June 2026</b> (For all batches admitted 2025 onwards)
Course Code	<b>BVVA41301</b>	Course Name	<b>ART STUDIO MAJOR III</b>	
Course Type	<b>Major</b>		-	
<b>Teaching Scheme</b>			<b>Examination Scheme</b>	

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Credits	Lecture	Studio	Total	CCE	SEE	Total
8	-	8	8	50/100	50/100	200

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80% of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/ periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

**Art Studio Major III (P) Drawing & Composition**

**Art Studio Major III (S) Life Study**

**Art Studio Major III (A) Foundation Art & Graphic Design**

### **Art Studio Major III (P) Drawing & Composition**

**Prerequisite (if any):** As per semester progression rule of Sarvajani University/promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

#### **Rationale:**

This course is designed to develop a foundational understanding of object and nature study through the exploration of fundamental drawing techniques. Emphasizing the importance of observation, the course introduces students to the concept of viewing objects from a 360-degree perspective, fostering spatial awareness and accuracy in representation. Students will engage in a structured process of drawing and experimentation with various media to understand the relationship between perception and depiction. The course also provides technical instruction in painting, focusing on color theory, mixing techniques, material application, and the creative use of different art mediums. Through guided practice and self-exploration, students will be encouraged to translate personal experiences and simple ideas into visual form. The course aims to nurture creativity, critical thinking, and confidence in experimenting with both form and medium, laying the groundwork for expressive and informed artistic expression.

#### **Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Object Drawing and Composition</b> This unit develops basic drawing skills through the observation of objects. Students will study natural and man-made forms, focusing on shape,	40

	<p>proportion, and structure. Emphasis is placed on arranging objects thoughtfully to understand composition, balance, scale, and negative space. Students will explore spatial relationships to create visually coherent compositions. The role of light in defining form will be examined to understand tonal gradation and volumetric representation. The unit encourages the development of perceptual skills and visual analysis as a foundation for drawing practice.</p>	
Unit 2	<p><b>Perspective and Spatial Composition</b> This unit introduces students to drawing through observation, analysis, and experimentation, focusing on interior and exterior spaces. It covers fundamental concepts of perspective, including one-point, two-point, and three-point perspective, enabling students to understand spatial depth, environmental perception, and the relationship between objects and surrounding space. Emphasis is placed on compositional principles such as balance, focal point, and visual hierarchy to create structured and engaging compositions while exploring positive and negative space to achieve clarity, depth, and visual coherence.</p>	40
Unit 3	<p><b>Study and Analysis of Artistic Practices</b> This unit focuses on the study of master artists, encouraging students to analyze how renowned practitioners approach object drawing and spatial composition. Students will examine selected works to understand techniques, use of materials, treatment of form, and the organization of space. Emphasis is placed on observing how masters construct compositions, handle proportion, and create depth through light, shadow, and perspective. Through this analytical study, students will gain insights into diverse artistic methods and visual languages, enabling them to apply learned techniques and compositional strategies to their own object drawing practice while developing critical understanding and artistic sensitivity.</p>	32
Unit 4	<p><b>Exploration of Materials, Techniques, and Creative Expression</b> This unit emphasizes experimentation with a wide range of materials, tools, and techniques to develop individual expression. Students will explore various approaches to mark-making, layering, and surface treatment, as well as the integration of multiple methods within a single work. The focus is on understanding the possibilities of combining techniques and adapting them creatively. Students are encouraged to explore diverse surfaces and processes to produce innovative and expressive visual outcomes.</p>	16

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

5%	20%	20%	10%	5%	40%
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Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	The Artist's Complete Guide to Drawing the Head	William L. Maughan	Watson-Guptill 978-0823003594	2004	First Edition
2	Perspective Made Easy	Ernest Norling	Dover Publications Inc. 978-0140390162	1999	First Edition
3	Water Colour	Milind Mullick	Jyotsna Prakashan 978-8179251119	2006	2nd Edition
4	How to Paint Living Portraits	Roberta Carter Clark	North Light Books 978-0891343264	1991	First Edition
5	Realistic Still Life in Colored Pencil	Cynthia Knox	Walter Foster Publishing 978-1633228689	2020	First Edition
6	Atmospheric Watercolours	Jean Haines	Search Press 978-1844486748	2012	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate foundational drawing skills through accurate observation and representation of natural and man-made objects, focusing on proportion, structure, and tonal variation.	15%
CO-2	Apply principles of perspective and composition to draw and paint objects from various angles with accuracy and spatial understanding.	15%

CO-3	Demonstrate proficiency in using a variety of drawing and painting media such as pencil shading, watercolors, dry pastels, charcoal, and poster colors.	15%
CO-4	Critically analyze selected artistic practices to understand approaches to composition, form, space, and material handling.	5%
CO-5	Create visually engaging compositions by integrating observation, light and shadow, spatial relationships, and compositional principles.	25%
CO-6	Exhibit creativity and confidence through experimentation with diverse materials, techniques, and processes to develop personal artistic expression.	25%

**List of Open learning website:**

- a) Coursera

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Object Drawing and Composition Exercise</b> This exercise focuses on series of observational studies of simple natural and man-made . Students will study simple objects from multiple angles to understand form, proportion, and structure, improving spatial awareness. They will then create a still life with three to five objects, focusing on arrangement, balance, and negative space. Emphasis is placed on compositional clarity and relationships between objects. Using a single light source, students will explore light, shadow, and tonal variation to depict depth and volume.
2	<b>Perspective Composition Drawing</b> Students will construct drawings of interior or exterior environments using appropriate perspective systems. The exercise requires the application of one-point, two-point, or three-point perspective to establish spatial depth and alignment. Emphasis will be placed on organizing visual elements through hierarchy and focal emphasis to produce a coherent spatial composition.
3	<b>Artist Study and Reinterpretation</b> Students will study the work of a selected historical or contemporary artist known for object-based or spatial compositions. They will first analyze the composition, structure, and style through sketches, and then create their own reinterpretation inspired by the artist's approach. This exercise encourages critical thinking and helps students develop a personal visual language while understanding artistic influences and techniques.



4	<p><b>Material Exploration and Creative Expression</b> Students will experiment with a range of materials such as charcoal, watercolor, ink, pastels, and mixed media to explore mark-making, layering, and surface treatment. The exercise encourages combining techniques and working on varied surfaces to develop innovative visual outcomes. Students will create a final composition reflecting personal expression, demonstrating the integration of materials, techniques, and creative processes.</p>
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### Art Studio Major III (S) Life Study

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course aims to provide students with a comprehensive understanding of sculpting from life through direct observation, sketching, drawing, and modelling. It develops the student's ability to study human form, anatomy, proportion, volume, and structure while encouraging individual expression and artistic sensitivity. The course also introduces the practice of studying and imitating great master sculptures to strengthen technical knowledge and aesthetic understanding.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<p><b>Anatomy study</b> This unit introduces students to the fundamentals of live sketching as the foundation of sculptural practice. Through observation of live models, students will study basic human anatomy with emphasis on proportion, balance, posture, gesture, and structural understanding. The unit also introduces the concept of armature as a basic support system in sculpture, helping students relate drawing to three-dimensional form.</p>	32
Unit 2	<p><b>Introduction to Clay and Basic Material Handling</b> This unit familiarizes students with clay as the primary material of sculpture and an essential resource for beginners. Students will learn the importance of clay in sculptural practice and daily studio discipline. The unit includes basic methods of clay preparation, moisture control, application, joining, drying, preservation, and storage, enabling students to handle the material with care and confidence.</p>	32
Unit 3	<p><b>Study of Great Master Sculptures, Drawing, and Maquette Making</b></p>	32

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



	This unit introduces students to the study of great master sculptures through drawing and sketching. By observing and imitating selected works, students will understand structure, proportion, composition, and the artistic language of renowned sculptors. The unit also introduces maquette making and wire armature, helping students understand preliminary sculptural planning, scale, and structural support in model-making.	
Unit 4	<b>Detailed Study of Body Parts, Enlargement, Tools</b> This unit focuses on the detailed study of specific body parts through observation, drawing, and modelling. Students will learn how forms and objects can be enlarged from small-scale studies, such as from 2 inches to 10 inches, in order to understand scale transformation and proportion. The unit also introduces essential sculptural tools, their uses.	16
Unit 5	<b>Introduction to Mould Making</b> The basics of mould making, Special emphasis is given to Plaster of Paris as an important material, alongside clay, for understanding casting processes and material behavior in sculpture practice.	16

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher details and like ISBN	Year of publication	Publication Edition

1	Modeling the Figure in Clay: A Sculptor's Guide to Anatomy	Bruno Lucchesi & Margit Malmstrom	Watson-Guptill Publications 9780307786418	2009	First Edition
2	Sculpting the Figure in Clay	Peter Rubino	Watson-Guptill Publications 9780823099245	2010	First Edition
3	Encyclopedia of Sculpture Techniques	John W. Mills	Watson-Guptill Publications 9780713489309	2005	First Edition
4	Modeling the Ecorché Human Figure in Clay	Netra Bahadur Khattri	Highland Publication pvt ltd 9789937917582	2018	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate the ability to observe and sketch live models with correct proportion, posture, and basic anatomical understanding.	10%
CO-2	Apply knowledge of clay handling techniques, including preparation, joining, drying, and preservation in sculptural practice.	10%
CO-3	Analyze and interpret great master sculptures through sketching, drawing,	20%
CO-4	Develop the ability to conceptualize and construct maquettes to explore and understand structural systems	20%
CO-5	Develop detailed sculptural studies of body parts, including enlargement techniques, use of tools.	20%
CO-6	Demonstrate foundational skills in mould making with a focus on Plaster of Paris, enabling the creation of accurate casts while understanding material properties, techniques, and applications in three-dimensional art practice.	20%

**List of Open learning website:**

- a) Google Arts & Culture

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<p><b>Basic Live Sketching &amp; drawing of Human Figure</b></p> <p>This exercise focuses on developing students' observational skills and foundational understanding of the human figure through direct live sketching. Students will explore human proportion, body balance, basic anatomical structure, gesture, and posture while understanding the relationship between line and volume. The process involves creating a series of quick gesture sketches to capture movement and flow, followed by more detailed drawings emphasizing proportion and anatomy. Students will study various postures such as standing, sitting, and resting, while carefully observing weight distribution and bodily movement.</p>
2	<p><b>Introduction to Clay and Basic Material Handling</b></p> <p>This exercise introduces students to clay as a fundamental sculptural material, focusing on its properties, preparation, and handling techniques. Students will learn the importance of clay in sculptural practice, including methods of kneading and wedging to achieve proper consistency, along with techniques for applying clay on simple supports. Emphasis will be placed on maintaining appropriate moisture levels during the working process, effectively joining clay pieces, and understanding safe drying and storage methods to preserve the material. The exercise also instills essential studio discipline related to material handling.</p>
3	<p><b>Study of Great Master Sculptures through Drawing and Sketching</b></p> <p>This exercise enables students to develop an understanding of structure, proportion, form, and composition by studying selected works of great master sculptors through drawing and sketching. Students will closely observe reference sculptures and translate three-dimensional forms into two-dimensional representations, focusing on structural analysis, classical proportions, surface rhythm, and compositional balance. The process involves creating analytical sketches from multiple viewpoints, studying the relationship between mass, balance, and proportion, and detailing key areas such as the head, torso, and limbs.</p>
4	<p><b>Maquette Making with Wire Armature</b></p> <p>This exercise introduces students to the fundamentals of three-dimensional planning through the creation of small-scale maquettes supported by basic wire armatures. Students will understand the concept of maquette as a preliminary model in sculpture, while learning how to construct simple wire armatures that provide balance and structural support. Beginning with reference sketches, students will translate two-dimensional ideas into three-dimensional forms by building clay over the armature, focusing on proportion, gesture, and stability. Emphasis is placed on the relationship between internal structure and external volume, as well as refining the form while maintaining balance.</p>



5	<p><b>Detailed Study of Facial Features or Body Parts with Enlargement</b></p> <p>This exercise focuses on developing a detailed understanding of anatomical structure, proportion, and form through the study and modelling of individual facial features or body parts such as the eye, nose, ear, lips, hand, or foot. Students will begin with careful observation and sketching, followed by creating a small clay study that captures accurate proportion and structure. This study will then be enlarged from approximately 2 inches to 10 inches, helping students understand scale transformation and proportional accuracy. Emphasis will be placed on refining surface details, anatomical precision, and the effective use of sculptural tools. The exercise also introduces the basics of mould making using Plaster of Paris, enhancing material understanding and casting awareness.</p>
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### **Art Studio Major III (A) Foundation Art & Graphic Design**

**Prerequisite (if any):** As per semester progression rule of Sarvajanic University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

The course emphasizes practical application and experimentation in design across various mediums, including layout composition, doodle design, and form simplification. Students will develop skills in visual communication, hierarchy, iconography, color schemes, and form simplification techniques to create effective and visually appealing designs. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises to acquire an accurate sense of observation, proportions, and different levels of light and dark tones. Students will have to study drawing from still life, human figure draped and undraped, study of anatomy and proportion of mass with the aid of light and shade.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<p><b>Introduction to Design Principles and Composition Techniques</b></p> <p>This module introduces students to fundamental design principles and composition techniques such as hierarchy, alignment, balance, and visual composition. Students will explore various layout compositions and experiment with different approaches to create visually appealing designs.</p>	32
Unit 2	<p><b>Doodle Design and Expressive Techniques</b></p> <p>This module familiarizes students with the basics of doodle design and its expressive nature. Students will engage in doodle warm-up exercises, maintain doodle journals, and explore doodle typography, patterns, textures,</p>	32





	and branding. They will learn to apply doodle design techniques creatively to express ideas and concepts in their designs.	
Unit 3	<b>Still life</b> Basic shapes study and its pencil drawings. Study of 3D aspects with light and shades. Nature drawing study with pencil shading and water colour. Nature drawing in poster colour and mixed medium, different techniques, B&W or two colors.	32
Unit 4	<b>Study of human anatomy</b> Students will study basic drawing with emphasis on composition & conceptual exercises. Freehand sketching of human body parts & postures and head studies/portraits. Study of Architecture (Indoor & Outdoor). etc. Illustration and Conceptual Drawing. Colour Illustration with Brush. Black & White Illustration with pen or Ink	32

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze. E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Geometry of Design: Studies in Proportion and Composition	Kimberly Elam	Princeton Architectural Press	2001	first Edition



2	Sacred Geometry: Philosophy and Practice (Art and Imagination)	Robert Lawlor	Thames & Hudson	1989	first Edition
3	Graphic Design as Communication	Malcolm Barnard	Routledge	2005	first Edition
4	Design for Communication: Conceptual Graphic Design Basics	Elizabeth Resnick	John Wiley & Sons	2003	first Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Apply principles of design - such as hierarchy, alignment, balance, and visual composition- to develop effective and aesthetically appealing layouts.	20%
CO-2	Utilize doodle design techniques as a creative tool to express ideas, emotions, and visual narratives.	10%
CO-3	Simplify complex visual content and create user-friendly designs through the use of clear layout structures and visual hierarchy.	20%
CO-4	Demonstrate proficiency in illustration by applying continuous observation and careful study to develop detailed and expressive drawings.	25%
CO-5	Apply a variety of rendering techniques to represent form, texture, and material quality in visual compositions.	15%
CO-6	Identify and employ different color application methods to enhance visual communication and represent texture and form effectively in their artwork.	10%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**



*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Poster Design, Branding, Packaging Design</b> This assignment focuses on developing creative visual communication skills through poster design, brand identity creation, and packaging concepts. Students will explore layout, color, typography, and market appeal. The goal is to create visually engaging and professional designs suitable for real-world applications.
2	<b>Product Campaign or Social Campaign</b> This assignment involves designing a campaign for either a product or a social cause. Students will learn to communicate ideas effectively through visuals and messaging. Emphasis is placed on concept development, target audience understanding, and impactful presentation.
3	<b>Portrait or Still Life</b> This assignment focuses on developing observation and drawing skills through portrait and still life studies. Students will learn proportion, light, shadow, and texture representation. The aim is to create realistic and well-composed artworks.
4	<b>Illustration, Composition</b> This assignment emphasizes creative thinking and visual storytelling through illustration and composition. Students will explore layout, balance, and concept development. The goal is to produce visually engaging and meaningful compositions.

