



ದಾವಣಗೆರೆ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
Davangere University



ಸತ್ಯಂ ಶಿವಂ ಸುಂದರಂ

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ದೃಶ್ಯಕಲಾ ಮಹಾವಿದ್ಯಾಲಯ
(ಘಟಕ ಕಾಲೇಜು)

ದಾವಣಗೆರೆ 577 004. ಕರ್ನಾಟಕ.

UNIVERSITY COLLEGE OF VISUAL ARTS

(Constituent College of Davangere University)

Davanagere 577 004. Karnataka.

Curriculum frame work for
Bachelor of Visual Art in Painting

BVA in Painting
5th & 6th Semester
(NEP-2020)

Onwards-2023-24

Course Structure and Syllabus for Under Graduation (UG)

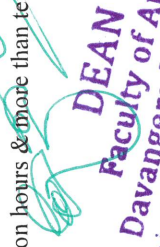
DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE
(Constituent College of Davangere University)
Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING
Structure & Scheme of the Syllabus (NEP-2020)


V SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
DISCIPLINE SPECIFIC CORE (DSC)												
1	BVA PA.V-P	DSC-VA 13	Composition - 1	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA PA.V-P	DSC-VA 14	Drawing-1	4	5		50	25	50	25	100	5
3	BVA PA.V-P	DSC-VA 15	Drawing from Life-3	4	5		50	25	50	25	100	5
4	BVA PA.V-T	DSC-VA 16	Survey of Indian Painting	3	3	Written Exam Theory	40	14	60	21	100	2
DISCIPLINE SPECIFIC CORE ELECTIVE (DSC-VA E) (Select Any One DSC-VA E Subject)												
5	BVA PA.V-P	DSC-VA E1.1	Indian Traditional Painting-1	3	4	Art Work Display & Presentation	50	25	50	25	100	5
6	BVA PA.V-P	DSC-VA E1.2	Print Making-1	3	4		50	25	50	25	100	5
7	BVA PA.V-P	DSC-VA E1.3	Photography-1	3	4		50	25	50	25	100	5
8	BVA PA.V-P	DSC-VA E1.4	Sculpture-1	3	4		50	25	50	25	100	5
DISCIPLINE SPECIFIC ELECTIVE VOCATIONAL (DSE-VA Voc) (Select Any One DSE-VA Voc Subject)												
9	BVA PA.V-P	DSE-VA Voc 1.1	Interior Design 1	3	4	Art Work Display & Presentation	50	25	50	25	100	5
10	BVA PA.V-P	DSE-VA Voc 1.2	Digital Art-1	3	4		50	25	50	25	100	5
11	BVA PA.V-P	DSE-VA Voc 1.3	Textile Design 1	3	4		50	25	50	25	100	5
12	BVA PA.V-P	DSE-VA Voc 1.4	Art Management 1	3	4		50	25	50	25	100	5
13	BVA PA.V-P	DSE-VA Voc 1.5	Art Education 1	3	4		50	25	50	25	100	5
SKILL ENHANCEMENT: SKILL BASED (SEC)												
14	BVA PA.V-T	SEC 1	Cyber Security	2	2	Written Exam Theory	25	9	25	9	50	1
SKILL ENHANCEMENT: VALUE BASED (SEC)												
15	BVA PA.V-P	SEC 2	NSS & Sports, Cultural	2	2	Performance/ Practical	50	25	--	--	50	---
Total				26	35		390		360		750	

Note:- 1) Evaluation for practical subject will be done thorough Display & Presentation in the 5th Semester
2) Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hours


BOS Chairman
UG-PG in Visual Arts,
University College of Visual Arts,
Davangere


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Faculty of Arts
Davangere University
Shivagangotri, Davangere.


Registrar
Davangere University
Shivagangotri, Davangere

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	COMPOSITION-1 (Practical)		
Course Code:	DSC VA 13	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and color distributions, proportions etc.
- ❖ It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.
- ❖ Enhance to visualize artistic skill inputs for creative painting.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents

150 Hrs

Content: Figurative composition with the support of daily sketches (subjective or objective compositions). Creating contrast images using Monochrome and color. Paintings with focus on exercises to compose interiors, exteriors and the like with human, animal, or/and with architectural elements. More emphasis on the balance of basic visual elements like line, shape, form, color, texture, tonal value, space, rhythm, contrasts, proportion etc.

*Pictorial space and horizontal line, arrangements in 2D and 3D, sub division of grouping compositions based on visual elements, landscape copy with suitable change in miniature and folk art, Using own style in their creative composition.

