

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 2.0)

**Applicable to Batch enrolled in AY 2023-24 onwards
In Conjunction with Syllabus Version 2.0 and 3.0**

24



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

Minors Certification Program offered from June 2024

Applicable to Batches AY 2023-24 onwards

(VERSION-2.0)

In Conjunction with Syllabus Version 2.0 and Version 3.0

PROGRAM NAME:

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

A. 2 Credits x 2 Sem. Basic Courses for regular III & IV Sem= 4 Credits

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

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 both the Minor certification programme:

- a) This Minor as mentioned above can be taken along with any other Major Degree/ Certificate offered by Sarvajani 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 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 enroll 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-enroll 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/ IIHS/ 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) The Minor Certification Program credits are over and above the minimum Mandatory credits required for UG/PG program.
- m) The sample of the Degree is also attached as Annexure 1

Program Code	Version	Subject Type	Semester	Course no	Specialization
MNVP	2	2	3	01	Painting
MNVS	2	2	3	01	Sculpture
MNVA	2	2	3	01	Applied Arts

MNVP22301 (MNVP_Program Code / 2_Version/ 9_Subject Type/ 1_ 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		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
Semester III									
1	MNVP22301	Drawing & Composition I	2	-	2	-	13/25	13/25	50
Semester IV									
1	MNVP22401	Drawing & Composition II	2	-	2	-	13/25	13/25	50
Semester V									
1	MNVP22501	Drawing & Composition III	4	-	4	-	25/50	25/50	100
Semester VI									
1	MNVP22601	Drawing & Composition IV	4	-	4	-	25/50	25/50	100
Semester VII									
1	MNVP22701	Drawing & Composition V	4	-	4	-	25/50	25/50	100
Semester VIII									
1	MNVP22801	Drawing & Composition VI	4	-	4	-	25/50	25/50	100
• CCE- Continuous & Comprehensive Evaluation (Formative) • SEE- Semester End Evaluation (Summative)									



**EXAMINATION AND TEACHING SCHEME
(PROPOSED)**

Program Name: Minor in Sculpture

Semester III

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs.)	CCE	SEE	
	1	2	3	4	5	6	7	8	9

Semester III

1	MNVS22301	Sculpture Material & Techniques I	2	-	2	-	13/25	13/25	50
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Semester IV

1	MNVS22401	Sculpture Material & Techniques II	2	-	2	-	13/25	13/25	50
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Semester V

1	MNVS22501	Life Study I	4	-	4	-	25/50	25/50	100
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Semester VI

1	MNVS22601	Sculptural Composition I	4	-	4	-	25/50	25/50	100
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Semester VII

1	MNVS22701	Life Study II	4	-	4	-	25/50	25/50	100
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Semester VIII

1	MNVS22801	Sculptural Composition II	4	-	4	-	25/50	25/50	100
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- CCE- Continuous & Comprehensive Evaluation (Formative)
- SEE- Semester End Evaluation (Summative)



**EXAMINATION AND TEACHING SCHEME
(PROPOSED)
Program Name: Minor in Applied Arts**

Sr. No	Course Code	Course Name	Credits	Teaching Scheme			Examination Scheme		Total
				Lecture (Hrs.)	Studio (Hrs.)	Practical (Hrs)	CCE	SEE	
	1	2	3	4	5	6	7	8	9
Semester III									
1	MNVA22301	Graphic Design I	2	-	2	-	13/25	13/25	50
Semester IV									
1	MNVA22401	Graphic Design II	2	-	2	-	13/25	13/25	50
Semester V									
1	MNVA22501	Graphic Design III	4	-	4	-	25/50	25/50	100
Semester VI									
1	MNVA22601	Graphic Design IV	4	-	4	-	25/50	25/50	100
Semester VII									
1	MNVA22701	Graphic Design V	4	-	4	-	25/50	25/50	100
Semester VIII									
1	MNVA22801	Graphic Design VI	4	-	4	-	25/50	25/50	100
• CCE- Continuous & Comprehensive Evaluation (Formative) • SEE- Semester End Evaluation (Summative)									



Proposed Syllabus
MINOR IN PAINTING

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	III			Effective From	June 2024	
Course Code	MNVP22301	Course Name		Drawing & Composition I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis: This course delves into technical insights into painting techniques, including colour theory, mixing, and painting effects, will be provided, along with guidance on selecting and distinguishing art materials for creative endeavours. Moreover, students will gain understanding 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: • Understanding of variety of colour mediums such as pencil shading, watercolours, dry pastels, charcoal, and poster colours. • Grasp the intricacies of painting and actualize their concepts using diverse techniques. • Exhibit understanding of exploring and experimenting with various painting techniques.						
Content • 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. • Integration of perspective and proportion principles in object depictions						
Module		Description				Hours
I		• Applying learned concepts to create engaging pencil compositions with water & poster colours. • Mixed media approaches: combining watercolour with pencils, pastels, or ink				16
II		• 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		Water colour by Milind Mullick				



