

BACHELOR OF VISUAL ARTS (BVA)

Minor Certification Program

PROGRAM NAME:

- **MINOR IN PAINTING.**
- **MINOR IN SCULPTURE.**
- **MINOR IN APPLIED ARTS**

SARVAJANIK SCHOOL OF FINE ARTS

INSTITUTE OF DESIGN PLANNING & TECHNOLOGY (IDPT)

Sarvajanik College of Engineering & Technology-SCET

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

SARVAJANIK UNIVERSITY

SURAT-GUJARAT INDIA

(VERSION 1.0)

Applicable to Batch enrolled in AY 2022-23

In Conjunction with Syllabus Version 1.0



**INSTITUTE OF DESIGN PLANNING & TECHNOLOGY (IDPT-SCET)
SARVAJANIK UNIVERSITY**

Minor Certification Program offered from June 2024

Applicable to Batch enrolled in AY 2022-23

(VERSION 1.0)

In Conjunction with Syllabus Version 1.0

PROGRAM NAME:

- **MINOR IN PAINTING.**
- **MINOR IN SCULPTURE.**
- **MINOR IN APPLIED ARTS**

A. 4 Credits x 4 Sem. Courses for regular V, VI, VII & VIII Sem= **16 Credits**

B. 4 Credits x 1 Summer Term = **4 Credit**

TOTAL CREDITS OFFERED: 20

Note: Minimum 20 Credits to be secured from the above-mentioned course to earn Minors Certificate.

General Guidelines:

The following clauses will be applicable for the Minor certification programme:

- a) This Minor as mentioned above can be taken along with any other Major Degree/ Certificate offered by Sarvajanic University, and by or all students of BVA, who are doing one Major in any of the mentioned specialization (i.e. Painting/Sculpture/Applied Arts) and a Minor in the specialization other than the specialization taken as major.
- b) The student of BVA shall be given Bachelor of Visual Arts with Major in the selected Specialization (i.e. Painting/Sculpture/Applied Arts) and a Minor in the selected specialization (i.e. Painting/Sculpture/Applied Arts). Students opting for any Major can or must opt for a Minor in any of the two specializations other than the specialization taken as Major.
- c) Student will have to complete all the modules/courses of Minor Certification programme within the stipulated academic calendar as published by University from time to time. In case student is not able to complete the additional courses to earn mandatory credits required for minor certification, the result of the student will be withheld including the main (Major) programme result. Degree certificate with minor certification will only be issued if the mandatory credit requirements of the major and minor certification programme are full filled by the students.
- d) In case student is not able to earn the mandatory credit required for Minor Certification programme in the stipulated time, and is willing to complete the same by taking additional classes, he/ she will have to enrol for the same by paying additional fees as decided by the institute/university from time to time.
- e) In case the student is not willing to continue with Minor Certification programme, only a regular degree certificate will be issued. Post the issue of such a degree certificate, the student cannot re-enrol for the Minor Certification programme.



- f) Student should register for the Minor Certification programme with due approval from the concerned committee for the same consisting of Dean, Pro-Dean and subject experts.
- g) The same committee will also decide from time to time on the areas/subjects/topics of the Minor Certification programme to be offered based on the interest of the student and availability of expertise. The syllabus and exam scheme for such programmes will be approved from time to time by the ACC, BoS, Faculty and submitted to university for the final approval in the Academic Council.
- h) The courses offered may be Semester Long Courses, Consolidated Modules or online courses from platforms like NPTEL/ Swayam /edX/ Coursera/Purdue Next/ Hunarshala/ TERI/ IIS/ Earth Institute, Auroville, etc. A pre-approval of the course from Dean/Committee is mandatory. In case of Online courses, the examination schedule of such courses will be followed.
- i) Modules will be offered independent of semester / exam schedule and the duration of Modules will be dependent on Credits and Contact hours applicable for the course. The evaluation of Modules will be conducted by Course Faculty and necessary Marksheets of the evaluation will be submitted on completion of the course to institute's administration, which in turn will be forwarded to the University for the Result Notification.
- j) Students from other Faculty (e.g. B.Arch , B.ID, or others) are also eligible to apply for this Minor. Students opting for Minor Certification programme will have to pay additional fees as decided by the institute/university from time to time. For Bachelor programme, the student shall have a minimum CGPA of 5.5 up to 4th Semester and should have earned all the credits of all the courses up to 4th Semester. For Post Graduate programmes the student shall have a minimum CGPA of 5.5 in 1st Semester and should have earned all the credits of all the courses of semester 1.
- k) Institute will make necessary arrangement for offering courses each semester in regular sessions or Concentrated Modules.
- l) Summer Term courses will be undertaken by the student according to his/her interest but with prior permission. Students can undergo a dedicated Workshop / Summer School/ detailed research of one eminent Living Artist / Craft or Art Process related to their respective course opted in Minors. The course here also may include online courses from platforms like NPTEL/ SWAYAM etc. A preapproval of the course from Equivalence committee is mandatory for qualification for Minors.
- m) The Minor Certification Program credits are over and above the minimum Mandatory credits required for UG/PG program.
- n) The sample of the Degree and Grdaesheet is also attached as Annexure 1