****Note: Can Reproduce-Realistic/Contemporary/Traditional paintings of Indian & Western old masters and recreating them through personal interpretations. Should make one or two paintings on Canvas***

To know the color theory and visual language in advanced level

Guidelines: Collage can be a helpful tool to develop basic understanding of positive-negative planes and the relation of colors with its neighboring color. Gallery visits must be encouraged. An introduction to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

Learning Objectivities:

- * Recapturing the fundamentals of expression with color affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.
- * Understanding the 2-D surface and its structural possibilities and its basic relation to the desired form and content. Exercises based on simple compositions using every day sketches of objects, nature studies, human figures and animals etc.
- * Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of color and textural values.

Media: Water color, Poster Color, Acrylic Color, Oil Color, Pastel Color, Crayon, Mix media. Etc.

Submission Work: 08 Composition. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery/educational study tour/ visits. etc.

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin.By. B.N. Goswamy.
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. AmritaJhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore
10	The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint) Paperback- August 24, 2018by Michel Jacobs.
11	Art Fundamentals 2nd edition: Light, shape, color, perspective, depth, composition & anatomy. By 3dtotal Publishing (Editor)
12	Water color Composition Made Easy Hardcover- January 1, 1999by David R. Becker (Author).
13	Line Color Form: The Language of Art and Design Kindle Edition by Jesse Day.
14	The Painter's Secret Geometry: A Study of Composition in Art.by Charles Bouleau.
15	Learning Art Composition: A Step-by-Step Guide to Composition in Art (Become an Artist Book4). by Dr. John Lumley.
16	16.A manual of painting material and technique by Mark David Goattsegen.
17	Notes of the techniques of paintings by Hilaire Hilder http://www.smashingmagazine.com/tag/usability/ http://painting.answers.com/abstract.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	DRAWING-1 (Practical)		
Course Code:	DSC-VA 14	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Upon successful completion of this course, student will demonstrate an ability to draw through observation.
 - ❖ Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
 - ❖ Develop Drawing skills with different medium and handling the techniques.
 - ❖ Enhances Compositional Skill with understanding the values of drawings.
 - ❖ Application of drawing on different surfaces with artistic inputs.
- Inculcation of visual communication by using drawing.

Course Description:

Here the course allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.

With drawing mediums such as, Pencil, Pen, and Ink, Postal, Charcoal, Water colors, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

Contents	120 Hrs
<p>Explore charcoal, pencil, pen and ink, pastel and crayons in object-figure based compositions.</p> <ul style="list-style-type: none"> * More detailed observation of the human figures with body expressions. * Perspective outdoor studies that can be transposed onto Indian miniature perspective. * Drawing on famous Indian sculptures * Anthropomorphism, solids and practicing the parts of the human body. 	

- * Using art journals to create small sketches and outline of practice.
- * Natural forms study from multiple angles.
- * Creative drawing composition.
- * Study of drawings done by old masters and recreating them through personal interpretations.
- * To learn to compose more than one figure in composition.
- * To experiment with drawing applications and the mediums

Learning Objectives:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power. Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil, pen and ink, crayon, pastel and colors, mix media. Etc. Submission

Work: 08 Drawings. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ Gallery / Educational study tour/ visits. etc.

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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
6	Materials, methods & symbolism in the pichhva painting tradition of Rajasthan by Desmond Lazaro

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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Fifth Semester
Course Title	DRAWING FROM LIFE-3 (Practical)		
Course Code:	DSC-VA 15	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Life study is not a reproduction of the sitter but a statement about him or her and about art as such. It is also a “work of art” in its own right psychology with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.
- ❖ Drawing helps to promote deeper and keener observations along with rendering skills. It is also a store of visual, as first-hand rendering information. It is largely to develop finer perception.
- ❖ This course will enable Students to study from live model with a exploring various application method and rendering techniques towards life portraiture.

Course Description:

In this Course emphasis is given to learn the application of Tones and Tints in monochromes including black and white neutral, grey tones etc. The objective is to learn the modulations of the Life study, partial study of life using real / plaster models. Main part of the Course is focused on Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures. Emphasize is given on the process of drawing and painting, application of tone, tints, layers, Tonal judgments and other technical study and experimentation of the different medium.

Contents	120 Hrs
<p>A study of the ‘Life study’ (Black and White, tone tints with different media) from all angles which must be to grasp the total structure of the seated model. Studies of human body is to be undertaken to understand expression, and modelling keeping in view the light and shade, tonal values, likeness, and its contemporary needs. Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in:</p> <ul style="list-style-type: none"> • Study of Human Body in detail Male and Female with different age. • Practice of structural drawings, different angles of Head, Hands, Torso and Legs. • Exploration of various possibilities of expression 	

- Critical study of works of Great masters.
- Exercise in organization and rendering techniques in Life study.