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	II	Version	4.0
Semester	III	Effective From	June 2026 (For all batches admitted 2025 onwards)



*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Course Code	BVVA41302		Course Name	Medieval Indian and Western Art		
Course Type	Major			-		
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Total	CCE	SEE	Total
4	4	-	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**Prerequisite (if any):** As per semester progression rule of SarvajaniK University /promotion eligibility.

**List of Courses where this course will be a prerequisite:** NA

**Rationale:**

This course provides a comprehensive understanding of the development of art and architecture across major cultural traditions, focusing on the relationship between religion, symbolism, and artistic expression. It begins with Early Christian and Byzantine art, examining how visual language and iconography helped define and communicate the identity of Christianity. It then explores medieval European traditions such as Romanesque, Ottonian, and Gothic art, emphasizing the dominant role of the Church and how architectural innovations influenced artistic practices like stained glass, manuscript illumination, and fresco painting. The course further shifts to the Indian context, studying the Pallava, Chalukyan, Rastrakuta, Pala-Sena, Gujarat-Pratihara, Chandela, Chola, Hoysala and Vijayanagara periods with their rock-cut temples, sculptural forms, and rich iconography of deities, followed by an analysis of Dravidian and Nagara temple architecture, highlighting stylistic features, materials, and symbolic representation across regions. Overall, the course aims to develop critical visual analysis, historical awareness, and an appreciation of how art reflects cultural identity, religious beliefs, and technological advancements across different times and societies.

**Content:**

Sr. No.	Description	No. of Hours

Unit 1	Early Christian and Byzantine art play major roles in identifying Christianity and symbolism. Early art forms and its representation will create iconographical structures.	4
Unit 2	Romanesque Art. Ottonian Art. Role of the Church in Europe. Stone sculptures, reliefs, and manuscript stylizations.	10
Unit 3	Gothic art shift of art practice due to Gothic architecture. Art of French stained glass. Gothic manuscript traditions, and the Italian fresco tradition of the 13th century & early 14 <sup>th</sup> century.	10
Unit 4	Pallava and Chalukyan periods & rock-cut temple sculptures, relief and Iconography of God and Goddesses	12
Unit 5	Dravidian style of temple architecture and sculptures. Stylistic representation, use of material and representation of Iconography	14
Unit 6	Nagara style of temple architecture and sculptures. Stylistic representation, use of material and representation of Iconography	14

**Suggested Specification Table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
20%	40%	-	20%	20%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Signs and Symbols in Christian Art	George Fergusson	Oxford University Press	1954	1st edition
2	Understanding Early Christian Art	Robin Margaret Jensen	Routledge / Taylor & Francis ISBN :0415204542	2000	First edition

3	Janson's History of Art: The Western Tradition	Pearson (Publisher)	Pearson ISBN-13: 9780134475882	2019-2021 (reissued edition)	8th Edition,
4	Gothic Art and Thought in the Later Medieval Period: Essays in Honor of Willibald Sauerländer	Colum Hourihane (Ed.)	Princeton University Press ISBN-13: 9780691140476 rsity Press	2011	First edition
5	Elements of Indian Art: Including Temple Architecture, Iconography and Iconometry	S. P. Gupta	D. K. Printworld (India) ISBN-13: 9788124602195	2002	2st edition
6	Ellora, an Enigma of Sculptural Styles	Prof. Deepak Kannal	Books & Books	1996	1st edition
7	Pallava Architecture	Alexander Rea	Archaeological Survey of India (ASI)	1910	1st edition
8	Pallava Rock Architecture and Sculpture	Elisabeth Beck	Sri Aurobindo Institute of Research in Social Sciences	2006	1st edition
9	The Hindu Temple	Stella Kramrisch	Motilal Banarsidass Publishers, New Delhi ISBN-13: 9788120802230	1946	1st edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Understand and analyse the characteristic features and narrative of European and medieval Indian art.	40%
CO-2	Acquire knowledge of the architecture and visual art of the various periods and their interrelations.	20%
CO-3	Capable of iconographical analysis and planning of artworks.	20%

CO-4	Capable of writing their observations and reviews of their own artworks as well works of the other artist	20%
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**List of open learning websites:**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1	Comparative study of religious symbolism in early Christian, Byzantine, and Indian temple art, focusing on iconography and visual expression.
2	Analyze how architecture (Romanesque, Gothic, Dravidian, and Nagara) influenced artistic practices like sculpture, stained glass, and fresco.
3	Visual analysis of a selected monument or artwork, examining style, materials, iconography, and cultural significance.

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	4.0		
Semester	III		Effective From	June 2026 (For all batches admitted 2025 onwards)		
Course Code	BVVA42303	Course Name	ART STUDIO MINOR III			
Course Type	Minor		-			
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Total	CCE	SEE	Total
4	-	4	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

1. Linocut
2. Pottery & Ceramics I
3. Principles of Typography

**1. Linocut**

**Prerequisite (if any):** As per semester progression rule of Sarvajanic University / promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course introduces students to the fundamental principles and techniques of relief printmaking, with a focus on linocut. It aims to develop technical skills in carving, tool handling, and ink application while fostering an understanding of composition and colour layering. Through hands-on practice, students explore the process of creating prints, including surface preparation, registration, and multi-colour printing methods. The course encourages experimentation and precision, helping students build a strong foundation in printmaking. By engaging with both traditional techniques and creative approaches, students gain the ability to translate visual ideas into effective printed compositions.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Learning the technique of Relief printmaking:</b> Practical approach to know techniques to develop a clear perception about printmaking works. Learn to carve the linoleum sheet with various carving tools. Preparation of linoleum for multi-color printing.	16

Unit 2	<b>Carving techniques</b> Developing control in tool handling and printmaking techniques while exploring the expressive possibilities of relief printing through colour linocut compositions.	16
Unit 3	<b>Application for colour and printing</b> Ink mixing and application for colour printing registration methods for aligning multiple colour layers	32

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Prints and Printmaking	Antony Griffiths	Thames & Hudson 978-0714126081	1996	First Edition
2	Haren Das: The End of Toil: Prints (1945-1990)	Haren Das, Roobina Karode	DELHI ART GALLERY 9788190495738	2008	First Edition
3	How to Identify Prints	Bamber Gascoigne	Thames & Hudson 978-0500284803	2004	Second edition



4	Dictionary of Printmaking Terms	Rosemary Simmons	A & C Black Publishers  978-0713657951	2008	First Edition
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**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Students will develop understanding of relief printmaking processes, including surface preparation and controlled use of carving tools for clear image creation.	20%
CO-2	Students will apply carving techniques to create compositions with attention to texture, form, and expressive mark-making.	20%
CO-3	Students will apply colour printing techniques, including ink mixing, layering, and registration for accurate multi-colour prints.	30%
CO-4	Students will demonstrate creativity and problem-solving through experimental colour linocut compositions. This outcome enhances technical proficiency and awareness of the complexities involved in colour relief printing.	30%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Basic Linoleum Carving Exercise in single colour</b> In this exercise, students will learn the fundamentals of relief printmaking by carving simple shapes and patterns on a linoleum block, focusing on tool handling, safety, and controlled cutting. They will print in a single colour to understand positive and negative space. Further, students will experiment with various carving techniques to create textures and marks, exploring line quality, depth, and surface variation, while observing how these translate into expressive printed outcomes.
2	<b>Final Colour Composition Project (Linocut)</b> Students will create a two-colour linocut composition, learning basic registration, ink mixing, and layering techniques. They will then develop a detailed multi-colour print, applying planning, carving, and precise registration to produce a cohesive and expressive artwork.

**2. Pottery & Ceramics I**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



**Prerequisite (if any):** As per semester progression rule of Sarvajanic University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

The course focuses on the exploration of three-dimensional forms, both in relief and in the round. Clay, as the primary material, will be investigated through a wide range of techniques and processes throughout the semester. The course introduces students to the use of the potter's wheel, along with basic knowledge of glazing. Students will also be trained in slab construction.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<p><b>Clay Understanding &amp; Hand Building</b></p> <p>This unit introduces students to the fundamental understanding of clay as a material and its role in ceramic practice. Students will explore different types of clay and study various ceramic traditions to build contextual knowledge. The unit focuses on clay body preparation, including earthenware and stoneware, along with essential techniques such as wedging and proper clay handling. Students will engage in slab construction to create basic forms and will also be introduced to slab-based mural work. The primary teaching focus is on understanding the material properties of clay and developing control over form through hand-building techniques.</p>	32
Unit 2	<p><b>Potter's Wheel Practice</b></p> <p>This unit focuses on developing fundamental ceramic skills through the use of the potter's wheel. Students will be introduced to the wheel and trained in essential techniques such as centering, pulling, and shaping clay. Emphasis is placed on hand-eye coordination, control of form, and understanding the behavior of clay during rotation. Through guided practice, students will create basic functional and non-functional forms, building confidence and precision in wheel-throwing techniques.</p>	16
Unit 3	<p><b>Mould Making, Casting &amp; Surface</b></p> <p>This unit expands students' technical knowledge by introducing plaster mould making and casting processes. Students will learn to create plaster piece moulds and explore methods such as slip casting and slab casting. The unit also includes tile making, with a focus on developing textures and surface design. Emphasis is placed on experimentation, material understanding, and creative application of surface treatments to enhance aesthetic and functional qualities.</p>	16

**Suggested Specification table for Evaluation:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Pottery on the Wheel	Elsbeth S. Woody	Allworth Press, U.S. 9780374512347	1975	First Edition
2	From Clay to Kiln: A Beginner's Guide to the Potter's Wheel	Stuart Carey	Search Press Ltd 9781782218098	2019	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate understanding of clay types, clay body preparation, and hand-building techniques.	30%
CO-2	Operate the potter's wheel with control to create basic functional forms.	30%
CO-3	Apply mould-making, casting, and surface decoration techniques, including basic glazing.	20%
CO-4	Demonstrate knowledge of non functional forms in pottery wheel work,	20%

**List of Open learning website: NA**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<p><b>Hand-Built Forms (Slab &amp; Clay Study)</b> This exercise focuses on developing a foundational understanding of clay through hand-building techniques. Students will begin with the preparation of clay, including wedging and basic material handling, to understand its properties and workability. They will create one slab-based functional object such as a box, plate, or container, along with a small slab mural using relief techniques. The exercise emphasizes material understanding, control over form, and the ability to translate ideas into simple three-dimensional outcomes. The final submission will include two finished works demonstrating clarity of form and craftsmanship.</p>
2	<p><b>Potter's Wheel Forms</b> This exercise is centered on developing essential wheel-throwing skills through practice and repetition. Students will learn and apply techniques such as centering and pulling clay to create basic forms. The required outputs include three cylinders, two bowls, and one mug or cup, allowing students to gain control, consistency, and precision while working on the potter's wheel.</p>
3	<p><b>Mould, Casting &amp; Surface Exploration</b> Students will create one plaster piece mould and use it to produce a cast object through slip or slab casting methods. Additionally, they will develop two textured tiles to experiment with surface design. The exercise also includes the application of surface decoration techniques and basic glazing.</p>

### 3. Principles of Typography

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course is designed to provide students with a comprehensive understanding of typography, covering basic principles, terminology, and practical skills essential for effective communication through written text. Participants will delve into the nuances of typography, including the distinction between font and typeface, and develop the ability to select appropriate fonts for various design contexts.

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Sr. No.	Description	No. of Hours
Unit 1	<b>Anatomy of Letterforms:</b> Exploration of the basic components of letterforms, including strokes, counters, serifs, ascenders, and descenders. Practical exercises to familiarize students with identifying and understanding the anatomy of various letterforms.	16
Unit 2	<b>Select Typeface &amp; find font:</b> Clear explanation of the difference between font and typeface, elucidating their roles in typographic design. Comparative analysis of examples to illustrate the distinction between font and typeface.	16
Unit 3	<b>Factors Influencing Font Selection:</b> Discussion on the various factors that influence font selection, including readability, legibility, tone, and brand personality. Analysis of case studies highlighting how font selection can impact the effectiveness of design communication.	16
Unit 4	<b>Pairing Fonts for Complementary Designs:</b> Techniques for effectively pairing fonts to create visually appealing and harmonious typographic compositions. Guided exercises where students experiment with font pairing strategies to achieve desired design outcomes.	16

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition





1	Graphic Design as Communication	Malcolm Barnard	Routledge	2005	First Edition
2	Design for Communication: Conceptual Graphic Design Basics	Elizabeth Resnick	John Wiley & Sons	2003	First Edition
3	Thinking with Type	Ellen Lupton	Princeton Architectural Press ISBN-13 : 978-1616890452	2014	Second Edition
4	Just Type	Workman Publishing	Algonquin Books ISBN-10 : 0761183248	2015	First Edition
5	Universal Principles of Typography	Elliot Jay Stocks	Rockport Pub	2024	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate understanding of basic principles and terminology of typography.	20%
CO-2	Differentiate between typeface and font, and identify their appropriate usage.	30%
CO-3	Apply typographic principles effectively in design compositions.	30%
CO-4	Select and use appropriate fonts for different communication and design contexts.	20%

**List of Open learning website: NA**

**List of Open Source Software: NA**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Study and classify different typefaces (serif, sans-serif, decorative) with examples. Present in a visual chart with short notes.
2	Create a letterform composition focusing on alignment, spacing, and balance. Can be done manually or digitally.
3	Design a typography-based poster using appropriate fonts. Focus on readability, hierarchy, and visual impact.