Program Code	Version	Subject Type	Semester	Course no	Specialization
MNVP	1	2	5	01	Painting
MNVS	1	2	5	01	Sculpture
MNVA	1	2	5	01	Applied Arts

MNVP12501 (MNVP_Program Code / 1_Version/ 2_Subject Type/ 5_Semester / 01_Subject number)

Program code: (MN_Minor, V_BVA, P/S/A_ Painting/Sculpture/Applied Arts)



**EXAMINATION AND TEACHING SCHEME
(PROPOSED)**

Program Name: Minor in Painting

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/W/L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
1	2	3	3	4	5	6	7	8	9	10
Semester V										
1	MNVP12501	Drawing & Composition I	4	-	4	4	200	80	60/120	200/400
Semester VI										
1	MNVP12601	Drawing & Composition II	4	-	4	4	200	80	60/120	200/400
Semester VII										
1	MNVP12701	Drawing & Composition III	4	-	4	4	200	80	60/120	200/400
Semester VIII										
1	MNVP12801	Drawing & Composition IV	4	-	4	4	200	80	60/120	200/400
Summer Term										
1	MNVP17001	Summer Term	4	-	-	-	-	-	200/400	200/400
• CIE: Continuous Internal Evaluation, SE: Summative Evaluation, TEE: Term End Evaluation										



Program Name: Minor in Sculpture

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/W/L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
	1	2	3	4	5	6	7	8	9	10
Semester V										
1	MNVS12501	Life study I	4	-	4	4	200	80	60/120	200/400
Semester VI										
1	MNVS12601	Sculptural Composition I	4	-	4	4	200	80	60/120	200/400
Semester VII										
1	MNVS12701	Life Study II	4	-	4	4	200	80	60/120	200/400
Semester VIII										
1	MNVS12801	Sculptural Composition II	4	-	4	4	200	80	60/120	200/400
Summer Term										
1	MNVS17001	Summer Term	4	-	-	-	-	-	200/400	200/400
• CIE: Continuous Internal Evaluation, SE: Summative Evaluation, TEE: Term End Evaluation										



Program Name: Minor in Applied Arts

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme			
				L (Hrs.)	S/W/L (Hrs.)	Total	CIE	University Exam		Grand Total
								SE	TEE	
	1	2	3	4	5	6	7	8	9	10
Semester V										
1	MNVA12501	Graphic Design I	4	-	4	4	200	80	60/120	200/400
Semester VI										
1	MNVA12601	Graphic Design II	4	-	4	4	200	80	60/120	200/400
Semester VII										
1	MNVA12701	Graphic Design III	4	-	4	4	200	80	60/120	200/400
Semester VIII										
1	MNVA12801	Graphic Design IV	4	-	4	4	200	80	60/120	200/400
Summer Term										
1	MNVA17001	Summer Term	4	-	-	-	-	-	200/400	200/400
• CIE: Continuous Internal Evaluation, SE: Summative Evaluation, TEE: Term End Evaluation										



**Proposed Syllabus
MINOR IN PAINTING**

SARVAJANIK UNIVERSITY							
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	V			Effective From	June 2024		
Course Code	MNVP12501	Course Name		Drawing & Composition I			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: This course delves into Object & Nature study, aimed at grasping the core principles of object drawing. It emphasizes mastering perspective from a comprehensive 360-degree angle, highlighting the iterative process of drawing and experimenting with mediums to underscore the significance of keen observation and accurate object representation. Technical insights into painting techniques, including color theory, mixing, and painting effects, will be provided, along with guidance on selecting and distinguishing art materials for creative endeavours. Moreover, students will gain expertise in visualizing simple yet creative concepts drawn from life experiences, fostering a spirit of exploration in representation and medium usage.							
Course Outcome: At the end of the course the student will be able to: • Depict objects from unconventional viewpoints and angles through drawing and painting. • Employ a variety of colour mediums such as pencil shading, watercolours, dry pastels, charcoal, and poster colours. • Grasp the technical intricacies of painting and actualize their concepts using diverse techniques. • Exhibit assurance in exploring and experimenting with various painting techniques.							
Content • Exploration of Nature & Objects and their spatial arrangements. • Focus on the iterative nature of drawing, study, and experimentation with mediums and techniques aligned with personal artistic goals. • Experimentation with non-traditional tools and methods for distinctive artistic expressions. • Critical analysis of both historical and modern artists' works with an emphasis on object portrayal. • Integration of perspective and proportion principles in object depictions							
Module	Description						Hours
I	• Importance of observation and representation of objects. • Setting up compositions with multiple objects. • Still life setups for practicing perspective in compositions						16