Guideline: An introduction to the drawings of life study, from different periods in the history of art would prove beneficial e.g. Life study of Indian painters. And Durer, Rembrandt, Ingres, Mughal, Rajput life study etc. Designs from Ajanta, Ellora, Halebeedu, Belur and the like can help in understanding design element. To encourage the use of studio studies to create complete life drawings as a work of art.

Learning Objectives:

- Students can use color mediums like water colors, Acrylics and oil colors. etc.
- Students can use different techniques practiced and perfected after completing this course.
- Students can capture the mood of the seated model and transfer it in their life study.
- Students will perfect in life study in unusual angles and perspectives

Media: Pencil, Charcoals, Pastels, Pen and Ink, Mix-media. And Monochrome & Gray scheme.

Submission Work: 08 Drawings from life. 02 Sketch books of each 200 pages. 01 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/gallery / Educational study tour / visits. Etc.

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.
4	Painting from life exploration in water color: Exploration in water color by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting / Sculpture /Animation		
Course Title	SURVEY OF INDIAN PAINTINGS (Theory)	Semester	Fifth Semester
Course Code:	DSC-VA 16	Total Marks	100
Contact hours	45 Hours	Theory No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Learning to recognize Paintings and Mural painting, styles of ancient and medieval India
Students will also be introduced to study of iconography, narrative structure of painting.
- ❖ Introduction to Buddhist, Hindu, Jain paintings
- ❖ Various schools of Paintings in South, North and western and eastern India in general.
- ❖ A study of this nature builds a deep insight and understanding of Indian Art. It also enhances a regard and appreciation for Indian visual culture. Apart from the above, it contributes to strengthen the visualliteracy required in contemporary art situation.

Course Description:

In this course, students are introduced to the survey of Indian paintings from the Western Indian, Hoysala to Tanjore paintings period and Folk art forms of India. Emphasis will be on painting styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Contents	45 Hrs
Unit: 1 - MURAL PAINTINGS / PAINTIGNS	
<ul style="list-style-type: none"> • Ellora, Bagh and Sittanavasal Cave Paintings • Contemporary murals of Karnataka • Vijayanagara, Mysore and Tanjore Paintings 	
Unit: 2. MINIATURE PAINTINGS	
<ul style="list-style-type: none"> ❖ Rajasthani Paintings- Mewar and Kota Paintings, Bundi ❖ Pahadi Paintings- Basoli and Kangra Paintings, Historical events in Indian miniatures. 	
Unit: 3. FOLK PAINTINGS	
<ul style="list-style-type: none"> ❖ Kavi, Madhubani, Pattachitra, Kalighat, Kalamkari Folk Paintings 	
Unit: 4. MURALS OF BELGAVI REGION	
<ul style="list-style-type: none"> ❖ Regional Culture in the folk paintings, paintings of Nayaka period 	

Learning Objectives:

- ❖ Learning to recognize painting styles of India.
- ❖ Introduction to Buddhist, Hindu, Jain paintings Insights into making and materials.
- ❖ Understanding art in relation to its socio-political, cultural, economic and material context.

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

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Indian Architecture – Brownj Parcy (Hindu and Islamic period)
2	The Art and Architecture - Rowland & Benajan
3	History of Indian and Indonesia Art- A.K Coomaraswamy
4	The story of Indian Art - S.K Bhattacharya
5	5000 years of Indian Art – Sivarama Murthi
6	Temples of south Indian - K.R.Srinivasan
7	An introduction to Indian and Western Art - Tomory
8	A Concise History of Indian Art - Roy C Craven
9	The spirit of Indian Painting
10	Indian Art-Dr. Alka Pandey
11	Art and Visual Culture in India, 1857-2007 Gayatri Sinha
12	Indian Art and Overview- Gayatri Sinha
13	Contemporary Indian Art and other Realities-Yashdthara Dalmia
14	History of Indian Art by Vidya Vachaspati Gerola
15	Trends in Indian Painting by Manohar Kaul.
16	A Survey of Indian Sculpture by K.S.Sarswati


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 (Constituent College of Davangere University)
Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING
 Structure & Scheme of the Syllabus (NEP-2020)