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	III			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BVVA42304	Course Name		Philosophy of Arts I Indian Aesthetics I/Theory Of Graphic Design I		
Course Type	Minor			-		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case theory exams are conducted the minimum marks for the same will be 50 marks (2hrs), and will be drawn for evaluation irrespective of the SEE component.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Philosophy of Arts I (P) Indian Aesthetics I**

**Philosophy of Arts I (S) Indian Aesthetics I**

**Philosophy of Arts I (A) Theory of Graphic Design I**

**Philosophy of Arts I (P/S) Indian Aesthetics I**

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course is designed to provide a foundational understanding of Indian aesthetics by integrating key theoretical and philosophical frameworks that have shaped artistic expression in the Indian tradition. Through an introduction to core concepts of Indian philosophy, students gain insight into the metaphysical and spiritual underpinnings that inform aesthetic experience and creativity. The study of the *Natyashastra* offers a comprehensive exploration of classical theories of performance and dramatics, while the examination of the *Shadangas* highlights the essential principles of visual art in ancient India. Together, these components enable learners to appreciate the interconnectedness of art, philosophy, and cultural practice; critical awareness; and a deeper engagement with India's rich artistic practice.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Introduction to Aesthetics	4
Unit 2	Introduction to the basic principles of Indian philosophy	10
Unit 3	Introduction to Natayashastra & Iconometry	10
Unit 4	Introduction to Shadangas	8

**Suggested Specification table for Evaluation:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
20%	20%	-	40%	20%	-

Legends: R: Remembrance, U: Understanding: A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	A Modern Introduction to Indian Aesthetic Theory	S. S. Barlingay	D.K. Printworld Pvt. Ltd., New Delhi	2006	First Edition
2	Art, Beauty and Creativity (Indian and Western Aesthetics)	Shyamala Gupta	D.K. Printworld Pvt. Ltd., New Delhi	1999	First Edition
3	A Rasa Reader: Classical Indian Aesthetics	Sheldon Pollock	Columbia University Press,		First Edition
4	Nature of Indian Aesthetics (With Special Reference to Silpa)	Balram Srivastava	Chaukhambha Orientalia, Varanasi	1985	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate a clear understanding of the fundamental concepts of Indian aesthetics, including key principles from Indian philosophy, <i>Natyashastra</i> , and <i>Shadangas</i> .	30%
CO-2	Analyze and interpret artistic expressions by applying aesthetic theories such as the dramatic and six limbs of art in both performing and visual arts.	30%

CO-3	Develop critical appreciation of Indian art and culture by connecting philosophical ideas with practical examples from classical and contemporary artistic traditions.	40%
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List of Open learning website: N.A

List of Open Source Software: N.A

List of Exercises:

Sr. No.	Studio Exercises / Assignments for CCE
1	Analyze how key concepts of Indian philosophy influence aesthetic experience and artistic expression, with suitable examples from literature or art. Reflect on the relationship between spirituality and beauty in the Indian context.
2	Examine the concepts of dramatics as described in the <i>Natyashastra</i> , and illustrate their application in any one classical or contemporary performance form. Provide a brief critical interpretation of their relevance to today's art practice.
3	Explain the six limbs of art ( <i>Shadangas</i> ) and evaluate their presence in any traditional or modern Indian artwork. Support your answer with visual or descriptive analysis.

## Philosophy of Arts I (A) Theory Of Graphic Design I

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

### Rationale:

This course is designed to introduce students to the fundamental visual language of graphic design by exploring the origins and development of human communication through signs, symbols, and imagery. By studying gestures, sign systems, and *mudras*, learners gain insight into how meaning is constructed and conveyed non-verbally within cultural and graphical contexts. The examination of cave paintings, pictures, and artefacts enables students to understand early

Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.

forms of visual storytelling and iconography, while the study of signs, symbols, and the evolution of scripts highlights the transformation of communication from primitive marks to structured visual systems. Together, these components encourage an understanding of symbolism, semiotics, and visual representation, helping students develop a strong conceptual foundation for interpreting and creating effective graphic designs.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Gestures, sign languages, Mudra and symbols describe them in graphical context and understand role of its symbolism	4
Unit 2	Pictures. cave paintings & Objects Artifacts' iconography	10
Unit 3	Signs and symbols	10
Unit 4	Script evolution	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
20%	20%	-	40%	20%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	A History of Visual Communication	Josef Müller-Brockmann			First Edition

2	Graphic Design: A Concise History (Second Edition, World of Art)	Richard Hollis	Thames & Hudson		Second Edition
3	Designing Type (Paperback – Illustrated)	Karen Cheng	Yale University Press		First Edition
4	The Story of Graphic Design: From the Invention of Writing to the Birth of Digital Design	Patrick Cramsie	Harry N. Abrams		First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate an understanding of the evolution of visual communication, including gestures, mudras, cave paintings, and early artifacts as foundational elements of graphic design.	30%
CO-2	Analyze and interpret signs, symbols, and iconography in cultural and graphical contexts, applying principles of visual language and meaning-making.	30%
CO-3	Explain the development of scripts and symbolic systems, and apply this knowledge to create meaningful and effective graphic representations.	40%

**List of Open learning website:NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Examine gestures, mudras, and cave paintings as early forms of communication, and present a visual analysis showing how meaning is conveyed without text. Include sketches or examples to support your explanation.



2	Select a set of cultural symbols or artifacts and analyze their meaning, context, and graphical representation. Create a comparative study highlighting how symbols communicate across different cultures or time periods.
3	Trace the evolution of a selected script (e.g., from pictographic to modern form) and design a creative visual timeline. Reflect on how changes in form influenced communication and graphic design practices.

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	1.0	
Semester	III			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	<b>BFGN13301</b>	Course Name		<b>Liberal Studies &amp; Life Skills III (Psychomotor Skills)</b>		
Course Type	<b>Multidisciplinary/Interdisciplinary</b>			-		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance. 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** -NA

**Rationale:**

This course focuses on developing essential survival and self-help skills through hands-on and demonstration-based learning. It includes practical exposure to areas such as water safety (swimming/sailing), fire safety and basic firefighting, first aid including CPR and basic nursing care, simple maintenance and repairing, and life-saving techniques during trekking or outdoor situations, depending on available facilities and expertise. The course emphasizes physical coordination, situational awareness, risk assessment, and the ability to respond calmly and effectively in emergencies, while promoting personal safety, teamwork, responsible behaviour, and practical problem-solving skills for real-life situations.

This domain based structure is intended to encourage cross disciplinary engagement; and thematic continuity beyond core disciplinary boundaries.

The topics under Liberal Studies & Life Skills III are subject to change under the availability of resource persons. However the domain for this course will remain 'Psychomotor Skills'.

**Following is the list of tentative modules.**

**Liberal Studies & Life Skills III (Psychomotor Skills)**

- **Survival Skills - Self Help Skills**  
(Swimming /Sailing / Firefighting / Health - CPR - Nursing / Maintenance & Repairing / Life saving during trekking)  
*Additional potential topics can be offered time to time*

This Liberal Studies & Life Skills module develops basic survival and self-help skills through hands-on practice and demonstration-based learning, building students' physical coordination, situational awareness, and confidence in managing emergencies. Depending on institutional facilities/availability of resource person / expert, the course may cover selected modules such as swimming or sailing for water safety, fire safety and basic fire-fighting, health-related first aid including CPR and simple nursing care, basic maintenance and repairing of everyday tools and equipment, and life-saving practices during trekking or outdoor activities. Students learn how to assess risk, respond calmly, and execute simple procedures correctly, with emphasis on personal safety, safe use of equipment, teamwork, and following instructions. The course aims to cultivate responsible attitudes towards one's own well-being and that of others, while reinforcing the value of preparedness and practical problem solving in real-life situations.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Survival Basics & Risk Awareness	4
Unit 2	First Aid, CPR & Basic Care	4
Unit 3	Basic tools, simple repairs, safe handling	12
Unit 4	Emergency handling, teamwork	12

**Suggested Specification table for Evaluation:**

<b>Distribution of Evaluation</b>					
R Level	U Level	A Level	N Level	E Level	C Level
10%	20%	40%	15%	15%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to perform selected survival and self-help tasks safely and competently, demonstrating appropriate use of tools, equipment, and body coordination in simulated real-life situations.	50%
CO 2	Students will be able to apply basic safety protocols and emergency response procedures in individual and group contexts, showing responsibility for personal and others' well-being during routine activities and unexpected events.	50%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<i>The respective course faculty will determine the exercises/assignments based on the topics offered and will convey the same to the students.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title. Mention will be made of the domain acquired after completion of the course in the semester end results issued by the Sarvajani University.
- Evaluation of Liberal Studies and Life Skills shall be **developmental and formative in nature**, aligned with the objectives of the component.

Assessment methods may include:

- Participation and engagement
- Reflective journals or submissions
- Group activities and exercises
- Demonstrated competencies or behaviours



Quantitative grading shall be used only where appropriate and approved. Emphasis shall be placed on meaningful feedback rather than comparative ranking.

- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding Liberal Studies and Life skills will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT



**Year: BVA II (Semester III)**

**MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	III			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BVVA44305	Course Name	Photography			
Course Type	Ability Enhancement Course (AEC)					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course is designed to enhance students' observational abilities and deepen their understanding of the visual qualities that define photographic images. It aims to develop critical problem-solving skills in visual arts and effective communication of ideas through photographic media. Students will gain practical proficiency in handling photographic tools and processes, including camera operation and print development. The curriculum also encourages interpretation of artistic meanings in photography, awareness of historical influences, and an exploration of the photographer's role within the community. Through hands-on practice and technical instruction, students will improve their picture-taking skills and cultivate a comprehensive understanding of photography as both an art form and a means of visual communication.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Introduction of the basics of camera, ISO, aperture and the difference between camera and phone photography.	8

Unit 2	Introduction to correct lighting and choice of backdrops	8
Unit 3	Introduction to basics of SLR Camera	8
Unit 4	Basic knowledge of different Image capturing formats	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	20%	10%	25%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	The Advanced Photography Guide: The Ultimate Step-by-Step Manual for Getting the Most from Your Digital Camera	DK	DK Publishing	2018	First Edition
2	Understanding Color in Photography: Using Color, Composition, and Exposure to Create Vivid Photos	Bryan Peterson	Amphoto Books	2017	First Edition
3	National Geographic: The Photographs	Leah Bendavid-Val	National Geographic	2024	First Edition
4	Think Like A Street Photographer	Derren Brown, Matt Stuart	Laurence King Publishing	2021	First Edition

**Course Outcomes:**



Sr. No.	CO statement	Marks % weightage
CO-1	Differentiate between camera and phone photography based on technical features and output quality	20%
CO-2	Demonstrate understanding of the basic functions and operations of a camera	25%
CO-3	Identify and apply appropriate lighting arrangements for object/product photography	25%
CO-4	Analyze and implement effective background and composition techniques in product photography	30%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Capture the same subject using different ISO and aperture settings: compare brightness, noise, and depth of field. Identify how each setting affects image quality and exposure.
2	Photograph one subject under natural, artificial, and mixed lighting with different backgrounds. Analyze how lighting and backdrop change mood, shadows, and focus.
3	Shoot the same image in JPEG and RAW using different camera modes (Auto, Aperture Priority, Manual). Compare file quality, control, and editing flexibility between formats and modes.

Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	III			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BFEL15301	Course Name	Professional Elective 3A (Art Theory and Practices I)			
Course Type	Skill Enhancement (Elective) Course (SEC)					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** - NA

**Rationale:**

This course focuses on developing practical and creative skills through hands-on, studio-based learning. While elective topics may vary, the core aim is to strengthen students' ability to translate ideas into tangible outcomes using diverse materials, techniques, and processes.

Through varied electives, students engage in making, experimentation, and visual analysis, enhancing skills in form-making, material handling, storytelling, and design articulation. The domain bridges conceptual thinking with execution, supporting applications in architecture, interior design, and visual arts. Overall, it aims to build adaptable, skilled, and reflective practitioners through experiential learning.

For all electives offered under the domain, *Professional Elective 3A (Art Theory and Practices I)*, the above prescribed course code and course title shall remain common.

If the suggested elective course content overlaps with the core course of any bachelor programme, the expert/resource person shall design exercises or tasks that emphasize complementary and distinct aspects beyond those covered in the core course syllabus.

The topics under professional electives are subject to change depending on the availability of resource persons. However the domain for this elective will remain '*Art Theory and Practices I*'.

Following is the list of tentative electives.

**Professional Elective 3A (Art Theory and Practices I)**

- Assemblage Art
- History of Civilisation/Art/Style
- Relief Printing
- Basics of Animation
- Paper Sculpture

**Description of course**

**Assemblage Art**

This elective introduces students to assemblage as a creative process of composing three dimensional works from found objects, discarded materials, and everyday artefacts, encouraging them to see design potential in the ordinary. Through studio based explorations, learners experiment with material juxtaposition, scale, texture, and narrative to construct conceptual and spatial compositions relevant to interiors, architecture, and visual art. The course emphasizes hands-on making, quick prototyping, and critical reflection so that students develop confidence in translating abstract ideas into tangible form. By the end of the semester, students will have produced a series of small and medium scale assemblages that demonstrate sensitivity to composition, context, and meaning in built and visual environments.

**History of Civilisation / Art / Style**

This elective offers an overview of key civilizations and their artistic and stylistic expressions, tracing how social, cultural, technological, and spiritual forces have shaped visual and spatial forms over time. Students engage with selected case studies from ancient to modern periods, examining architecture, interiors, visual arts, and design objects as interconnected cultural artifacts rather than isolated works. Classroom discussions and visual analyses train students to identify major styles, motifs, and compositional principles and to relate them to contemporary design practice. The course builds a foundational visual vocabulary and historical awareness that enriches creative decision-making in architecture, interior design, and visual arts.

**Relief Printing**

This elective introduces the fundamentals of relief printing as a process based art and design technique, focusing on carving, inking, and printing from raised surfaces such as linoleum, wood, or experimental materials. Students learn to translate their drawings and design ideas into graphic prints, exploring positive negative relationships, repetition, pattern, and texture for application in spatial graphics, surface design, and visual communication. Through iterative exercises and small projects, they develop control over tools and materials, understand registration and editioning, and experiment with colour layering. The course strengthens hand skills, visualisation, and patience, while demonstrating how a traditional craft process can inform contemporary architectural, interior, and visual art practices.

**Basics of Animation**

This elective familiarizes students with the fundamental principles of animation, including timing, spacing, squash and stretch, anticipation, and basic storytelling through moving images. Using simple analog and digital tools, learners create short sequences that explore motion, transformation, and narrative in relation to characters, objects, and spaces. The focus is on visual

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thinking, storyboarding, and iterative experimentation rather than software mastery, allowing students from architecture, interior design, and visual arts to apply animation as a tool for communicating atmosphere, user experience, and conceptual ideas. By the end of the course, students will have produced brief animated clips that demonstrate control of movement, rhythm, and visual expression.

### **Paper Sculpture**

This elective explores paper as a versatile medium for three dimensional thinking, structural experimentation, and rapid prototyping. Students engage with techniques such as folding, cutting, scoring, layering, and modular construction to create sculptural forms, surface systems, and small scale spatial models. The course emphasizes understanding of form structure, light and shadow, and transformation from 2D to 3D, encouraging applications ranging from conceptual art pieces to exploratory models for interiors and architectural components. Through a series of progressively complex exercises, students enhance their manual dexterity, material sensitivity, and ability to communicate ideas through physical models.