	Exploring light and shadow on objects of different shapes and textures.	
II	- Introduction to perspective drawing: one-point, two-point, and atmospheric perspective - Using pencils for detailed drawings in perspective. - Creating depth and atmosphere through shading techniques - Studying composition principles: rule of thirds, focal points, and balance - Applying learned concepts to create engaging pencil compositions	16
III	- Understanding Pencil shading, watercolour Dry pastels & Poster colour materials, including papers, brushes, and paints - Colour mixing and layering techniques in watercolour & poster colour - Still life studies using watercolour & Poster colour.	16
IV	- Mixed media approaches: combining watercolour with pencils, pastels, or ink - Exploring different surfaces and textures for watercolour application - Incorporating collage techniques alongside watercolour - Encouraging creative use of watercolour in combination with other mediums.	16

References:

1	The artist's complete guide to Drawing the Head by William L Maughan
2	Drawing the Human Head. by Burne Hogarth
3	Water colour by Milind Mullick
4	How to Paint Living Portraits by Roberta Carter Clark
5	The Encyclopedia of Oil Painting Techniques. by Jeremy Galton
6	Atmospheric Watercolours by Jean Haines
7	Artists daily guide to using photo reference



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VI			Effective From	June 2024		
Course Code	MNVP12601	Course Name		Drawing & Composition II			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: Students will explore the intricacies of human figures, thereby highlighting the relationship between humans and their surroundings. Students might explore advanced drawing techniques, such as chiaroscuro, perspective drawing, and detailed rendering The studio sessions will prioritize portraiture studies, honing in on facial features, expressions, and emotional depth. This course provides opportunities for students to employ a combination of drawing and painting techniques, encouraging experimentation and expression in their artistic endeavours.							
Course Outcome: At the end of the course the student will be able to:							
- Proficiency in capturing the dynamic essence of the human body in their artwork, showcasing mastery in drawing and painting techniques. - Expertise in portraiture, emphasizing nuanced depictions of facial features, expressions, and emotional depth. - Competence in various creative aspects such as visual thinking, crafting visual narratives, and utilizing visual language effectively. - Skill development through practice with different painting techniques and the effective utilization of various artistic mediums.							
Content							
- Exploring human figures with a perspective and emphasis on portraiture techniques. - Enhancing line quality by sketching human figures in static and dynamic poses. - Encouraging creative expression through drawing exercises. - Introducing a range of drawing media for experimentation and learning. - Analysing composition in artwork for effective visual storytelling. - Practicing colour theory and exploring tonal-textural values through exercises.							
Module		Description					Hours
I		- Proportions and skeletal structure of the human body - Emphasis on body movement, posture, and gesture - Sketching sessions featuring live models or references for full-body studies					16
II		- Elements of composition: balance, contrast, focal points - Incorporating human figures into landscapes or natural settings - Exploring colour theory in compositions with human subjects					



	• Sketching and preliminary studies for full-color compositions	16
III	• Observational studies of natural elements: trees, plants, landscapes • Understanding the interaction between figures and nature • Experimentation with different sketching techniques and mediums • Students create a final artwork featuring a full-color figurative composition within a natural or environmental setting.	32
References:		
1	Action Anatomy by Takashi Iijima	
2	Figure Drawing by Dale Nichols	
3	Drawing: Figures in Action by Andrew Loomis	
4	How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff	
5	Oil Painting Techniques and Materials By Harold Speed	
6	Painting Techniques & Faux Finishes By Marina Niven	
7	Acrylic Painting Techniques by Stephen Quiller	
8	Oriental Watercolor Techniques: For Contemporary Painting By Frederick Wong	
9	The Science of Paintings edited by W. Stanley Jr. Taft, James W. Mayer, P.I. Kuniholm	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty		FADP&T		Programme		BVA	
Year		IV		Version		1.0	
Semester		VII		Effective From		June 2024	
Course Code		MNVP12701	Course Name		Drawing & Composition III		
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: This course offers students an in-depth exploration of human anatomy and its expressive movements. Students will develop skills in drawing and painting multiple figures, learning to arrange them harmoniously within defined spaces. Additionally, they will delve into Indian miniature and fresco paintings, comparing them with personal photographic images to analyse figurative styles and thematic expressions. Composition skills will be honed through experiments and research, allowing students to make informed choices regarding themes and artistic mediums. Ultimately, students will cultivate a nuanced understanding of artistic expression and visual storytelling through diverse techniques and historical perspectives.							
Course Outcome: At the end of the course the student will be able to: • Showcase proficiency in both drawing and painting techniques. • Demonstrate mastery in applying appropriate colors for figure studies. • Explore and experiment with painting styles sourced from various inspirations. • Interpret personal ideas and develop unique methods for painting figures. • Articulate the subjects or themes depicted in their paintings. • Demonstrate compositional skills using a variety of materials. • Successfully convey ideas through the adept use of suitable techniques.							
Content • Oil Painting Techniques: Advancing skills in oil painting methods like glazing, impasto, and layering. • Acrylics and Watercolours Mastery: Exploring advanced techniques and creative manipulations in acrylics and watercolours. • Mixed Media Artistry: Integrating diverse materials and techniques for artistic expression. Conceptual Development: • Semiotics and Visual Language: Understanding symbols and signs' visual impact on communication. • Artistic Expression and Conceptual Themes: Exploring personal narratives, themes, and artistic intentions. • Critical Analysis: Evaluating artworks across different cultures and time periods. • Studio Practices: • Thematic Projects: Engaging in series-based artwork exploration centered on chosen concepts or themes.							