2	How to Paint Living Portraits by Roberta Carter Clark
3	The Encyclopedia of Oil Painting Techniques. by Jeremy Galton
4	Atmospheric Watercolours by Jean Haines
5	Artists daily guide to using photo reference



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	IV			Effective From	June 2024	
Course Code	MNVP22401	Course Name		Drawing & Composition II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis: This course provides opportunities for students to employ a combination of drawing and painting techniques, encouraging creative thought process, experimentation and expression in their initial artistic endeavours.						
Course Outcome: At the end of the course the student will be able to: Develop skills through practice with different painting techniques and the effective utilization of various artistic mediums.						
Content - 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		- Elements of composition: balance, contrast, focal points - Exploring colour theory in compositions - Sketching and preliminary studies for full-color compositions				16
II		- Observational studies of natural elements: trees, plants, landscapes - Experimentation with different sketching techniques and mediums				16
References:						
1		Painting Techniques & Faux Finishes By Marina Niven				
2		Oriental Watercolor Techniques: For Contemporary Painting By Frederick Wong				



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	V			Effective From	June 2024	
Course Code	MNVP22501	Course Name		Drawing & Composition III		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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 • Exploring light and shadow on objects of different shapes and textures.				16
		• Introduction to perspective drawing: one-point, two-point, and atmospheric perspective				16



II	- 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	
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	



SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	VI			Effective From	June 2024	
Course Code	MNVP22601	Course Name		Drawing & Composition IV		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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	2.0	
Semester	VII			Effective From	June 2024	
Course Code	MNVP22701	Course Name		Drawing & Composition V		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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	2.0	
Semester	VIII			Effective From	June 2024	
Course Code	MNVP22801	Course Name	Drawing & Composition VI			
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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.					16



	Group discussions and critiques on the relationship between narrative and visual expression	
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	



Proposed Syllabus
MINOR IN SCULPTURE

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	III			Effective From	June 2024	
Course Code	MNVS22301	Course Name		Sculptural Material & Techniques I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis: Sculpture materials and techniques play a crucial role in defining the artistic expression and aesthetic qualities of a sculpture. The course will focus on earthen materials used in sculpture like clay, ceramic, etc. These materials have been used for sculpture since humankind first utilized the environment to make tools and art.						
Course Outcome: At the end of the course the student will be able to:						
• Understanding of the vocabulary of Sculpture Materials • Understanding of types and styles of Sculpture • Understanding of techniques and methods of Sculpture • Build up armature for clay modelling • Understand the structure and proportions, clay proportion (consistency).						
Content						
• The subject matter often reflects the student’s interests, cultural influences, and artistic intentions. • The style and technique used depend on the artist’s vision and the materials being used. • Sculptures carry symbolic meanings or convey messages beyond their physical form.						
Module	Description					Hours
I	Clay modelling Demonstration: 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. , observation. Last but not least is documentation and display.					16
II	This module structure aims to provide a comprehensive overview of sculpture techniques, covering both traditional methods and contemporary innovations. Catering to students interested in both practical skills and theoretical understanding of sculptural art.					16
References:						
1	Technique of Sculpture					



2		Sculpture Techniques by Bill Jones				
SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	IV			Effective From	June 2024	
Course Code	MNVS22401	Course Name		Sculptural Material & Techniques II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis: Sculpture materials are very diverse, in this course hard materials used in sculptures such as metal, wood and marble etc. would be explored. 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. Course 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:						
• 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.						
Content • Tools and equipment used for carving (e.g., chisels, rasps) • Step-by-step process for carving a sculpture from stone or wood • Definition and historical use of modeling in sculpture • Types of modeling materials (e.g., clay, wax) • Relief compositions, based on architectural form using basic elements of relief and creating virtual space.						
Module						Hours
I		INTRODUCTION OF MEDIUMS BASED ON THEIR SUBJECTS: In this module student will focus towards Materials, those are what things are made from.				16
II		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		MATERIALS & METHODS OF SCULPTURE (Dover Art Instruction)				
2		The Encyclopedia of Sculpture Techniques BY John mills.				