VI SEMESTER

S.N	Course Code	Category of Course	Title of the Course	Credits	Studio / Teaching hours per week	Evaluation Pattern	Internal Marks		Exam Marks		Total	Exam Hours & Submission With Display
DISCIPLINE SPECIFIC CORE (DSC)												
1	BVA PA.VI-P	DSC-VA 17	Composition -2	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA PA.VI-P	DSC-VA 18	Drawing-2	4	5		50	25	50	25	100	5
3	BVA PA.VI-P	DSC-VA 19	Painting from Life-4	4	5		50	25	50	25	100	5
4	BVA PA.VI-T	DSC-VA 20	Indian Aesthetics	3	3	Written Exam Theory	40	14	60	21	100	2
DISCIPLINE SPECIFIC CORE ELECTIVE (DSC-VA E) (Select Any One DSC-VA E Subject)												
5	BVA PA.VI-P	DSC-VA E2.1	Indian Traditional Painting-2	3	4	Art Work Display & Presentation	50	25	50	25	100	5
6	BVA PA.VI-P	DSC-VA E2.2	Print Making-2	3	4		50	25	50	25	100	5
7	BVA PA.VI-P	DSC-VA E2.3	Photography-2	3	4		50	25	50	25	100	5
8	BVA PA.VI-P	DSC-VA E2.4	Sculpture-2	3	4		50	25	50	25	100	5
DISCIPLINE SPECIFIC ELECTIVE VOCATIONAL (DSE-VA Voc) (Select Any One DSE-VA Voc Subject)												
9	BVA PA.VI-P	DSE-VA Voc 2.1	Interior Design 2	3	4	Art Work Display & Presentation	50	25	50	25	100	5
10	BVA PA.VI-P	DSE-VA Voc 2.2	Digital Art-2	3	4		50	25	50	25	100	5
11	BVA PA.VI-P	DSE-VA Voc 2.3	Textile Design-2	3	4		50	25	50	25	100	5
12	BVA PA.VI-P	DSE-VA Voc 2.4	Art Management-2	3	4		50	25	50	25	100	5
13	BVA PA.VI-P	DSE-VA Voc 2.5	Art Education-2	3	4		50	25	50	25	100	5
SKILL ENHANCEMENT: SKILL BASED (SEC)												
14	BVA PA.VI-P	SEC 1	Internship	2	2	Report & Presentation	25	9	25	9	50	1
SKILL ENHANCEMENT: VALUE BASED (SEC)												
15	BVA PA.VI-P	SEC 2	NSS & Sports, Cultural	2	2	Performance/ Practical	50	25	--	--	50	---
Total							390		360		750	

Note: - 1) Evaluation for practical subject will be done thorough Display & Presentation in the 6th Semester
 2) Final submission with display & presentation evaluation hours within five students for one day evaluation hours & more than ten students for two days evaluation hour


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DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	COMPOSITION-2 (Practical)		
Course Code:	DSC-VA 17	Total Marks	150
Contact hours	150 Hours	Practical No. of Credits	05
Formative Assessment Marks	75	Summative Assessment Marks	75

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ In this subject student develop the understanding to relate all the basic painting techniques. This subject helps the students to solve the compositional problems regarding space arrangements and colour distributions, proportions etc.
- ❖ It helps to build a language of visual understanding. It is the initial step of expressing oneself with a deeper insight, and to answer the urges of expressing oneself in visual media. It aims to search answers and indulge in humanity's indisputable need to look beyond surfaces and appearances in order to know and understand.
- ❖ Enhance to visualize artistic skill inputs for creative painting.

Course Description:

All that is creatively perceived and expressed on two-dimensional (2D) surface or a picture or design executed in paints is Painting to begin with. There are many other ways of describing or defining Painting. To begin with the focus is on the understanding of basic elements of composition like building up of grammar to be able to use it in the individual capacity in the process of art.

Contents	150 Hrs
<p>Content: Figurative composition with the support of daily sketches (subjective or objective compositions). Creating contrast images using Monochrome and colour. Paintings with focus on exercises to compose interiors, exteriors and the like with human, animal, or/and with architectural elements. More emphasis on the balance of basic visual elements like line, shape, form, colour, texture, tonal value, space, rhythm, contrasts, proportion etc.</p> <p>*Pictorial space and horizontal line, arrangements in 2D and 3D , sub division of grouping compositions based on visual elements, landscape copy with suitable change in miniature and folk art, Using own style in their creative composition.</p> <p><i>To know the color theory and visual language in advanced level</i></p>	

Guidelines: Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colors with its neighboring color. Gallery visits must be encouraged. An introduction to the Western, Eastern & Indian Paintings of simple subjects, which will help in understanding different approaches in art can be introduced.