• Critique Sessions: Participating in regular critiques to analyze and improve artwork with constructive feedback. • Workshops and Guest Lectures: Learning from practicing artists through workshops, lectures, and demonstrations to broaden artistic knowledge.		
Module	Description	Hours
I	• Introduction to life drawing sessions • Gesture drawing exercises to capture movement and pose • Exploring various drawing materials and techniques for life studies • Incorporating life models into compositional sketches • Understanding the interaction between figures and surroundings	16
II	• Emphasis on detail, accuracy, and expression in life drawing • Longer poses allowing for detailed anatomical studies • Understanding foreshortening, perspective, and complex poses • Experimentation with different mediums (charcoal, graphite, ink, etc.) for life studies	16
III	• Elements of composition • Experiments with different material and explore possibilities • Analysis of compositions in artworks from various artists • Sketching and ideation sessions to develop compositional concepts • Exploration of narrative and storytelling through composed artworks • Critiques and discussions on compositions developed by students	16
IV	• Exploration of narrative and storytelling through composed artworks • Students experiment with various approaches to incorporate life studies into compositions using different material • Guidance on refining compositions, figure placements, and visual storytelling • Peer critiques and discussions on individual project	16
References:		
1	Figure Drawing for Dummies by Kensuke Okabayashi	
2	Complete Life Drawing Course by Diana Constance	
3	Figures and Faces by Hugh Laidman	
4	Art of Drawing People by Debra Kauffman Yaun, Will	
5	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro	
6	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore	
7	Thinking Straight on Modern Art - Henry Rankin Poore	
8	Oil & Acrylic by Walter Foster Creative Team	
9	Mastering Oil Painting by Walter Foster Creative Team	
10	Creative Thinking For Dummies By David Cox	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	IV			Version	1.0		
Semester	VIII			Effective From	June 2024		
Course Code	MNVP12801	Course Name	Drawing & Composition IV				
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: This course aims to provide a practical and supportive environment for students to build upon their previous semesters' work. It will prioritize addressing individual students' specific needs and interests, including concepts, ideas, skills, and techniques essential for their artistic growth. Students will have opportunities to engage with professional artists beyond their mentors, allowing for a broad exploration of artistic influences. The course encourages students to draw from personal narratives and experiences as sources of inspiration, fostering critical thinking and reflective writing about their artistic processes. The main focus will be on developing a unique visual language through painting techniques and creative experimentation, emphasizing the role of both written and visual expression in shaping each student's artistic identity							
Course Outcome: At the end of the course the student will be able to: - Explore and communicate their unique artistic identity and stories using painting as their medium. - Articulate their artistic development and creative processes through reflective writing. - Establish a consistent and recognizable visual style in their artworks. - Produce a cohesive body of work that distinctly represents their individual artistic identities. - Engage in critical analysis, evaluating both their own and their peers' artworks. - Demonstrate a blend of technical proficiency and conceptual depth in building their portfolios, tackling technical and aesthetic challenges through independent research and study.							
Content Students will delve deeply into drawing as a powerful means of self-expression. They'll explore diverse techniques to meet their specific artistic goals and priorities. Utilizing digital tools and internet resources, such as photography, will be integral to their creative process. They'll work extensively with images, building a rich visual vocabulary and imbuing their art with meaningful narratives. Through brainstorming sessions, they'll develop ideas and concepts for their paintings, focusing on personal expression and confidently defending their artistic choices. Additionally, they'll prepare for their exhibition by learning effective presentation techniques for their work, ensuring their art is showcased professionally and meaningfully.							
Module	Description						Hours
I	Introduction to finding artistic identity through personal narratives.						