### **Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Concept Development / Ideation	6
Unit 2	Process Work / Exploration (Studio Work, Iterations, Experimentation)	10
Unit 3	Skill / Technique / Material Handling	6
Unit 4	Final Outcome / Product / Prototype / Presentation (Verbal / Visual / Documentation)	10

### **Suggested Specification table for Evaluation:**

<b>Distribution of Evaluation</b>					
R Level	U Level	A Level	N Level	E Level	C Level
5%	15%	25%	15%	10%	30%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
Note:	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will demonstrate enhanced hands on skills and material or media proficiency by creating resolved works or prototypes that translate conceptual ideas into tangible outcomes appropriate to their disciplinary context.	50%
CO 2	Students will apply creative and critical thinking to explore, experiment, and refine visual or spatial compositions, articulating their processes and decisions through basic verbal, written, or visual presentations.	50%

Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1	<i>Exercises/assignments may vary periodically as per availability of resource person / subject expert.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Professional Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- The evaluation framework may include, as appropriate:
  - Continuous assessment
  - Studio or workshop outputs
  - Reports, portfolios, or presentations
  - Applied projects or assignments
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the





right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute

- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives, will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.

**Year: BVA II (Semester III)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	II	Version	1.0
Semester	III	Effective From	June 2026 (For all batches admitted 2025 onwards)

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Course Code	BFEL16302			Course Name	Transdisciplinary Open Elective 3B (Financial Literacy)	
Course Type	Common Value Added (Elective) Course (VAC)					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** - NA

**Rationale:**

Transdisciplinary electives in design education are designed to integrate knowledge across multiple disciplines, recognising that contemporary design challenges are influenced by interconnected factors. The Financial Literacy domain introduces students to essential financial knowledge and practical skills required for managing personal finances and navigating early professional practice. It integrates core areas such as banking, accounting, taxation, and insurance to build a holistic understanding of how financial systems function in everyday life and within creative and design-based careers.

The domain enables students to understand banking operations, savings, loans, and digital transactions; develop basic accounting skills for managing income, expenses, and project budgets; gain awareness of taxation, compliance, and financial documentation; and recognize insurance as a tool for managing risk and ensuring financial security. Through contextual examples from architecture, interior design, and visual arts practices, students learn how financial decisions impact cash flow, project management, and long-term stability.

Overall, the domain aims to develop financially aware, responsible, and self-reliant learners who can make informed decisions, handle basic financial processes, and integrate financial thinking into their personal lives and emerging professional roles.

For all electives offered under the domain Transdisciplinary Open Elective 3B (Financial Literacy), the above prescribed course code and course title shall remain common.

If the suggested elective course content overlaps with the core course of any bachelor programme, the expert/resource person shall design exercises or tasks that emphasize complementary and distinct aspects beyond those covered in the core course syllabus.

The topics under Transdisciplinary Open Elective are subject to change depending on the availability of resource persons. However the domain for this elective will remain 'Financial Literacy'.

Following is the list of tentative electives.

#### Transdisciplinary Open Elective 3B (Financial Literacy)

- Banking
- Basics of Accounting
- Basics of Taxation
- Insurance

#### Description of course

##### **Banking**

This elective introduces the role of the banking system in everyday life and professional practice under the broad domain of financial literacy for design and art students. It covers types of bank accounts, deposits, loans, digital banking, interest, basic documentation, and the relationship between individuals, businesses, and banks. Students learn how to plan simple savings strategies, understand education and housing loans, and interpret basic bank statements and charges relevant to student and early career contexts. Short case examples from architectural practice, interior projects, and creative freelancing highlight how banking choices impact cash flow, payments, and financial security for learners.

##### **Basics of Accounting**

This elective introduces fundamental accounting concepts needed to understand and manage small scale finances within the financial literacy domain. Students learn ideas such as assets, liabilities, income, expenses, profit, loss, and simple bookkeeping using examples of freelance work, studio projects, and small design or art practices. The course familiarizes them with basic financial statements, cash books, invoices, and receipts, and demonstrates how to track project related costs and earnings. By the end, students will be better prepared to read simple accounts, make informed decisions about project budgets, and appreciate the financial dimension of professional practice.

##### **Basics of Taxation**

This elective familiarizes students with the essentials of personal and small business taxation as part of financial literacy for emerging professionals. It introduces the idea of taxable income, basic slabs, common deductions, and the importance of maintaining records for salary, freelance fees, and small project earnings. Students gain an overview of indirect taxes in everyday transactions, and the compliance responsibilities that may arise when they work as independent designers or artists, or start small firms. Practical discussions and simplified examples show learners how to read basic tax related documents, avoid common mistakes, and understand the link between taxation, public services, and ethical citizenship.

**Insurance**

This elective introduces insurance as a tool for managing risk within the framework of financial literacy that is relevant to personal life and professional practice. It explains basic principles of risk, premium, coverage, and claim, and provides an overview of health, life, vehicle, property, and professional liability insurance. Through relatable scenarios, students examine how unexpected events can impact individuals, project sites, studios, or offices, and how appropriate insurance choices can reduce financial stress. The course helps students begin to plan for future security, understand policy documents at a basic level, and appreciate risk management as part of responsible professional practice.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Basics of Financial Systems	8
Unit 2	Important financial Documents & Instruments, Transactions & Records	8
Unit 3	Financial Planning & Application	8
Unit 4	Financial Risk & Responsibility	8

**Suggested Specification table for Evaluation:**

<b>Distribution of Evaluation</b>					
R Level	U Level	A Level	N Level	E Level	C Level
15%	25%	25%	15%	10%	10%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

*Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table as per the elective opted by the student.*

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	<i>Note: The respective course faculty/instructor/expert will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to explain key concepts of financial literacy such as saving, budgeting, risk, and basic compliance, and relate them to their personal lives and future professional roles in design and visual arts.	50%
CO 2	Students will be able to apply fundamental financial literacy principles to simple scenarios involving personal finance or small design and art projects, making basic decisions about banking, accounting, taxation, or insurance.	50%

Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1.	<i>Note: The exercises of transdisciplinary electives may be subject to periodic revision based on the availability of elective options, institutional priorities, and the academic or professional expertise of the faculty offering the course.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title along with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Transdisciplinary Open Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- Evaluation may include reflective assignments, participation, projects, presentations, or other suitable assessment tools aligned with learning objectives.
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or



any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.

- No standardised question paper shall be mandatory unless specifically prescribed.
- All decisions regarding electives will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.



**Year: BVA II (Semester IV)**

**MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY**

Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	IV			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BVVA41401	Course Name		ART STUDIO MAJOR IV		
Course Type	Major					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
8	-	8	8	50/100	50/100	200

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

**Art Studio Major IV (P) Drawing & Composition**

**Art Studio Major IV (S) Composition**

**Art Studio Major IV (A) Foundation Art & Graphic Design**

### **Art Studio Major IV (P) Drawing & Composition**

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be a prerequisite:** NA

#### **Rationale:**

This course is designed to offer a comprehensive exploration of the human figure through both static and dynamic representations. It emphasizes the aesthetic appreciation of the human body and provides a structured approach to the study of human anatomy. By integrating figurative drawing and painting into full-colour compositions, students will learn to contextualize the human form within its natural environment. The course also focuses on portraiture, encouraging close observation of facial features, expressions, and emotions. Through this dual emphasis on anatomical accuracy and expressive representation, students will enhance their skills in both drawing and painting, fostering technical proficiency and creative interpretation in figurative art.

#### **Content:**



Sr. No.	Description	No. of Hours
Unit 1	<b>Study of Head Anatomy and Facial Features</b> This unit focuses on developing a detailed understanding of the human head, including the structure of the skull, proportions, and underlying bone framework. Students will study key facial features such as the eyes, nose, mouth, and ears, along with the role of muscles and tissues in creating facial expressions. Emphasis is placed on observation, proportion, and structural accuracy.	48
Unit 2	<b>Human Body Proportions, Structure, and Movement</b> This unit expands the study to the full human figure, covering proportions, skeletal structure, and muscular anatomy. Students will explore different body parts in detail and understand how muscles influence form and movement. The unit emphasizes posture, gesture, and dynamic movement to create lifelike representations.	32
Unit 3	<b>Figurative Composition, Colour, and Narrative</b> This unit focuses on integrating the human figure within diverse narrative contexts, including portrait narratives, urban space narratives, and landscape-based storytelling. Students will explore how figures communicate meaning through posture, expression, and placement within environments, ranging from intimate portrait settings to complex urban and natural landscapes. Emphasis is placed on compositional principles, colour application, and the development of visual narratives such as poetic, symbolic, and contextual storytelling. Through observation, experimentation, and creative interpretation, students will learn to construct cohesive compositions that reflect the relationship between figure and space, ultimately producing expressive, full-colour artworks that convey layered narratives and personal artistic vision.	48

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.



*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Action Anatomy	Takashi Iijima	—	—	First Edition
2	Dynamic Figure Drawing	Burne Hogarth	Watson-Guptill	1970	First Edition
3	Figure Drawing	Dale Nichols	—	—	First Edition
4	Drawing: Figures in Action	Andrew Loomis	Titan Books (Reprints)	Varies	First Edition
5	How to Draw the Human Figure: Famous Artists School, Step-by-Step Method	Cortina Famous Schools Staff	Cortina Learning	—	First Edition
6	Oil Painting Techniques and Materials	Harold Speed	Dover Publications	1987 (Reprint)	Reprint
7	Painting Techniques & Faux Finishes	Marina Niven	—	—	First Edition
8	Acrylic Painting Techniques	Stephen Quiller	Watson-Guptill	1995	First Edition
9	Oriental Watercolor Techniques: For Contemporary Painting	Frederick Wong	Watson-Guptill	1977	First Edition
10	The Science of Paintings	W. Stanley Jr. Taft, James W. Mayer, P.I. Kuniholm	Springer	2000	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Apply knowledge of human head anatomy, including skull structure, facial features, and basic muscular systems, to create proportionate and expressive drawings using appropriate sketching and shading techniques.	15%
CO-2	Demonstrate proficiency in drawing the human figure with correct proportions, posture, and gesture through continuous practice using live models and reference-based studies.	15%
CO-3	Apply principles of composition such as balance, contrast, and focal points while integrating human figures within natural or environmental settings to create visually coherent artworks.	10%
CO-4	Demonstrate the use of colour theory and various artistic mediums to develop full-colour figurative compositions that reflect technical skill and creative expression.	15%
CO-5	Analyze the relationship between human figures and environmental elements through observational studies, and apply this understanding to create harmonious and contextually integrated compositions.	20%
CO-6	Develop critical thinking and self-evaluation skills by assessing their own and peer artworks in terms of anatomical accuracy, composition, colour application, and expressive quality.	10%
CO-7	Exhibit creativity and individual expression by experimenting with diverse sketching techniques, materials, and processes to produce innovative and personalized figurative artworks.	15%

**List of Open learning website:NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Skull &amp; Facial Anatomy Study</b> In this exercise, students will study the structure of the human skull and facial features, focusing on proportions and bone structure. They will create detailed drawings of eyes, nose, mouth, and ears, along with basic shading to understand form. The aim is to develop anatomical accuracy and observation skills essential for realistic head representation.



2	<p><b>Full Figure Gesture &amp; Proportion Study</b> This exercise focuses on drawing the full human body with correct proportions, posture, and movement. Students will create quick gesture drawings as well as longer studies using live models or references. The aim is to understand body dynamics, balance, and flow, helping students capture natural movement and improve figure drawing confidence.</p>
3	<p><b>Narrative Figurative Composition Exercise</b> In this exercise, students will create a full-colour figurative composition based on a chosen narrative theme such as portrait, urban space, or landscape storytelling. They will begin with observational studies and thumbnail sketches to explore posture, expression, and placement of figures within a selected environment. Emphasis will be on developing a clear narrative using compositional principles like balance, focal point, and visual hierarchy. Students will apply colour theory to enhance mood and meaning, incorporating symbolic or poetic elements where appropriate. The final artwork should demonstrate a cohesive integration of figure, space, and narrative, reflecting both technical skill and personal interpretation.</p>



**Art Studio Major IV (S) Composition**

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

The course focuses on the understanding and application of fundamental design principles in three-dimensional sculpture composition. Emphasis is placed on developing the ability to translate these principles into meaningful aesthetic and conceptual expressions. The course also introduces students to the traditions, conceptual frameworks, and evolution of sculptural practices. Through guided exercises, students will engage in problem-solving approaches to address formal, spatial, and conceptual challenges in sculpture, contributing to their continued development within the discipline.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Basic Form &amp; Paper Sculpture (Foundation of Form and Space)</b> This exercise introduces students to fundamental sculptural concepts and design principles through the medium of paper. Students will explore the creation of three-dimensional forms using basic geometrical shapes, developing an understanding of form, balance, light and shadow, and spatial relationships. Through hands-on experimentation, they will learn how flat surfaces can be transformed into volumetric structures. The focus of this exercise is to build a strong foundation in form, structure, and space, encouraging students to think in three dimensions while maintaining clarity and stability in their constructions.	32
Unit 2	<b>Observation &amp; Clay Modelling (From Seeing to Making)</b> This exercise emphasizes the importance of observation as a basis for sculptural creation. Students will study natural objects such as plants, stones, and organic forms, analyzing their shape, proportion, and volume. These observations will then be translated into clay models using basic modelling techniques. The process encourages students to closely observe details and accurately represent them in three-dimensional form. The focus is on developing observational skills, understanding proportion, and gaining confidence in handling clay as a material.	32
Unit 3	<b>Transformation &amp; Concept Development (human figure and narrative)</b> This exercise encourages students to move beyond direct observation and engage in creative interpretation. Students will transform natural forms into	32

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	simplified or stylized three-dimensional compositions, exploring abstraction and conceptual thinking. Through experimentation with form, structure, and variation, they will develop unique interpretations of observed subjects. The exercise emphasizes creativity, imagination, and the ability to reinterpret reality into expressive sculptural forms, fostering a deeper understanding of design thinking.	
Unit 4	<p><b>Relief Composition &amp; Spatial Construction (Composition &amp; Architectural Thinking)</b></p> <p>This exercise focuses on developing compositional and spatial understanding through relief sculpture. Students will create compositions inspired by architectural forms, using elements such as depth, layers, and planes to construct a sense of space. They will explore techniques to create the illusion of depth and virtual space within a limited surface. The final work will demonstrate an understanding of structure, organization, and spatial relationships. The focus of this exercise is on composition, spatial construction, and integrating architectural thinking into sculptural practice.</p>	32

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Sculpture: Technique, Form, Content	Arthur Williams	Davis Publications Inc., U.S. ISBN-13: 9780871922786	1995	First Edition
2	The Technique of Sculpture	John W. Mills	New York : Watson-Guption Publications ISBN-13:	1976	First Edition