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	V			Effective From	June 2024	
Course Code	MNVS22501	Course Name		Life Study I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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 scale design		Clay modelling Demonstration, observation, the feeling (wet/dry) nature of object surface (shine or mat) objects move from real 3d to 3d clay modelling. Last but not least is documentation and display				32



	(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	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	VI			Effective From	June 2024	
Course Code	MNVS22601	Course Name		Sculptural Composition I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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 space. Volume, surface, light and shade, and colour are supporting elements of sculpture.				16



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	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	VII			Effective From	June 2024	
Course Code	MNVS22701	Course Name		Life Study II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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 sculptural forms. Such traditional exercise, will give the students					16



	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	2.0	
Semester	VIII			Effective From	June 2024	
Course Code	MNVS22801	Course Name		Sculptural Composition II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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				16



	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.	
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	



Proposed Syllabus
MINOR IN APPLIED ARTS

SARVAJANIK UNIVERSITY						
INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	III			Effective From	June 2024	
Course Code	MNVA22301	Course Name		Graphic Design I		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis						
The course focuses on hands-on design practice across different mediums like layout composition, doodle design, and form simplification. Students will learn skills in visual communication, hierarchy, iconography, color schemes, and techniques to simplify forms, helping them create effective and attractive designs.						
Course Outcome						
After completing the Course students will be able to:						
• Apply principles of hierarchy, 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						
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.				12
II		Doodle Design and Expressive Techniques 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, and branding. They will learn to apply doodle design techniques creatively to express ideas and concepts in their designs.				10
III		Form Simplification and User-Centered Design In this module, students will learn about form simplification techniques and user-centered design principles. They will observe				10



	complex documents, identify essential information, and design user-friendly layouts with clear hierarchies and visual cues. Emphasis will be placed on simplicity, functionality, and consistency in design elements to enhance user experience.	
References:		
1	Geometry of Design: Studies in Proportion and Composition by Kimberly Elam Publisher: Princeton Architectural Press, 2001	
2	Sacred Geometry: Philosophy and Practice (Art and Imagination) by Robert Lawlor Publisher: Thames & Hudson, 1989	
3	Graphic Design as Communication by Malcolm Barnard / Routledge	
4	Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Son	



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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	II			Version	2.0	
Semester	IV			Effective From	June 2024	
Course Code	MNVA22401	Course Name		Graphic Design II		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
2	-	2	-	13/25	13/25	50
Note: Continuous and Comprehensive Evaluation shall be divided into A. 20% -Attendance B. 80% Periodic Evaluation						
Emphasis This subject teaches basic design principles and elements, such as forms, tones, textures, colour, repetition, and rhythm. Students will explore various design applications and develop skills in logo creation, poster design, and editorial projects. The course focuses on analysing and using design processes to solve communication problems creatively and apply design principles to visual messages.						
Course Outcome After completing this course students will be able to: • Demonstrate a foundational understanding of design principles and elements. • Apply design forms, tones, textures, color, repetition, and rhythm in various design applications. • Develop basic concepts for logos, posters, and editorial design projects. • Analyze, synthesize, and utilize design processes and strategies effectively. • Solve communication problems creatively through design solutions. • Apply design principles in the ideation, development, and production of visual messages.						
Content • Introduction to Design Principles and Elements • Exploring the essentials of logo design. • Introduction to poster design principles.						
MODULE		DESCRIPTION				Hours
I		Logo Design Basics: 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.				16
II		Poster Design Principles: This module introduces students to the principles of poster design, emphasizing visual hierarchy, typography, and layout composition. Through hands-on projects, students will explore different styles and techniques to create impactful posters for different purposes.				16
References:						
1		Graphic Design as Communication by Malcolm Barnard / Routledge				
2		Design for Communication: Conceptual Graphic Design Basics by Elizabeth Resnick / John Wiley & Sons				
3		Force: Dynamic Life Drawing for Animators, Second Edition - Paperback (2006) by Mike Mattesi				
4		Ways of Seeing, John Berger, Penguin				



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Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	V			Effective From	June 2024	
Course Code	MNVA22501	Course Name		Graphic Design III		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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 placed on simplicity, functionality, and consistency in design elements to enhance user experience.					32
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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INSTITUTE OF DESIGN, PLANNING & TECHNOLOGY						
Faculty	FADP&T			Programme	BVA	
Year	III			Version	2.0	
Semester	VI			Effective From	June 2024	
Course Code	MNVA22601	Course Name		Graphic Design IV		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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. - Analyse 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				16



	Exploring the role of posters as a medium of communication in advertising. Analyzing elements of poster design and their impact on audience engagement.	
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	VIII			Version	2.0	
Semester	VII			Effective From	June 2024	
Course Code	MNVA22701	Course Name		Graphic Design V		
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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				16



	Exploring the impact of posters, hoardings, banners, etc., in advertising. Examining how different media influence consumer perception and behavior in advertising campaigns.	
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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Faculty		FADP&T		Programme		BVA
Year		IV		Version		2.0
Semester		VIII		Effective From		June 2024
Course Code		MNVA22801	Course Name		Graphic Design VI	
Teaching Scheme				Examination Scheme		
Credits	Lecture	Studio	Practical	CCE	SEE	Total
4	-	4	-	25/50	25/50	100
Note: Continuous and Comprehensive 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	