	• Reflective writing exercises to identify themes and inspirations. • Art-making based on personal narratives and experiences. • Group discussions and critiques on the relationship between narrative and visual expression	16
II	• Importance of written reflection in artistic development. • Writing about the artistic process: sketches, drafts, and iterations. • Incorporating written elements within the artwork (text, symbols, etc.). • Peer review sessions for written reflections and artistic progress.	16
III	• Experimentation with painting techniques and styles. • Exploration of color palettes and symbolism in artworks. • Creating consistency and coherence in visual language. • Group workshops focusing on individual visual expression.	16
IV	• Curating a cohesive portfolio reflecting individual artistic identity. • Preparation for an exhibition or showcase. • Presentation of the body of work, emphasizing written narratives and visual language. • Reflection on personal artistic growth and future artistic directions.	16
References:		
1	How to prepare your portfolio: a guide for students and professionals by Ed Marqua	
2	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore	
3	Thinking Straight on Modern Art - Henry Rankin Poore	
4	Oil & Acrylic by Walter Foster Creative Team	
5	Mastering Oil Painting by Walter Foster Creative Team	
6	The Artist's Handbook of Materials and Techniques by Ralph Mayer, Steven Sheeha	
7	Painting and Our Inner World: The Psychology of Image Making By Pavel Machotka, Lori Felton	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	IV			Version	1.0		
Semester	-			Effective From	June 2024		
Course Code	MNVP17001	Course Name	Summer Term				
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	-	4	-	-	200/400	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Summer Term courses will be undertaken by the student according to his/her interest but with prior permission. Students can undergo a dedicated Workshop / Summer School/ detailed research of one eminent Living Artist / Craft or Art Process related to their respective course opted in Minors. The course here also may include online courses from platforms like NPTEL/ SWAYAM etc. A preapproval of the course from Equivalence committee is mandatory for qualification for Minors.							



MINOR IN SCULPTURE

SARVAJANIK UNIVERSITY							
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	V			Effective From	June 2024		
Course Code	MNV512501	Course Name		Life Study I			
Teaching Scheme				Examination Scheme			
				CIE	University Exam		Total
Credits	Lecture	S/W/L	Total		SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: It is essentially a study of nature with the luxury of having a live model who may create infinite variations to study. Exploration of the nature of three dimensional forms. Since Sculpture provides a common denominator for the many related disciplines such as Architecture, Design, Imagery, Expression, and Function in form and Structure blend-in, a process that is both introspective and communicative on multiple levels. Courses of studies in Sculpture have been planned with emphasis on the creative expression as well as refinement in a student's development in practical / technical aspects.							
Course Outcome: At the end of the course the student will be able to : • Understand the structure of Nose , lips, Ear and Eyes with clay in double size of actual head study of replica (male/female) • Build up armature for clay modelling • Understand the structure and proportions, waste mould and casting.							
Content • Life study: Study of muscles and skeletal structure of the body in different postures, emphasizing on balance and form. • Animal Study: Quick sketches, drawing and modelling in clay. Mould making and casting. • Head Study: Observation and Understanding of the head and skull structure in reference to its basic form and contour lines, its characteristic resemblance to the model. • Study in drawings and making in clay.							
Module	Description						Hours
I Visual Analysis of Form	The fundamental principles of sculpture, emphasises form, space, volume and surface, rhythm, movement, proportion. When given a complex form to analyse, students will be able to construct analytical models and drawings. For those hands-on exercises will be used for developing understanding on Intersection, layering, overlapping of Geometric and organic forms.						32
II Approach to real	Clay modelling Demonstration, observation, the feeling (wet/dry) nature of object surface (shine or mat) objects move from real 3d to						32

scale design	3d clay modelling. Last but not least is documentation and display (the way of 3d model presentation at the same time how we look at in a picture.)	
References:		
1	Drawing the Human Head by Burne Hogarth	
2	Action Anatomy by Takashi Iijima	
3	How to Paint Living Portraits by Roberta Carter Clark	
4	Heads, Features and Faces by George Brant Bridgman	



SARVAJANIK UNIVERSITY							
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VI			Effective From	June 2024		
Course Code	MNVS12601	Course Name		Sculptural Composition I			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: The course will focus on Understanding of basic design principles with an emphasis on three-dimensional Sculpture, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual models, and evolution of the discipline. The development of solutions to aesthetic and Sculpture problems will continue throughout the degree program.							
Course Outcome:							
At the end of the course the student will be able to :							
• Demonstrate advanced abilities in drawing sufficient to support work in sculpture. • Understand the possibilities and limitations of various materials. • Show knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product. • Achieve mastery in one or more sculptural media. • Understand functional knowledge of the history and theory of sculpture.							
Content							
• Introduction of basic fundamentals for sculpture composition. • Volume, surface, light and shade, and colour to be studied as supporting elements of sculpture. • Introduction of mediums based on their subjects. • Contemporary materials and techniques.							
Module		Description					Hours
I		INTRODUCTION OF BASIC FUNDAMENTALS FOR SCULPTURE COMPOSITION: All sculpture is made of a material substance that has mass and exists in three-dimensional space. The mass of sculpture is thus the solid, material, space-occupying bulk that is contained within its surfaces.					16
II		Space enters into the design of sculpture in three main ways: the material components of the sculpture extend into or move through space; they may enclose or enfold space, thus creating hollows and voids within the sculpture; and they may relate one to another across					16



	space. Volume, surface, light and shade, and colour are supporting elements of sculpture.	
III	INTRODUCTION OF MEDIUMS BASED ON THEIR SUBJECTS: In this module student will focus towards Materials, those are what things are made from.	16
IV	A sculptural method in which form is created by building up materials. This method encompasses many contemporary materials and techniques, such as the assemblage of objects from wood, metal, plastics, adhesives, fasteners, etc.	16
References:		
1	Action Anatomy by Takashi Iijima	
2	Dynamic Figure Drawing by Burne Hogarth	
3	Figure Drawing by Dale Nichols	
4	Drawing: Figures in Action by Andrew Loomis	
5	How to Draw the Human Figure: Famous Artists School, Step-by-Step Method by Cortina Famous Schools Staff	