			9780823052103		
3	The Materials and Methods of Sculpture	Jack C. Rich	Oxford University Press ISBN-13: 9780486257426	1988 (reprint)	First Edition
4	The Art of Sculpture: A Complete Handbook of Methods and Materials	M. V. Krishnan	Kerala Lalita kala Akademi ISBN-13: 9788192956374	2015	First Edition
5	Principles of Composition in Hindu Sculpture: Cave Temple Period)	Alice Boner	Motilal Banarsidass Publications 9359037184	2004	first edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Understand Figurative Sculpture, narrative, composition, form, expression, storytelling, material, structure, creativity	10%
CO-2	Explain the role of design principles and material properties in creating effective paper and clay sculptural compositions.	15%
CO-3	Apply observational skills to construct three-dimensional clay forms with correct proportion, volume, and modelling techniques.	15%
CO-4	Examine and differentiate between observed and abstracted forms to develop simplified or expressive sculptural compositions.	10%
CO-5	Critically assess sculptural works and relief compositions based on aesthetics, depth, layering, and spatial organization.	10%
CO-6	Design and produce original sculptural and relief compositions inspired by architectural elements, demonstrating creativity and conceptual understanding.	40%

List of Open learning website: NA

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<p><b>Paper Sculpture Composition</b> This exercise focuses on introducing students to three-dimensional thinking through paper sculpture. Students will create a 3D composition using basic geometrical shapes made from paper or cardboard. The process involves exploring balance, proportion, light and shadow, and spatial arrangement to understand how forms interact within space. Emphasis is placed on constructing stable and visually engaging compositions while developing an awareness of structure and form. The objective of this exercise is to build a foundational understanding of form and space. The final submission will include one finished paper sculpture.</p>
2	<p><b>Observational Clay Study</b> This exercise emphasizes the translation of observation into three-dimensional form using clay. Students will select a natural object such as a leaf, stone, vegetable, or any organic form and carefully study its shape, volume, proportion, and surface qualities. Based on this observation, they will create one or two clay models that accurately represent the chosen object. The focus is on developing keen observational skills, understanding volume, and improving surface modelling techniques. The objective is to bridge the gap between seeing and making. The final submission will include one to two clay studies.</p>
3	<p><b>Form Transformation</b> This exercise encourages students to move beyond direct representation and engage in creative transformation. Using the object studied in the previous exercise as a reference, students will develop a stylized, abstract, or transformed sculptural form. They will explore techniques such as simplification, exaggeration, and creative interpretation to reinterpret the original form. The focus is on concept development, abstraction, and experimentation with form and structure. The objective is to foster creativity and encourage students to think beyond realism. The final submission will include one transformed sculptural form.</p>
4	<p><b>Relief Composition (Architectural)</b> This exercise focuses on developing compositional and spatial understanding through relief sculpture inspired by architectural elements. Students will create a relief panel using planes, layers, and varying depths to construct a sense of virtual space. The process involves organizing elements thoughtfully to achieve balance, structure, and visual depth within a confined surface. Emphasis is placed on understanding spatial relationships and integrating architectural thinking into sculptural composition. The objective is to develop skills in composition and spatial construction. The final submission will include one relief panel.</p>

**Art Studio Major IV (A) Foundation Art & Graphic Design**

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course aims at imparting basic knowledge of design and its principles and elements. Application of Design forms (geometrical and abstract), tones, textures, Colour, repetition and Rhythm. Understand and explore various applications of Design. Knowledge to develop the skill to Basic Logo Concept Development, Basic poster, Editorial Design Project. Enhances the knowledge of analyse, synthesize and utilize design processes and strategy. Imparting knowledge to deliver & solve communication problems creatively. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo. The objective of this course is to learn how to construct an illustration using principles and elements of design, create an artwork using different rendering techniques, and modify an artwork according to the market need. Enhances Compositional Skill with understanding the values of drawing. The focus is placed on developing drawing and design skills through image making with an emphasis on construction of form, light and shadow, space interpretation, texture and observation. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Understanding Concepts of Stylized Illustration, Outdoor Study and Figurative Illustration. Learning various media and techniques of making Illustration is converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

Sr. No.	Description	No. of Hours
Unit 1	<b>Foundations of Design</b> This module provides an introduction to the principles and elements of design, including forms, tones, textures, color, repetition, and rhythm. Students will learn how these elements contribute to effective visual communication and explore their applications in various design contexts.	20
Unit 2	<b>Logo Design Basics</b> In this module, students will delve into the essentials of logo design, focusing on simplicity, versatility, and memorability. Practical exercises and design critiques will help students develop basic logo concepts and refine their designs.	24
Unit 3	<b>Poster Design Principles</b> This module introduces students to the principles of poster design, emphasizing visual hierarchy, typography, and layout composition.	20



CO-5	Develop a sense of perspective and composition in the context of figures and their surroundings.	15%
CO-6	Illustrate and produce artwork using diverse techniques with an emphasis on ideation and production quality.	15%

List of Open learning website: NA

List of Open Source Software: NA

List of Exercises:

Sr. No.	Studio Exercises / Assignments for CCE
1	<p><b>1. Poster Design, Branding, Packaging Design (Advanced)</b></p> <p>This assignment focuses on advanced visual communication by developing integrated design solutions across posters, branding, and packaging. Students will explore strategic design thinking, brand consistency, and user-centered approaches. Emphasis is placed on professional execution, market relevance, and innovative presentation techniques.</p>
2	<p><b>2. Product or Social Campaign (Advanced)</b></p> <p>This assignment involves creating a comprehensive campaign for a product or social cause with a strong conceptual approach. Students will develop targeted communication strategies, audience analysis, and multi-platform design execution. The focus is on impactful storytelling, creative direction, and real-world campaign application.</p>
3	<p><b>Portrait</b></p> <p>This assignment focuses on advanced portrait studies with emphasis on expression, anatomy, and realistic detailing. Students will explore light, shadow, and tonal variation to achieve depth and character. The aim is to create expressive and professionally executed portraits.</p>
4	<p><b>Illustration, Composition, Calendar Design (Any One)</b></p> <p>This assignment allows students to choose and develop a creative project in illustration, composition, or calendar design. Emphasis is placed on concept development, visual storytelling, and layout refinement. Students will produce innovative and well-structured designs suitable for professional presentation.</p>

**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	IV			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BVVA41402	Course Name		Art of Renaissance to Surrealism		
Course Type	Major					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
4	4	-	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance. 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be a prerequisite: NA**

**Rationale:**

This course is designed to provide a comprehensive understanding of the evolution of Western art from the Renaissance to the emergence of modern art movements, focusing on the shifting concepts of form, space, representation, and artistic ideology. It begins with Renaissance art, emphasizing the revival of classical ideals, naturalism, and the scientific approach to visual representation, followed by Mannerism as a reaction that challenged harmony and proportion through stylized and expressive forms. The course then examines Baroque and Rococo art, highlighting their emphasis on drama, movement, ornamentation, and emotional intensity in both fine and decorative arts. Moving into Neoclassicism, students explore the return to order, clarity, and inspiration from antiquity, contrasted with the emotional and revolutionary spirit of Romanticism and the grounded, observational approach of Realism. The study further addresses Impressionism and Post-Impressionism as avant-garde movements that redefined artistic practice through experimentation with color, light, and individual expression. Finally, the course introduces major 20th-century movements such as Cubism, Fauvism, Surrealism, and Non-Objective art, emphasizing their role in breaking traditional boundaries and shaping modern art. Overall, the course aims to develop critical understanding of how artistic styles evolve in response to cultural, intellectual, and social changes across time.

**Content:**

Sr. No.	Description	No. of Hours

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Unit 1	Renaissance art: understanding the role of classical civilization and the idealistic representation of form and space. Naturalistic representation in visual art practice in Italy and its influence across Europe.	12
Unit 2	Mannerism art originated as a reaction to the harmonious classicism and the idealized naturalism of art. Characteristic and stylistic representation.	4
Unit 3	Baroque is about grandeur, sensuous richness, drama, dynamism, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts. Rococo was used in the decorative arts, interior design, painting, architecture, and sculpture.	4
Unit 4	Neoclassicism always refers to the art produced later but inspired by antiquity. Classicizing artists tend to prefer somewhat more specific qualities, which include line over color and straight lines over curves. Realism & Romanticism: The concept of revolution and the impact of art will be discussed. The influence of academic art practice and different artist ideologies will be represented.	12
Unit 5	Impressionism—Post-impressionist avant-garde moments will be discussed. Color palette with the idea of independent studio practice of artists and freedom of expression in each individual artist's style.	12
Unit 6	Cubism, Fauvism, Surrealism & Non-Objective art: 20 <sup>th</sup> -century art practices will be discussed. How these isms play a key role in defining modern art.	20

**Suggested Specification Table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
40%	20%	-	25%	15%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition

1	World History of Art	Hugh Honour, John Fleming	Laurence King Publishing / Pearson	Varies by edition	Multiple editions
2	Janson's History of Art: Western Tradition	Pearson Education	ISBN: Varies with edition	Varies	Latest Edition
3	The History of the Renaissance World	Susan Wise Bauer	W. W. Norton & Company / ISBN: 978-0393059762	2013	First Edition
4	The Lives of the Most Excellent Painters, Sculptors, and Architects	Giorgio Vasari	Oxford University Press / ISBN: 978-0199537198	2008 (Oxford Ed.)	Revised Edition
5	Michelangelo and the Pope's Ceiling	Ross King	Walker Books / ISBN: 978-0802713950	2003	First Edition
6	Art in Renaissance Italy: 1350-1500 (Oxford History of Art)	Evelyn Welch	Oxford University Press / ISBN: 978-0192842794	2000	First Edition
7	World of Art Series: Italian Renaissance Sculpture	Roberta Olson	Thames & Hudson / ISBN: 978-0500201733	1992	Third Edition
8	Art of the 20th Century	Karl Ruhrberg, Klaus Honnef, Manfred Schneckenburger, Christiane Fricke	Taschen / ISBN: 978-3822818281	2000	First Edition
9	The 20th Century Art Book	Editors of Phaidon Press	Phaidon Press / ISBN: 978-0714847989	2001	Hardcover Edition
10	Panorama of World Art: Art of the Twentieth Century	Albert Schug	Harry N. Abrams / ISBN: 978-0810981557	1982	First Edition



**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Understand the evolution of Western art from Renaissance to modern movements, analyzing changes in form, space, and representation. Develop the ability to identify key stylistic features across major art periods.	30%
CO-2	Critically examine the influence of social, political, and intellectual contexts on art movements like Romanticism, Realism, and Neoclassicism. Interpret how ideology shapes artistic expression.	20%
CO-3	Analyze avant-garde movements such as Impressionism, Post-Impressionism, and early modern art in terms of innovation and individual artistic practice. Recognize the shift toward artistic freedom and experimentation.	25%
CO-4	Evaluate major 20th-century movements like Cubism, Fauvism, Surrealism, and non-objective art. Develop visual and critical skills to understand their role in defining modern art.	25%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Compare and analyze the evolution of Western art from the Renaissance to Neoclassicism, focusing on style, form, and the influence of classical ideals.
2	Examine the social, political, and intellectual contexts of Romanticism, Realism, and academic art, highlighting how ideology shapes artistic expression.
3	Analyze avant-garde and 20th-century movements (Impressionism, Cubism, and Surrealism), emphasizing experimentation, individual style, and the definition of modern art.

**Year: BVA II (Semester IV)**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	4.0	
Semester	IV			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BVVA42403	Course Name		ART STUDIO MINOR IV		
Course Type	Minor					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
4	-	4	4	25/50	25/50	100

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance. 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

1. Woodcut
2. Pottery & Ceramics II
3. Graphical Representation with Typography

#### 1. Woodcut

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

#### Rationale:

This course introduces students to the traditional and expressive medium of Relief printmaking technique - woodcut, focusing on both technical skill and creative exploration. It aims to develop an understanding of carving techniques, tool handling, and the translation of drawings into printable surfaces. Students will learn the process of preparing woodblocks, inking, and printing, while exploring texture, contrast, and composition. The course emphasizes both monochrome and colour approaches, encouraging experimentation with materials and methods. Through practical exercises and project work, students gain confidence in printmaking processes and develop the ability to create visually compelling and conceptually strong woodcut prints.



#### Content:



Sr. No.	Description	No. of Hours
Unit 1	<b>Introduction to Woodcut Techniques</b> This unit introduces students to the fundamentals of relief printmaking with a focus on woodcut. It covers the history and basic concepts of the medium, types of wood, and preparation of the surface for carving. Students learn to handle essential tools such as chisels and gouges safely and effectively. Emphasis is placed on developing basic carving techniques, understanding positive and negative space, and producing simple single-colour prints through proper ink application.	16
Unit 2	<b>Composition and Image Development</b> This unit focuses on translating drawings into effective woodcut compositions. Students learn to plan and develop designs suitable for relief printing while applying principles such as balance, contrast, and focal point. The unit encourages experimentation with textures and mark-making to enhance visual interest. Students engage in proof printing to evaluate and refine their work, and are introduced to methods like reduction and multi-block techniques.	16
Unit 3	<b>Colour Woodcut and Advanced Printing</b> This unit explores advanced techniques in woodcut printmaking with a focus on multi-colour printing. Students learn registration methods to align multiple layers accurately and experiment with ink mixing and layering to achieve colour harmony. The unit emphasizes detailed carving and complex compositions, along with printing on various surfaces. Students culminate their learning by developing a final colour woodcut project that integrates technical skill and creative expression.	32

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**





Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Haren Das: The End of Toil : Prints (1945–1990)	Haren Das. Roobina Karode	Lalit Kala Akademi / ISBN: Not readily available	1990 (approx.)	First Edition
2	Prints Now: Directions and Definitions	Gill Saunders. Rosie Miles	V&A Publications / ISBN: 9781851774877	2006	First Edition
3	The Print in the Western World: An Introductory History	Linda C. Hulst	University of Wisconsin Press / ISBN: 9780299120341	1996	First Edition
4	Prints and Visual Communication	William M. Ivins Jr.	MIT Press / ISBN: 9780262590022	1953	Reprint Edition
5	A Century of American Printmaking	James Watrous	University of Wisconsin Press / ISBN: 9780299101845	1984	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Students will understand fundamental woodcut processes, including surface preparation, tool handling, and basic carving techniques.	10%
CO-2	Students will apply compositional principles and translate drawings into effective woodcut designs using positive and negative space.	20%
CO-3	Students will explore carving techniques to create textures and develop expressive visual language in woodcut.	20%
CO-4	Students will demonstrate in colour woodcut through ink mixing, layering, and accurate registration.	25%
CO-5	Students will exhibit creativity by developing original woodcut compositions through experimentation and personal expression.	25%

**List of Open learning website:NA**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Woodcut &amp; Printing Exercise</b> Students will carve simple woodblocks, explore textures and tonal contrast, and create a two-colour composition using basic registration, focusing on tool control, layering, and effective translation of designs into prints.
2	<b>Final Colour Woodcut Composition</b> Students will create a multi-colour woodcut composition, integrating concept development, advanced carving, colour planning, and precise registration to produce a cohesive and expressive artwork.