SARVAJANIK UNIVERSITY							
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VII			Effective From	June 2024		
Course Code	MNVS12701	Course Name		Life Study II			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: The course of this semester will focus on understanding the human figure, its dynamics and exploring the study of the same in 3D material. A thorough knowledge of the various body parts with a deep understanding of the movements of muscles and skeletal system and a focussed study of the head. The students will also get to explore clay as a medium and learn the process of making moulds and hollow casts.							
Course Outcome: At the end of the course the student will be able to • Thoroughly understand the basic dynamic anatomy • Create framework for human body • Understand the details and movements of various body parts • Understand the details of head • Do life study of both male and female. • Make model in clay • Understand how to make moulds and hollow casts.							
Content • Head Study, emphasis on character of live model, Quick Sketches, finished drawings, making of clay model, making mould and hollow cast in plaster of Paris. • Life Study of male/female: with focus on muscle and skeletal structure, posture, balance and proportion of the model. Marking in clay and Piece Mould							
Module	Description						Hours
I	Human anatomy drawing tutorial will be introduced. Focus will be on studying and familiarizing the students with the basic figure and the principles of drawing a body with the right proportions. Further the differences between male and female structures (and others) would be studied. This new knowledge will be then integrated into daily human body sketch practice by overlaying a quick energy sketch with the correctly proportioned basic figure.						16
II	In this module there will be demonstrations about foundational exercise that would teach the students how to tackle a complex set of						16

	sculptural forms. Such traditional exercise, will give the students opportunity to study and analyse forms at a large and controlled context without pressures and compounding. There will be a thorough overview of essential tools and materials for sculpting in clay which will involve learning about different types of tools, and the idea behind their use.	
III	The presentation of sculpture is equally important. Students will display their artworks in appropriate manner and bridge the gap between space and form.	32
References:		
1	Figure Drawing for Dummies by Kensuke Okabayashi	
2	Complete Life Drawing Course by Diana Constance	
3	Drawing figures Ray Smith	
4	Figures and Faces by Hugh Laidman	
5	Art of Drawing People by Debra Kauffman Yaun, Will	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY							
Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VIII			Effective From	June 2024		
Course Code	MNVS12801	Course Name		Sculptural Composition II			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: In this course different types of portfolios and the characteristic features are discussed. Examples of different Sculptures and installations are presented and discussed. There is a continuous interaction during this period with mentor and guide. Final display of the body of the works done during the semester will be exhibited at the final exhibition. This course encourages students to interact with professional artists apart from their mentor faculties. In this course students will undertake research or pre-project work for formulating their final style under the guidance of the mentor. This project provides the opportunity to students to do research, document, analyse and plan on their desired single concept or idea, leading to the development of personal expression							
Course Outcome: At the end of the course the student will be able to • Learn and execute the designing of their portfolio. • Demonstrate their technical and conceptual skills in developing the portfolio • Understand the maintenance of their portfolios. • Learn and execute portfolios for different purpose							
Content • Intensive experiment in various sculpting mediums as an independent vehicle of creative expression. • Preparation for Degree show. • Learning about presentation of work. • Final outcome of the art style of their choice with their own individual inputs • Round Composition or relief composition exploring mixed media and exploring various contents and themes. They have to research various practices in the field and explore their own interests leading to development of their individual style.							
Module		Description					Hours
I		INTRODUCTION OF MEDIUMS BASED ON THEIR SUBJECTS: In this module student will focus towards Materials, those are what things are made from. A sculptural method in which form is created by building up materials. This method encompasses many contemporary materials and techniques, such as the assemblage of objects from wood, metal, plastics, adhesives, fasteners, etc.					16



II	INTRODUCTION OF NARRATION IN THE SCULPTURE: There are so many ways to express any sculpture, but Sculpture is not a fixed term that applies to a permanently circumscribed category of objects or sets of activities. In this module the students will learn through examples from history as to how to write narration apt for their art work.	16
III	VISUAL ANALYSE FOR DISPLAY: The focus of this module is to teach students the art of displaying their sculptures while exploring various materials available.	32
References:		
1	Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre ...By Rafael Jaen	
2	Designing a Digital Portfolio By Cynthia L. Baron	
3	How to prepare your portfolio: a guide for students and professionals by Ed Marqua	



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Faculty	FADP&T			Programme	BVA		
Year	IV			Version	1.0		
Semester	-			Effective From	June 2024		
Course Code	MNVS17001	Course Name		Summer Term			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	-	4	-	-	200/400	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Summer Term courses will be undertaken by the student according to his/her interest but with prior permission. Students can undergo a dedicated Workshop / Summer School/ detailed research of one eminent Living Artist / Craft or Art Process related to their respective course opted in Minors. The course here also may include online courses from platforms like NPTEL/ SWAYAM etc. A preapproval of the course from Equivalence committee is mandatory for qualification for Minors.							



MINOR IN APPLIED ARTS

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Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	V			Effective From	June 2024		
Course Code	MNVA12501	Course Name		Graphic Design I			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	100
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: 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, color schemes, and form simplification techniques to create effective and visually appealing designs.							
Course Outcome: After completing the Course students will be able to:							
• Apply principles of alignment, balance, and visual composition to create visually appealing designs. • Utilize doodle design techniques to express ideas and concepts creatively. • Simplify complex documents and create user-friendly layouts with clear hierarchies and visual cues.							
Content							
• Introduction to Design Principles and Composition Techniques • Doodle Design and Expressive Techniques • Form Simplification • Basic drawing and conceptual composition • Drawing in poster colour and mixed medium, different techniques, B&W or two colour.							
Module	Description						Hours
I	Introduction to Design Principles and Composition Techniques 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.						32
II	Form Simplification and User-Centered Design In this module, students will learn about form simplification techniques and user-centered design principles. They will observe complex documents, identify essential information, and design user-friendly layouts with clear hierarchies and visual cues. Emphasis will be						32



	placed on simplicity, functionality, and consistency in design elements to enhance user experience.	
References:		
1	Graphic Design as Communication by Malcolm Barnard / Routledge	
2	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Son	



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Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VI			Effective From	June 2024		
Course Code	MNVA12601	Course Name		Graphic Design II			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	TEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: This course emphasizes understanding the various aspects of advertising design, problem analysis, and applying appropriate artistic solutions to enhance lifestyle. It introduces posters as a communication medium, explores elements of poster design, and examines the diverse influences of posters in various advertising media. Additionally, it covers designing advertising campaigns digitally, including teaser advertisements, print ads, and magazine advertisements, while also providing insights into the technical processes of newspaper design and printing using reverse design thinking.							
Course Outcome: After completing this course students will be able to: - Understand the various aspects of advertising design and its role in lifestyle enhancement. - Analyze advertising problems and apply appropriate artistic solutions. - Utilize posters as a communication medium effectively, considering elements of design and communication. - Design advertising campaigns digitally, including teaser advertisements, print ads, and magazine advertisements. - Comprehend the technical processes involved in newspaper design and printing using reverse design thinking. - Apply advertising design principles to develop impactful advertising campaigns that resonate with target audiences.							
Content - Introduction to Advertising Design - Poster Design and Communication - Designing Advertising Campaigns - Technical Process for Newspaper Design and Printing - Application of Advertising Design Principles							
Module		Description					Hours
I		Introduction to Advertising Design Understanding the significance of advertising design in influencing consumer behaviour and lifestyle enhancement. Introduction to problem analysis techniques in advertising scenarios.					16



II	Poster Design and Communication Exploring the role of posters as a medium of communication in advertising. Analyzing elements of poster design and their impact on audience engagement.	16
III	Designing Advertising Campaigns Develop an idea and execute the same in the form of an advertising campaign on Social issue. Translate the need of target audience into an effective message. Designing a teaser Ad on any event or product. Learning digital advertising campaign design methodologies. Creating various components of advertising campaigns such as teaser advertisements, print ads, and magazine advertisements.	32
References:		
1	Fundamentals of Graphic Design by Gavin Ambrose, Paul Harris, AVA Publishing	
2	Graphic Design Solutions by Robin Landa Cengage Learning	



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Faculty	FADP&T			Programme	BVA		
Year	III			Version	1.0		
Semester	VII			Effective From	June 2024		
Course Code	MNVA12701	Course Name		Graphic Design III			
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
					SE	SEE	
4	-	4	4	200	80	60/120	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Emphasis: This subject will help the student to know about the various aspects of Ad design. Analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Different influences of Poster, Hoardings, and Banners etc. in various media of advertising. Product Campaigns, Social Campaigns, Events Campaigns. Designing Advertising Campaigns manually, teaser advertisements, Print ads, Counter Display etc. Basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label & packaging impact on its design.							
Course Outcome: At the end of the course students will be able to:							
- Understand the various aspects of advertising design and its role in lifestyle enhancement. - Analyze advertising problems and apply appropriate artistic solutions to solve them. - Recognize the influence of different advertising media such as posters, hoardings, and banners on consumer behaviour. - Design and execute advertising campaigns manually, including teaser advertisements, print ads, and counter displays. - Gain insights into the fundamentals of packaging design, including materials, evaluation, and ecological considerations. - Explain how the functions of labels and packaging impact their design and implementation in advertising. - Students will be able to analyze various printing and packaging methods - Develop an understanding of the ways in which marketing research, target audiences, and user profiles affect the packaging design process. - Identify the key elements of a packaging composition including placement, product, and audience.							
Content							
- Label and Packaging Functionality - Packaging Design Fundamentals - Campaign Design and Execution - Influence of Advertising Media							
Module		Description				Hours	