## 2. Pottery & Ceramics II

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

### Rationale:

The course focuses on the development of three-dimensional ceramic forms with an emphasis on material understanding and firing processes, including bisque firing. Students will explore the transformation of clay through pre-firing stages, making the forms durable and suitable for further surface treatment. Clay, as the primary material, will be explored through a range of techniques including wheel throwing, slab construction, and mould making. The course also introduces students to glazing processes and controlled firing methods,

### Content:

Sr. No.	Description	No. of Hours
Unit 1	<b>Clay Study &amp; Material Preparation (Foundation – Technical Depth)</b> This unit focuses on the preparation and understanding of clay as a primary material in ceramic practice. Students will learn to prepare different types of clay bodies, including earthenware and stoneware, while developing an understanding of key material properties such as plasticity, moisture content, texture, and workability. Emphasis is placed on hands-on exploration, testing, and conditioning of clay to build a strong technical foundation for further ceramic processes.	16
Unit 2	<b>Forming Techniques (Hand &amp; Wheel) (Skill Development – Improved Control)</b> This unit emphasizes the development of forming skills through both hand-building and wheel-throwing techniques. Students will explore slab construction methods to create functional forms and mural-based works, while also advancing their proficiency on the potter’s wheel. Key techniques such as centering, pulling, and shaping will be practiced to achieve better control, precision, and consistency in form. The unit encourages experimentation with form and structure while strengthening technical and creative abilities.	16
Unit 3	<b>Firing &amp; Final Integration (Process Completion &amp; Understanding)</b> This unit brings together all the technical knowledge and skills acquired during the course. Students will learn about biscuit firing, kiln loading, and the different stages of the firing process. Emphasis will be placed on understanding how materials transform during firing and how to manage the process effectively. Students will integrate various techniques learned	32



throughout the course to produce a finished ceramic work. The focus is on technical completion, process understanding, and achieving a refined final outcome.

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	The Complete Potter	Steve Mattison	B E S Pub Co ISBN-13: 9780500286005	2003	Reprint Edition
2	Ceramics: A Potter's Handbook	Glenn C. Nelson	Book Sales ISBN-13: 9780030516559	1984 (latest reprints available)	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate understanding of clay types and prepare appropriate clay bodies (earthenware and stoneware).	10%
CO-2	Apply hand-building and potter's wheel techniques with improved control to create functional ceramic forms.	40%
CO-3	Demonstrate skills in mould making, casting, surface decoration, and basic glazing techniques.	25%

<b>CO-4</b>	Understand and execute biscuit firing, including kiln loading, and produce finished ceramic work integrating learned processes.	25%
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**List of Open learning website:NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<p><b>Clay Body Preparation &amp; Tile Study , Wheel &amp; Slab Functional Forms</b> This exercise focuses on developing a fundamental understanding of clay materials through preparation and testing. Students will prepare two types of clay bodies - earthenware and stoneware at a basic level - while learning about their properties and differences. Students will create a set of functional forms, including a minimum of three wheel-thrown objects such as a bowl, cylinder, and mug, along with one slab-based functional object or a small mural. The focus is on improving control, refining form, and achieving proportion and balance in both techniques. The objective is to strengthen technical skills and craftsmanship.</p>
2	<p><b>Mould Making &amp; Surface Exploration, Firing &amp; Final Integrated Project</b> This exercise introduces students to mould making, casting techniques, and surface treatment. Students will create one plaster piece mould and use it to produce a cast object through slip or slab casting. Additionally, they will develop two textured tiles to explore surface design. Basic glazing or surface decoration techniques will be applied to enhance the visual quality of the work. The focus is on understanding processes, experimenting with textures, and developing creative surface treatments. The final submission will include the mould along with three to four finished outcomes. They will actively participate in biscuit firing and kiln loading to understand the complete ceramic process. The focus is on integration, finishing, and presentation of the final work. The submission will include one well-resolved ceramic piece demonstrating technical skill and creative expression.</p>

### 3. Graphical Representation with Typography

**Prerequisite (if any):** As per semester progression rule of Sarvajanic University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This Typography course delves deep into the art of emphasizing key elements within design compositions. Through hands-on exercises, lectures, and critiques, students will explore various techniques and principles related to the composition of typography, font arrangement, font selection, and poster design. By the end of the course, students will have developed a sophisticated understanding of how to effectively use typography to create emphasis and enhance visual communication in their designs.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	<b>Visual Storytelling Through Typography Poster</b> Using typography to evoke emotions and convey narratives in poster design Exploring the role of imagery and typography integration in visual storytelling, experimenting with typography styles, textures, and effects to enhance visual appeal and message delivery	20
Unit 2	<b>Understanding Typographic Hierarchy and Arrangement</b> Establishing hierarchical order within typographic compositions using font size, weight, and style. Techniques for organizing and structuring typographic elements to guide viewer attention Utilizing whitespace and layout principles to enhance typographic composition, readability, and impact.	20
Unit 3	<b>Advanced Typography Composition Techniques</b> Experimenting with advanced typography composition techniques such as grids, asymmetry, and modular layouts Incorporating typographic ornaments, ligatures, and special characters for added visual interest Applying composition principles to create cohesive and visually compelling typographic designs for posters, manifestos, and other communication materials.	24

**Suggested Specification table for Evaluation:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	20%	20%	10%	5%	40%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and like details ISBN	Year of publication	Publication Edition
1	The Elements of Typographic Style	Robert Bringhurst	Hartley & Marks Publishers, ISBN: 9780881791327	1992 (Multiple reprints)	1st Edition (revised in later editions)
2	Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students	Ellen Lupton	Princeton Architectural Press. ISBN: 9781568989693	2004 (Updated in 2010)	2nd Revised and Expanded Edition
3	Letters of Credit: A View of Type Design	Walter Tracy	David R. Godine Publisher, ISBN: 9780879233334	1986	First Edition
4	Anatomy of a Typeface	Alexander Lawson	David R. Godine Publisher, ISBN: 9780879233334	1990	Reprint Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate a sophisticated understanding of how to create emphasis within typographic compositions.	20%
CO-2	Apply advanced techniques for font arrangement and font selection to enhance emphasis and visual communication.	20%
CO-3	Develop proficiency in integrating typography effectively into poster designs to create impactful visual narratives.	20%
CO-4	Critically evaluate typographic compositions and provide constructive feedback to peers.	15%

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



CO-5	Produce polished design projects that showcase mastery of emphasis principles in typography.	25%
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**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	<b>Typographic Hierarchy Study</b> Create a composition using a given text (quote/paragraph) where you highlight key words through size, weight, and spacing. Focus on creating clear visual hierarchy and emphasis.
2	<b>Font Exploration &amp; Arrangement</b> Design a layout using minimum 2–3 different fonts, exploring contrast and harmony. Emphasize how font selection and arrangement affect the meaning and readability of the design.
3	<b>Typography Poster Design</b> Create a poster based on a theme (social/cultural/event) using typography as the main element. Focus on emphasis, composition, and visual impact to communicate the message effectively.

**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	4.0		
Semester	IV		Effective From	June 2026 (For all batches admitted 2025 onwards)		
Course Code	BVVA42404	Course Name	<b>Philosophy of Arts II India Aesthetics II/ Theory of Graphic Design II</b>			
Course Type	Minor					
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

- Philosophy of Arts II (P) Indian Aesthetics II**
- Philosophy of Arts II (S) Indian Aesthetics II**
- Philosophy of Arts II (A) Theory of Graphic Design II**

**Philosophy of Arts II (P/S) Indian Aesthetics II**

**Prerequisite (if any):** As per semester progression rule of Sarvajanik University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course is designed to introduce students to the theoretical foundations of visual expression in graphic design through key concepts such as *Bhava* (emotion), *Rasa* (aesthetic experience), *Dhwani* (suggestion), *Alamkara* (ornamentation), and *Riti* (style). By exploring how multiple emotional states are depicted and how the nine rasas shape audience perception, learners gain insight into the role of emotion in visual communication. The study of *Dhwani* emphasizes the power of implied meaning, while *Alamkara* and *Riti* help students understand how stylistic elements and visual embellishments enhance design. Together, these principles enable students to analyze and create designs that effectively communicate deeper meanings, evoke responses, and reflect the interconnectedness of aesthetics across different art forms.

**Content:**

Sr. No.	Description	No. of Hours



Unit 1	Theory of Bhava & Rasa: Depiction of multiple Bhavas and its theory. Relationship of Rasa and description of Nine Rasa.	20
Unit 2	Theory of Dhvani: It relationship with Rasa and alamkara	6
Unit 3	Theory of Alamkara & Riti: Description of Alamkar and Riti through interrelationship of arts.	6

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
40%	20%	-	20%	20%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	A Modern Introduction to Indian Aesthetic Theory	S. S. Barlingay	D.K. Printworld Pvt. Ltd., ISBN: 8124601168	2007	First Edition
2	Art Beauty and Creativity (Indian and Western Aesthetics)	Shyamala Gupta	D.K. Printworld Pvt. Ltd., ISBN: 8124601141	2002	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Demonstrate a clear understanding of the principles of <i>Bhava</i> and <i>Rasa</i> and their role in evoking emotion and aesthetic experience in visual art.	30%
CO-2	Analyze the concept of <i>Dhwani</i> and apply the theory of suggestion to create designs that convey meaning beyond literal representation.	20%



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**Technology**  
**Bachelor of Visual Arts**



CO-3	Apply the theories of <i>Alamkara</i> and <i>Riti</i> to enhance stylistic expression and visual appeal in compositions.	20%
CO-4	Critically evaluate and integrate classical Indian aesthetic principles into contemporary art practice to create visually and emotionally engaging works.	30%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Select a visual artwork and identify the multiple <i>Bhavas</i> present. Describe which of the nine <i>Rasas</i> are evoked and explain how the composition, color, and form contribute to the emotional impact.
2	Create a visual art that conveys a message or emotion primarily through suggestion ( <i>Dhwani</i> ), rather than explicit imagery or text. Include a brief explanation of how subtle visual cues communicate meaning.
3	Develop art work composition using principles of <i>Alamkara</i> (ornamentation) and <i>Riti</i> (style) to enhance visual appeal. Submit a reflective note describing how these elements contribute to the overall aesthetic and emotional effect.



Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.

**Philosophy of Arts II (A) Theory of Graphic Design II**

**Prerequisite (if any):** As per semester progression rule of SarvajaniK University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA..

**Rationale:**

This course is to provide students with a strong theoretical foundation in graphic design by developing their understanding of symbols, design principles, and visual communication. It aims to build awareness of how logos, typography, and layout work together to convey meaning effectively, while also introducing the historical evolution and various methods of design. Additionally, the course familiarises students with print media such as newspapers and magazines, enabling them to understand layout structures, column systems, and advertisement design. This knowledge prepares students to critically analyse and create effective visual content suited to different media, audiences, and communication purposes.

**Content:**

Sr. No.	Description	No. of Hours
Unit 1	Symbols: theory and principle of symbols making.	10
Unit 2	Principle of design: Describing relationship of logo and typography, role of layout & its meaning. Evolution of design and various methods.	10
Unit 3	Print media: Newspaper, type of columns, sizes and different way of creating advertising with drawing or images	6
Unit 4	Print media: Magazine type of columns, sizes and different way of creating advertising with drawing or images. Nature of magazines and subject or issue of magazines.,	6

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
40%	20%	-	20%	20%	-

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	Graphic Design Theory: Readings from the Field	Helen Armstrong	Princeton Architectural Press, ISBN: 9781568987725	2009	First Edition
2	Graphic Design Theory (Graphic Design in Context)	Meredith Davis	Thames & Hudson. ISBN: 9780500290499	2012	First Edition
3	Meggs' History of Graphic Design	Philip B. Meggs, Alston W. Purvis	Wiley. ISBN: 9781118772058	2016	Sixth Edition
4	A History of Visual Communication	Josef Müller-Brockmann	Arthur Niggli Ltd., ISBN: 3721200063	1971	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO-1	Students will understand the theory and principles of symbols, including how meaning is created and communicated through visual elements. They will be able to interpret and apply symbolic representation in graphic design contexts.	40%
CO-2	Students will analyze the relationship between logo design, typography, and layout, and understand how these elements work together to create effective visual communication. They will also apply core design principles to organize and structure design compositions.	20%
CO-3	Students will gain knowledge of the evolution of graphic design and various design methods, enabling them to compare traditional and modern approaches. They will develop an understanding of different creative processes used in the design field.	20%
CO-4	Students will understand the structure and design of print media such as newspapers and magazines, including column types, sizes, and layout techniques. They will be able to create and evaluate advertisements using drawings and images based on the nature and audience of publications.	20%

**List of Open learning website:NA**



**List of Open Source Software: NA**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Create a set of symbols representing abstract ideas (e.g., freedom, unity, growth) and write a brief explanation of how visual elements convey meaning using principles of symbolism.
2	Design a logo with suitable typography and layout for a chosen brand, explaining how design principles influence the relationship between visual elements and communication.
3	Develop a print advertisement (newspaper or magazine format) using appropriate column structure, images, and layout, and justify your design based on the target audience and publication type.



**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	1.0	
Semester	IV			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BFGN13401	Course Name		<b>Liberal Studies &amp; Life Skills IV (Cognitive Skill)</b>		
Course Type	<b>Multidisciplinary/Interdisciplinary</b>			-		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	2	-	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** - NA

**Rationale:** -This course develops essential understanding of Artificial Intelligence and Digital Literacy for contemporary learners. It introduces basic AI concepts such as data, algorithms, machine learning, and automation through simple, design-related examples, while also addressing applications, limitations, and ethical concerns like bias, privacy, and authorship. Alongside, it builds practical digital skills including effective use of digital platforms, file and data management, cloud collaboration, cybersecurity awareness, and critical evaluation of online information. The course emphasizes responsible use of technology, organized digital workflows, and the application of digital tools for research, communication, and portfolio development in academic and professional contexts

This domain based structure is intended to encourage cross disciplinary engagement, and thematic continuity beyond core disciplinary boundaries.

The topics under Liberal Studies & Life Skills IV are subject to change under the availability of resource persons. However the domain for this course will remain 'Cognitive Skills'.



Following is the list of tentative modules.

**Liberal Studies & Life Skills IV (Cognitive Skills)**

- Fundamental of Artificial Intelligence
- Digital Literacy

*Additional potential topics can be offered time to time*

**Description of course**

**Fundamentals of Artificial Intelligence (Cognitive domain)**

This Liberal Studies & Life Skills module introduces the fundamental ideas of Artificial Intelligence and how they shape everyday digital tools, creative work, and design processes. Students explore basic concepts such as data, algorithms, machine learning, pattern recognition, and automation through simple, non-technical examples relevant to architecture, interiors, and visual arts. The course discusses opportunities and limitations of AI in areas like image generation, form-finding, analysis, and decision support, alongside concerns of bias, privacy, authorship, and ethics. Through short activities, demonstrations, and reflective tasks, learners develop informed curiosity about AI, learning to question, interpret, and responsibly use AI-enabled tools in their academic and professional life.