I	Influence of Advertising Media Exploring the impact of posters, hoardings, banners, etc., in advertising. Examining how different media influence consumer perception and behavior in advertising campaigns.	16
II	Campaign Design and Execution Learning manual techniques for designing advertising campaigns. Creating various components of advertising campaigns such as teaser advertisements and print ads.	16
III	Understand Different types of packaging Functions of packaging. Develop and present packaging. Designing Packaging for various products (Primary and Secondary). Print the final output of packaging design for any product.	32
References:		
1	Moen, Daryl. (2000). Newspaper Layout and Design: A Team Approach. 4th ed. New Jersey: Wiley-Blackwell Publishing.	
2	Charlotte Rivers. (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY

Faculty	FADP&T		Programme	BVA
Year	IV		Version	1.0
Semester	VIII		Effective From	June 2024
Course Code	MNVA12801	Course Name	Graphic Design IV	

Teaching Scheme				Examination Scheme			Total
Credits	Lecture	S/W/L	Total	CIE	University Exam		
					SE	TEE	
4	-	4	4	200	80	60/120	200/400

Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation

Emphasis:
The Objective of this course is to develop an idea and execute the same in the form of an advertising campaign. Construct an impactful message strategy to spread awareness to overcome social problems. Employ appropriate advertising appeal to capture the attention of the target audience. This will involve wide range of requirements of different types and scope for visual, formal and structural innovations. The project is supported by theoretical information and assignments in the complementary nature of systematic and creative thinking in the various stages of the design process and visual, structural and functional analysis of design system. The outcome of the project will be in the form of innovative and conceptual design proposal that reflect the students understanding of the design process. These will be developed and presented in the form of appropriate and tangible design solutions including models, graphic solutions. This subject will help the student to analyse the problem and to apply the appropriate use of art to solve the problem and improve the life style. Enable students to analyze human needs and identify unique selling propositions (USPs) of services to craft compelling messages tailored to target audiences, employing design elements and principles to effectively communicate messages through press ads, magazine ads, posters, hoardings, counter displays, TV Commercial, Radio Ad, Guerrilla Marketing, Augmented Reality (AR) and AI.

Course Outcome:
At the end of the course the student will be able to:

- Design a Product / Social Campaign
- Develop Identity design for Brand/Product/Social issue or service

Content

- Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Develop creative ideas and execute them effectively in the form of advertising campaigns aimed at addressing social problems.
- Construct impactful message strategies to raise awareness and encourage action among target audiences.
- Utilize appropriate advertising appeals to capture and retain the attention of the target audience.
- Explore a wide range of requirements, including visual, formal, and structural innovations, to enhance the effectiveness of advertising campaigns.
- Understand the complementary nature of systematic and creative thinking in the design process.



Conduct visual, structural, and functional analysis of design systems to inform innovative design proposals.		
Module	Description	Hours
I	Product / Social Campaign 1 Full Flashed Interactive Campaign on consumer product or institutional (Service or Social), Campaign on Service given to the consumers by various Indian companies like Airtel, Zomato, Banks etc. related with any of the appropriate media including Print and various techniques available. Related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It can be made manually or digitally	32
II	Identity design for Brand/Product/Social issue or service Research on any Brand, product, social issue or service and Designing and execution identity for advertising campaign. Designing Label for various products. Making of a short Gif. Designing a brand book. Designing corporate identity, branding, newspaper ad, magazine ad, poster, hoardings, sales promotions, POP"s, other relevant media, digital media, etc.	32
References:		
1	Designing the User Interface: Strategies for Effective Human-Computer Interaction B.Shneiderman, 3rd Ed., Addison Wesley, 2000.	
2	Design: Beyond Human –Computer Interaction, J. Preece, Y. Rogers and H. Sharp, John Wiley & Sons, Delhi, 2003.	
3	"The Design Method: A Philosophy and Process for Functional Visual Communication" by Eric Karjaluoto	



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Faculty	FADP&T			Programme	BVA		
Year	IV			Version	1.0		
Semester	-			Effective From	June 2024		
Course Code	MNVA17001	Course Name	Summer Term				
Teaching Scheme				Examination Scheme			
Credits	Lecture	S/W/L	Total	CIE	University Exam		Total
4	-	-	4	-	SE	TEE	
					-	200/400	200/400
Note: Continuous Internal Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation							
Summer Term courses will be undertaken by the student according to his/her interest but with prior permission. Students can undergo a dedicated Workshop / Summer School/ detailed research of one eminent Living Artist / Craft or Art Process related to their respective course opted in Minors. The course here also may include online courses from platforms like NPTEL/ SWAYAM etc. A preapproval of the course from Equivalence committee is mandatory for qualification for Minors.							