**Digital Literacy (Cognitive domain)**

This Liberal Studies & Life Skills module focuses on building practical digital literacy as a core cognitive and life skill for contemporary learners and professionals. Students learn to navigate digital platforms effectively, manage files and data, use cloud and collaboration tools, and practice safe and responsible behaviour online. The course includes critical reading of online information, basic understanding of digital footprints and cybersecurity hygiene, and thoughtful use of social media and communication apps in academic and professional contexts. Emphasis is placed on organizing digital work, backing up and sharing content, and using digital tools to support research, visual communication, and portfolio development.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
<b>Unit 1</b>	<b>Foundations and Applications of AI</b> Introduction to AI, core concepts (data, algorithms, machine learning, pattern recognition, automation), and applications in architecture, interiors, and visual arts such as image generation, generative design, and decision support.	<b>8</b>
<b>Unit 2</b>	<b>Critical Understanding and Responsible Use of AI</b> Opportunities and limitations of AI; human-AI interaction; issues of bias, privacy, authorship, intellectual property, and ethical use in academic and professional contexts with reflective engagement.	<b>8</b>

<b>Unit 3</b>	<b>Digital Tools, Platforms, and Information Literacy</b> Digital ecosystems, file management, cloud tools, collaboration platforms, communication tools, and critical evaluation of online information.	8
<b>Unit 4</b>	<b>Digital Responsibility and Application in Academic Work</b> Cybersecurity, digital footprints, safe online behaviour, ethical practices, and application of digital tools for research, organization, collaboration, and portfolio development.	8

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
10%	25%	20%	15%	15%	15%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate, C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to explain key concepts related to contemporary digital technologies and information, and apply them to make more informed, critical, and efficient use of digital tools in their academic work.	50%
CO 2	Students will be able to demonstrate responsible and effective digital practices, including safe online behaviour, organized management of digital resources, and thoughtful use of technology to support learning, creativity, and collaboration.	50%

**List of Open learning website: NA**

**List of Open Source Software: NA**

**List of Exercises:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Sr. No.	Studio Exercises / Assignments for CCE
1	<i>The respective course faculty will determine the exercises/assignments based on the topics offered and will convey the same to the students.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title. Mention will be made of the domain acquired after completion of the course in the semester end results issued by the Sarvajani University.
  - Evaluation of Liberal Studies and Life Skills shall be **developmental and formative in nature**, aligned with the objectives of the component.  
Assessment methods may include:
    - Participation and engagement
    - Reflective journals or submissions
    - Group activities and exercises
    - Demonstrated competencies or behaviours
- Quantitative grading shall be used only where appropriate and approved. Emphasis shall be placed on meaningful feedback rather than comparative ranking.
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
  - No standardised question paper shall be mandatory unless specifically prescribed.
  - All decisions regarding Liberal Studies and Life skills will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
  - For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT



**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T		Programme	BVA		
Year	II		Version	4.0		
Semester	IV		Effective From	June 2026 (For all batches admitted 2025 onwards)		
Course Code	BVVA44405	Course Name	Advanced Photography			
Course Type	Ability Enhancement Courses (AEC)					
Teaching Scheme			Examination Scheme			
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation including 20% of Attendance, 80 % of Sincerity** in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:** SEE: Sem End Evaluation: Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation. The minimum passing head is 50%. it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** NA

**Rationale:**

This course is designed to equip students with advanced technical knowledge and practical skills in camera operations, with a specific focus on DSLR/SLR systems. Through a combination of theoretical instruction and live demonstrations, students will gain a comprehensive understanding of camera components, creative shooting modes, and advanced photographic techniques. Emphasis will be placed on mastering depth of field and depth of focus, including related concepts such as shallow focus and circles of confusion, to enhance image quality and artistic expression. Additionally, the course will guide students in effective framing, cropping, and basic editing techniques to refine their photographic output. The integration of prop arrangement and composition principles will help students create visually compelling and aesthetically pleasing frames. This course fosters both technical proficiency and creative thinking, essential for producing professional-quality photographs and preparing students for advanced roles in photography and visual communication.



**Content:**

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



Sr. No.	Description	No. of Hours
Unit 1	Different parts of SLR camera— Creative mode in SLR camera, advanced features of SLR cameras— Focusing, aperture-shutter speed-slow and fast shutter speeds, applications of slow and fast shutter speeds, ISO, and when to use ISO function. Angle of view— Different types of lenses: normal lens, wide-angle lens, fisheye lens, prime lens, and telephoto lens. Depth of Field, Shallow depth of field, large depth of field, depth of focus - circles of confusion will be taught	10
Unit 2	Ways of arranging props to make the frame look aesthetically appealing will be taught.	10
Unit 3	Framing and cropping of images	6
Unit 4	Introduction to editing the photos	6

**Suggested Specification table for Evaluation:**

Distribution of Evaluation					
R Level	U Level	A Level	N Level	E Level	C Level
5%	25%	30%	10%	10%	20%

Legends: R: Remembrance, U: Understanding; A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the Final Evaluation may vary slightly from above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1	<i>The Advanced Photography Guide: The Ultimate Step-by-Step Manual for Getting the Most from Your Digital Camera</i>	DK	DK (Dorling Kindersley), ISBN: N/A	2015	First Edition
2	<i>The Street Photographer's Manual</i>	David Gibson	Thames & Hudson, ISBN: N/A	2020	Revised Edition

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



3	<i>National Geographic: The Photographs</i>	Leah Bendavid-Val	National Geographic, ISBN: N/A	2008	First Edition
4	<i>Think Like A Street Photographer</i>	Derren Brown, Matt Stuart	Laurence King Publishing, ISBN: N/A	2021	First Edition

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Understand the fundamental components and advanced features of DSLR/SLR cameras, including lenses, focusing, aperture, shutter speed, ISO, and depth-related concepts.	20%
CO 2	Apply advanced camera techniques including aperture, shutter speed, ISO, and depth of field to capture well-composed and technically sound photographs.	30%
CO 3	Analyze and implement principles of composition, prop arrangement, framing, and cropping to create aesthetically appealing photographic images	25%
CO 4	Evaluate and create refined photographic outputs through basic editing techniques and creative decision-making.	25%

**List of Open learning website: N.A**

**List of Open Source Software: N.A**

**List of Exercises:**

Sr. No.	Studio Exercises / Assignments for CCE
1	Practical exercise on DSLR/SLR camera handling, focusing, aperture, shutter speed, and ISO settings.
2	Depth of field study: capturing images with shallow and large depth of field for creative effects.
3	Lens-based shooting exercise using different lenses (wide angle, normal, telephoto, etc.) to understand angle of view.
4	Framing and cropping exercise to improve composition and visual storytelling.
5	“Advanced product photography (flat-lay technique with prop arrangement and composition)”



**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	B.V.A.	
Year	II			Version	1.0	
Semester	IV			Effective From	June 2026 (For all batches admitted 2025 onwards)	
Course Code	BFEL15401	Course Name		<b>Professional Elective 4 A (Art Theory and Practices II)</b>		
Course Type	<b>Skill Enhancement (Elective) Course (SEC)</b>					
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Total	CCE	SEE	Total
2	-	2	2	13/25	13/25	50

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems /periodic assessment conducted by institute.

**SEE: Sem End Evaluation:**Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%. it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

**Prerequisite (if any):** As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite: - NA**

**Rationale:**

Professional electives are structured to provide students with the opportunity to explore specialised areas of interest beyond the core curriculum, focusing on skill enhancement, thereby deepening their knowledge and competency in targeted domains. These electives emphasise flexibility and individual choice, allowing students to align their academic journey with personal career aspirations and evolving industry dynamics. By engaging with advanced topics, emerging trends and technologies, and real-world applications, students enhance their creative thinking, technical proficiency, and professional preparedness. The rationale for integrating professional electives lies in fostering a learner-centered approach that promotes adaptability, innovation, learner autonomy, skill enhancing engagements, and the integration of academic inquiry with evolving industry standards, practices and expectations

For all electives offered under the domain *Professional Elective 4A (Art Theory and Practices II)*, the above prescribed course code and course title shall remain common.

If the suggested elective course content overlaps with the core course of any bachelor programme, the expert/resource person shall design exercises or tasks that emphasize complementary and distinct aspects beyond those covered in the core course syllabus.

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



The topics under professional electives are subject to change depending on the availability of resource persons. However the domain for this elective will remain 'Art Theory and Practices II'.

Following is the list of tentative electives.

**Professional Elective 4A (Art Theory and Practices II)**

- 3D Printing
- Puppetry
- 3D Animation
- Synergy with Structure from Architecture
- Film Making & Visual Effects

**Description of course**

**3D Printing**

This elective introduces students to three dimensional digital fabrication as a bridge between conceptual design and physical prototyping. Learners move from basic 3D modelling workflows to preparing print ready files, understanding scale, tolerance, material behaviour, and simple assembly strategies. The course emphasizes iterative making, where students refine their models based on print outcomes, structural performance, and tactile feedback. Applications span from product and furniture components to small architectural or interior elements and sculptural visual art pieces, strengthening students' ability to think and communicate through precise three dimensional artefacts.

**Puppetry**

This elective explores puppetry as a powerful medium that combines form making, articulation, narrative, and performance. Students design and construct different kinds of puppets using accessible materials, learning basic mechanisms for movement and expression along with fundamentals of character development and storytelling. Sessions integrate drawing, model making, and simple staging to connect visual form with gesture, voice, and audience engagement. The course helps students translate spatial and visual ideas into time based experiences, useful for communicating design intent, community engagement, and narrative driven visual art.

**3D Animation**

This elective builds on foundational visual skills to introduce students to three dimensional animation as a tool for representing spaces, objects, and stories. Learners work with simple 3D assets to understand basic modelling, lighting, camera movement, and keyframe based animation, focusing on clarity of idea rather than software complexity. Short exercises guide them through creating animated sequences that communicate form, material, movement, and atmosphere, relevant to architectural walkthroughs, interior experience, and visual art narratives. The course strengthens spatial imagination, timing, and visual storytelling, and encourages students to integrate sound and editing for coherent outputs.

**Synergy with Structure from Architecture**

This elective focuses on understanding structure as an integral part of spatial and visual expression rather than a separate technical layer. Through simple models, diagrams, and case studies, students investigate how structural systems such as frames, shells, trusses, and tensile forms can inform proportion, rhythm, enclosure, and experience. Hands on explorations with basic materials help learners intuit load paths, stiffness, and stability, while also discovering

poetic and expressive potentials of structure. The course nurtures sensitivity to the dialogue between form and force, relevant to architectural design, interior elements, and sculptural visual arts.

**Film Making & Visual Effects**

This elective introduces the fundamentals of visual storytelling through moving image, including framing, composition, shot types, sound, and basic editing. Students plan and produce short films or video pieces that may document spaces, interpret narratives, or communicate design concepts, and then enhance them with simple visual effects to reinforce mood, scale, and atmosphere. Emphasis is placed on storyboarding, collaborative production, and clear visual intention rather than technical complexity. The course equips learners to use film as a medium for critique, documentation, and presentation in architecture, interior design, and visual arts.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Concept Development / Ideation	6
Unit 2	Process Work / Exploration (Studio Work, Iterations, Experimentation)	10
Unit 3	Skill / Technique / Material Handling	6
Unit 4	Final Outcome / Product / Prototype / Presentation (Verbal / Visual / Documentation)	10

**Suggested Specification table for Evaluation:**

<b>Distribution of Evaluation</b>					
R Level	U Level	A Level	N Level	E Level	C Level
5%	15%	25%	15%	10%	30%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom's Taxonomy)

Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table.

**Reference Books:**

Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
Note:	<i>The respective course faculty will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will demonstrate advanced hands on and digital skills by conceiving and producing resolved artefacts or media outputs that translate design or artistic intentions into coherent, testable outcomes.	50%
CO 2	Students will integrate creative, analytical, and communicative abilities to plan, iterate, and present visual or spatial works, articulating their conceptual frameworks and technical decisions through appropriate visual and verbal means.	50%

Use the same CO 1 and CO 2 for all five electives; intensity levels can be adjusted if needed at programme level.

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1	<i>Exercises/assignments may vary periodically as per availability of resource person / subject expert.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Professional Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- The evaluation framework may include, as appropriate:
  - Continuous assessment
  - Studio or workshop outputs
  - Reports, portfolios, or presentations
  - Applied projects or assignments
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute
- No standardised question paper shall be mandatory unless specifically prescribed.

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

- All decisions regarding electives, will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings.
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.



**Year: BVA II (Semester IV)**

MITRAJ SARVAJANIK INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY			
Faculty	FADP&T	Programme	BVA
Year	II	Version	1.0
Semester	IV	Effective From	June 2026

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*

Course Code		BFEL16402	Course Name		(For all batches admitted 2025 onwards)		
Course Type		<b>Common Value Added (Elective) Courses (VAC)</b>			<b>Transdisciplinary Open Elective 4B (Indian Constitution and Legal System)</b>		
<b>Teaching Scheme</b>				<b>Examination Scheme</b>			
Credits	Lecture	Studio	Total	CCE	SEE	Total	
2	-	2	2	13/25	13/25	50	

**CCE: Continuous and Comprehensive Evaluation** including 20% of Attendance, 80 % of Sincerity in attending classes/class tests/ timely submissions of assignments/self-learning attitude/solving advanced problems/periodic assessment conducted by institute.

**SEE: Sem End Evaluation:**Theory Exam or Jury/viva on practical skills learned in course. In case of theory exams the question paper of minimum 50 marks (2hrs) will be drawn for evaluation.

The minimum passing head is 50%, it is rounded to 13 marks to avoid "E & O" (Errors & Omissions) arising due to decimal value.

The Content of the course also includes relevant topics from Indian Knowledge System (IKS) and/ or Value Added Courses (VAC) as per the guidelines of NEP/UGC/KCG along with other recommended module for learning flexibility

**Prerequisite (if any):** - As per semester progression rule of Sarvajani University /promotion eligibility.

**List of Courses where this course will be prerequisite:** - NA

**Rationale:**

The domain of *Indian Constitution & Legal System* introduces students to the foundational principles, institutions, and processes that govern democratic life and public decision-making in India. It provides an understanding of the Constitution of India as the supreme framework that defines rights, duties, governance structures, and the relationship between citizens and the state.

The domain covers key aspects such as constitutional values, fundamental rights and duties, the structure and functioning of the legislature, executive, and judiciary, as well as legal mechanisms like judicial review and the Right to Information. It also highlights how laws and legal interpretations influence issues related to land, environment, culture, public spaces, and professional practice.

This domain builds awareness of legal and ethical responsibilities, enabling them to engage with communities, public institutions, and shared environments in a more informed, inclusive, and responsible manner.

For all electives offered under the domain Transdisciplinary Open Elective 4B (India Constitution and Legal System), the above prescribed course code and course title shall remain common.



If the suggested elective course content overlaps with the core course of any bachelor programme, the expert/resource person shall design exercises or tasks that emphasize complementary and distinct aspects beyond those covered in the core course syllabus.

The topics under Transdisciplinary Open Elective are subject to change depending on the availability of resource persons. However the domain for this elective will remain 'India Constitution and Legal System'.

**Following is the list of tentative electives..**

**Transdisciplinary Open Elective 4B (India Constitution and Legal System)**

- **Indian Constitution**
- **Indian Judiciary**
- **Fundamental Rights**
- **RTI**

**Description of course**

**Indian Constitution**

This elective introduces the historical evolution, philosophy, and basic structure of the Indian Constitution within the domain of India Constitution and Legal System, with a focus on its relevance to citizens and future professionals. Students study key features such as the Preamble, Union and State structure, separation of powers, federalism, directive principles, and constitutional amendments through cases and contemporary examples. Emphasis is placed on how constitutional values like justice, liberty, equality, and fraternity inform public policy, rights based planning, and inclusive development of settlements and cultural spaces. The course helps students relate these foundations to their roles as responsible professionals working with communities, public institutions, and shared environments.

**Indian Judiciary**

This elective familiarizes students with the structure, functions, and processes of the Indian judiciary as a key pillar of the India Constitution and Legal System. It covers the hierarchy of courts, jurisdiction, judicial review, public interest litigation, and the roles of judges, lawyers, and other legal actors, along with selected landmark judgments that have shaped public life. Discussions highlight how legal interpretations influence land, environment, cultural property, labour, and other issues that intersect with the built and visual environment. The course encourages students to appreciate how judicial processes affect professional responsibilities, project approvals, cultural expressions, and citizens' access to justice.

**Fundamental Rights**

This elective focuses on fundamental rights and related duties guaranteed by the Constitution as a core component of the India Constitution and Legal System. Students explore key rights such as equality, freedom, protection against exploitation, cultural and educational rights, and constitutional remedies, along with the idea of reasonable restrictions and directive principles. Through case based discussions, they examine how rights questions arise in everyday life, public spaces, media, and cultural production, including issues of expression, identity, accessibility, and

non discrimination. The course enables students to see how awareness of rights and duties informs ethical practice, inclusive design, and responsible artistic and communicative work.

**RTI**

This elective introduces the Right to Information (RTI) as a tool for transparency and accountability within the India Constitution and Legal System. Students learn the objectives, scope, and basic procedures of RTI, types of public bodies covered, and limitations such as exemptions and privacy concerns. Through simplified examples and draft RTI exercises, they see how information about public projects, planning decisions, budgets, and institutional processes can be accessed and interpreted by citizens. The course equips students with a practical understanding of how RTI can support informed participation, critical inquiry, and socially responsible professional work.

**Content:**

Sr. No.	Description	No. of Hours
<b>Based on the topic offered the units will be detailed out by the concerned faculty considering following suggestive guidelines...</b>		
Unit 1	Foundations & Framework	8
Unit 2	Structure & Institutions	8
Unit 3	Rights, Duties & Legal Provisions	8
Unit 4	Processes, Applications & Case Studies	8

**Suggested Specification table for Evaluation:**

<b>Distribution of Evaluation</b>					
R Level	U Level	A Level	N Level	E Level	C Level
15%	25%	20%	15%	10%	15%

Legends: R: Remembrance, U: Understanding, A: Apply, N: Analyze, E: Evaluate C: Create and above Levels (Revised Bloom’s Taxonomy)

*Note: This specification table shall be treated as a general guideline for students and teachers. The actual distribution of marks in the final evaluation may vary slightly from the above table as per the elective opted by the student.*

**Reference Books:**





Sr No	Title of book /article	Author(s)	Publisher and details like ISBN	Year of publication	Publication Edition
1.	<i>Note: The respective course faculty/instructor/expert will determine and recommend reference materials according to the specific requirements of the course content.</i>				

**Course Outcomes:**

Sr. No.	CO statement	Marks % weightage
CO 1	Students will be able to explain key features of the Indian Constitution and legal system, including institutions, rights, and processes, and relate them to their roles as informed citizens and future design and art professionals.	50%
CO 2	Students will be able to analyze simple, real life situations in terms of constitutional values, fundamental rights, and basic legal provisions, and reflect on their implications for ethical and inclusive professional practice.	50%

**List of Exercises:**

Sr. No.	Studio Exercises/Assignments for CCE
1.	<i>The exercises of transdisciplinary electives may be subject to periodic revision based on the availability of elective options, institutional priorities, and the academic or professional expertise of the faculty offering the course.</i>

**Important Note:**

- For evaluation purposes the ERP will only contain the course code and course title along with domain. No specification or mention will be made of the specific skill/ ability/ competence acquired after completion of the elective in the semester end results issued by the Sarvajani University.
- Evaluation of Transdisciplinary Open Electives shall be conducted by the designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- Evaluation may include reflective assignments, participation, projects, presentations, or other suitable assessment tools aligned with learning objectives.
- The academic judgement of the evaluator and coordinator shall be final and binding, subject only to verification of procedural compliance. However, the Institute reserves the right to rationalize/neutralize the marks/grades/evaluation in view of fair and relative institutional standards of evaluation through jury/viva/group discussion/performance or any other mode found appropriate/suggested by the concerned designated faculty member or subject expert or the designated panel appointed as examiner by the Institute.
- No standardised question paper shall be mandatory unless specifically prescribed.

*Modified and approved in April 2026, applicable to all the batches admitted from AY 2025 onwards.*



- All decisions regarding electives will remain the prerogative of the institute and appropriate decision for the same will be taken after due discussion in the elective committee meetings / IDPT I & R meetings/ACC meetings
- For further details refer Standard Operating Manual (SOM) for Special Academic Components prepared for programs of MS-IDPT.





## Liberal Studies & Life Skills Topics

Semester	Course Code	Course Type	Course Name	Domain	offered to	courses offered	Suggested resource persons for consideration / or in advisory capacity
Semester 1	BFGN13102	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills I	Psychosocial Skills I	BARCH BID BVA	<ul style="list-style-type: none"> <li>Public Speaking</li> <li>Team Building</li> </ul>	<ul style="list-style-type: none"> <li>Ms. Maharukh Chichgar</li> <li>Dr. Parinaz Bharucha</li> </ul>
Semester 2	BFGN13202	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills II	Psychosocial Skills II	BARCH BID BVA	<ul style="list-style-type: none"> <li>Psychology</li> <li>Social &amp; Cultural Etiquette</li> </ul>	<ul style="list-style-type: none"> <li>Mr. Murtuza Railwaywala</li> <li>Ms. Maharukh Chichgar</li> </ul>
Semester 3	BFGN13301	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills III	Psychomotor Skills	BARCH BID BVA	<ul style="list-style-type: none"> <li>Survival Skills - Self Help Skills (Swimming /Sailing / Firefighting / Health - CPR - Nursing / Maintenance &amp; Repairing / Life saving during trekking)</li> </ul>	<ul style="list-style-type: none"> <li>External Experts from each category.</li> </ul>
Semester 4	BFGN13401	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills IV	Cognitive Skills	BARCH BID BVA	<ul style="list-style-type: none"> <li>Fundamental of Artificial Intelligence</li> <li>Digital Literacy</li> </ul>	<ul style="list-style-type: none"> <li>Expert from SCET</li> <li>Expert from SCET</li> </ul>
Semester 5	BFGN13501	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills V	Affective Skills I	BARCH BID BVA	<ul style="list-style-type: none"> <li>Voluntary Actions</li> <li>Environmental Awareness</li> </ul>	<ul style="list-style-type: none"> <li>Aakash Bansal</li> <li>Aakash Bansal</li> </ul>
Semester 6	BFGN13601	Multidisciplinary /Interdisciplinary (MDC)	Liberal Studies & Life Skills V	Affective Skills II	BARCH BID BVA	<ul style="list-style-type: none"> <li>Art Appreciation</li> <li>Film Appreciation</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Naishadh Jani</li> <li>Mr. Janantik Shukla</li> </ul>
Additional potential topics can be offered time to time							
<ul style="list-style-type: none"> <li>Self-exploration &amp; Personality Building</li> <li>Sociology</li> <li>Fundamental of Economics</li> </ul>							



## Professional Electives

Semester	Course Code	Course Type	Course Name	Domain	offered to	courses offered	Suggested resource persons for consideration / or in advisory capacity
Semester 1	BFEL15101	Skill Enhancement Course (SEC)	Professional Elective 1A	Craft Skills I	BARCH BID BVA	<ul style="list-style-type: none"> <li>Paper Mache</li> <li>Print Making</li> <li>Textile Dyeing &amp; Printing</li> <li>Origami &amp; Kirigami</li> <li>Calligraphy</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Abhishek Mandala</li> <li>Prof. Rajashri Smart</li> <li>Ar. Prathma Desai</li> <li>Prof. Krunal Zaveri</li> <li>Mr. Vipul Sondagar</li> </ul>
Semester 2	BFEL15201	Skill Enhancement Course (SEC)	Professional Elective 2A	Craft Skills II	BARCH BID BVA	<ul style="list-style-type: none"> <li>Model Making</li> <li>Architectural Photography</li> <li>Interior Photography</li> <li>Wall Mural</li> <li>Traditional &amp; Contemporary Craft - IKS Context</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Krunal Zaveri</li> <li>Mr. Advait Pandya</li> <li>Ar. Setu Chhaya</li> <li>Prof. Dr. Jasmin Kaur</li> <li>Prof. Krushnapriya</li> </ul>
Semester 3	BFEL15301	Skill Enhancement Course (SEC)	Professional Elective 3A	Art Theory & Practices I	BARCH BID BVA	<ul style="list-style-type: none"> <li>Assemblage Art</li> <li>History of Civilisation/Art/Style</li> <li>Relief Printing</li> <li>Basics of Animation</li> <li>Paper Sculpture</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Abhishek Mandala</li> <li>Prof. Naishadh Jani</li> <li>Prof. Kuanjan Goswami</li> <li>Prof. Yogendra Patel</li> <li>Prof. Krunal Zaveri</li> </ul>
Semester 4	BFEL15401	Skill Enhancement Course (SEC)	Professional Elective 4A	Art Theory & Practices II	BARCH BID BVA	<ul style="list-style-type: none"> <li>3D Printing</li> <li>Puppetry</li> <li>3D Animation</li> <li>Synergy with Structure from Architecture</li> <li>Film Making &amp; Visual Effects</li> </ul>	<ul style="list-style-type: none"> <li>Mr. Aniket Tandel</li> <li>Prof. Krushnapriya</li> <li>Prof. Yogendra Patel</li> <li>Prof. Nehal Desai</li> <li>Mr. Janantik Shukla</li> </ul>
Semester 5	BFEL15501	Skill Enhancement Course (SEC)	Professional Elective 5A	Professional Competence I	BARCH BID BVA	<ul style="list-style-type: none"> <li>Disaster Management</li> <li>Furniture &amp; Product Design</li> <li>Lighting Design or HVAC</li> <li>Building Envelope Design</li> <li>Miniature Painting</li> <li>Museology</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Sangita Mohanty</li> <li>Prof. Priyank Parekh</li> <li>External Expert</li> <li>External Expert</li> <li>Prof. Dr. Jasmin Kaur</li> <li>Ms. Bhamini Mahida</li> </ul>
Semester 6	BFEL15601	Skill Enhancement Course (SEC)	Professional Elective 6A	Professional Competence II	BARCH	<ul style="list-style-type: none"> <li>Universal Design</li> <li>Street Design</li> <li>Pre approved courses*</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Sarupa Dave + Prof. Tejas Patel</li> <li>Prof. Dr. Jasmin Kaur</li> </ul>
Semester 7	BFEL15701	Skill Enhancement Course (SEC)	Professional Elective 7A	Career Advancement	BARCH	<ul style="list-style-type: none"> <li>Earthquake Resistance Architecture</li> <li>Green Building Rating System</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Dr. Nehal Desai</li> <li>Prof. Chintan Shah + Mr.</li> </ul>



		Course (SEC)					Pre approved courses*	Gaurav Jain
Semester 8	BFEL15801	Skill Enhancement Course (SEC)	Professional Elective 8A	Career Advancement II	BARCH	<ul style="list-style-type: none"> <li>NPTEL / Swayam / MOOC (Pre Approval mandatory)*</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Alpa Pandya</li> </ul>	
Semester 9	BFEL15901	Skill Enhancement Course (SEC)	Professional Elective 9A	Career Advancement III	BARCH	<ul style="list-style-type: none"> <li>Architecture Conservation</li> <li>Healthcare Architecture</li> <li>Pre approved courses*</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Alpa Pandya</li> <li>Prof. Mahesh Nagecha</li> </ul>	
Semester 10	BFEL15001	Skill Enhancement Course (SEC)	Professional Elective 10A	Career Advancement IV	BARCH	<ul style="list-style-type: none"> <li>Climate Change &amp; Resilience</li> <li>Built Environment &amp; Humanities</li> <li>Pre approved courses*</li> </ul>	<ul style="list-style-type: none"> <li>Prof. Sangita Mohanty</li> <li>Prof. Vahbiz Engineer + Prof. Niraj Naik</li> </ul>	



## Trans-Disciplinary Open Electives

Semester	Course Code	Course Type	Course Name	Area/Domain	offered to	All Bachelor Programme	Suggested resource persons for consideration / or in advisory capacity
Semester 1	BFEL16102	Common Value Added (Elective) Course (VAC)	Transdisciplinary Open Elective 1B	Indian Performing Arts	BARCH BID BVA	<ul style="list-style-type: none"> <li>Dance - IKS Context</li> <li>Drama</li> <li>Music (Instrumental) - IKS Context</li> <li>Music (Vocal) - IKS Context</li> </ul>	<ul style="list-style-type: none"> <li>Ms. Rajvi Vyas</li> <li>External Expert</li> <li>External Expert</li> <li>External Expert</li> </ul>
Semester 2	BFEL16202	Common Value Added (Elective) Course (VAC)	Transdisciplinary Open Elective 2B	IKS & Health Science	BARCH BID BVA	<ul style="list-style-type: none"> <li>Self Defence</li> <li>Indian Yoga Practices</li> <li>Health Awareness (Mental, Dental, Ayurveda, Physical, Spiritual)</li> <li>Wellness &amp; nutrition</li> <li>Outreach of Indian Knowledge System</li> </ul>	<ul style="list-style-type: none"> <li>Mr. Visphy Kharradi</li> <li>Ms. Shail Vakil</li> <li>External experts</li> <li>Ms. Farzana Kharradi</li> <li>Dr. Aanand Pandya</li> </ul>
Semester 3	BFEL16302	Common Value Added (Elective) Course (VAC)	Transdisciplinary Open Elective 3B	Financial Literacy	BARCH BID BVA	<ul style="list-style-type: none"> <li>Banking</li> <li>Basics of Accounting</li> <li>Basics of Taxation</li> <li>Insurance</li> </ul>	<ul style="list-style-type: none"> <li>Expert from NJ</li> <li>Prof. Roshni</li> <li>External Expert</li> <li>Expert from NJ</li> </ul>
Semester 4	BFEL16402	Common Value Added (Elective) Course (VAC)	Transdisciplinary Open Elective 4B	India Constitution and Legal System	BARCH BID BVA	<ul style="list-style-type: none"> <li>Indian Constitution</li> <li>Indian Judiciary</li> <li>Fundamental Rights</li> <li>RTI</li> </ul>	<ul style="list-style-type: none"> <li>All Four courses will be conducted by</li> <li>Prof. Nikunj Rathod</li> <li>External Expert</li> </ul>
Additional potential topics can be offered time to time					BARCH BID BVA	<ul style="list-style-type: none"> <li>Early Indian Culture/ Literature/ Mythology - IKS Context</li> <li>Cyber Security</li> <li>Branding &amp; Marketing</li> <li>Artificial Intelligence in Design</li> </ul>	