Learning Objectives:

- ❖ Recapturing the fundamentals of expression with colour affected by the source of light and various surfaces it falls on, through exercises in Still Life, Life Painting and Outdoors.
- ❖ Understanding the 2-D surface and its structural possibilities and its basic relation the desired form and content. Exercises based on simple compositions using everyday sketches of objects, nature studies, human figures and animals etc.
- ❖ Compositional exercises based on studies of objects and groups in space, on studies of the local scene. Study in Indian miniature and folk art. Compositional analysis of paintings: exercises in the use of color and textural values.

Media: Water color, Acrylic Color, Oil Color, Mix media. Etc.

Submission Work: 08 Composition. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery/ educational study tour/ visits. etc.

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	30
Subject related Projects	10
Subject related activities like, Quiz, seminar, Team activities	10
Attendance / Classroom Participation	05
Total	75
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Composition in Art: An Introduction (Dover Art Instruction) by Henry Rankin Poore (Author)
2	Principles Of Composition In Hindu Sculpture Cave Temple Period By. Alice Boner.
3	The Spirit Of Indian Painting: Close Encounters With 100 Great Works, 1100- 1900 (2014), Penguin. By. B.N. Goswamy.

References	
4	A Guide To 101 Modern And Contemporary Indian Artists (2005), India Book House. By. Amrita Jhaveri.
5	The Theory of Indian Painting: the Citrasutras, their Uses and Interpretations By. Isabella Nardi
6	Mural Paintings Of Andhra By Meneni Krishnamurti.
7	Composition in Drawing: The Design and Composition of Drawings.by Markus Agerer.
8	Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting.by Ian Roberts.
9	Pictorial Composition (Composition in Art)by Henry Rankin Poore
10	The Art of Composition: A Simple Application of Dynamic Symmetry (Classic Reprint) Paperback - August 24, 2018by Michel Jacobs.
11	Art Fundamentals 2nd edition: Light, shape, color, perspective, depth, composition & anatomy. by 3dtotal Publishing (Editor)
12	Watercolour Composition Made Easy Hardcover- January 1, 1999by David R. Becker (Author).
13	Line Color Form: The Language of Art and Design Kindle Edition by Jesse Day.
14	The Painter's Secret Geometry: A Study of Composition in Art.by Charles Bouleau.
15	Learning Art Composition: A Step-by-Step Guide to Composition in Art (Become an Artist Book4). by Dr. John Lumley.
16	16.A manual of painting material and technique by Mark David Goattsegen.
17	Notes of the techniques of paintings by Hilaire Hilder http://www.smashingmagazine.com/tag/usability/ http://painting.answers.com/abstract.

DAVANGERE UNIVERSITY
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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	DRAWING-2 (Practical)		
Course Code:	DSC-VA 18	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Student will be able to applying an understanding of line, volume, proportion, and perspective in a unified Composition.
- ❖ Develop Drawing skills with different medium and handling the techniques.
- ❖ Enhances Compositional Skill with understanding the values of drawings.
- ❖ Application of drawing on different surfaces with artistic inputs.
- ❖ Inculcation of visual communication by using drawing.

Course Description:

Here the course allows the students to practice human figure studies with drawing base in Indian and Western ideology. Students are also experimenting.

With drawing mediums such as, Pencil, Pen, and Ink, Postal, Charcoal, Water colors, Acrylics etc. Course allows students to draw more than one figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the figurative styles and expressions of the themes.

Contents	120 Hrs
<p>Explore charcoal, pencil, pen and ink, pestal and conte in object- figure based compositions.</p> <ul style="list-style-type: none"> * More detailed observation of the human figures with body expressions. * Perspective outdoor studies that can be transposed onto Indian miniature perspective. * Drawing on famous Indian sculptures * Anthropomorphism, solids and practicing the parts of the human body. * Using art journals to create small sketches and outline of practice. * Natural forms study from multiple angles. * Creative drawing composition. 	

- * Study of drawings done by old masters and recreating them through personal interpretations.
- * To learn to compose more than one figure in composition.
- * To experiment with drawing applications and the mediums.

Learning Objectives:

- ❖ Creating a drawing based on the basic principles of design and drawing.
- ❖ Learning to understand the association and disassociation of objects and forms from perspective, space and size.
- ❖ Understanding of human anatomy, understanding of expression, character, texture and depth in different mediums and lighting conditions.
- ❖ Insight into drawing, different ways and reasons to draw and its representational power.
- ❖ Understanding the importance of sketches, drawing and techniques separately and their combination to create an artwork.
- ❖ Drawing with individual style and technique

Media: charcoal, pencil ,pen and ink , pastel and colours, mix media. Etc.

Submission Work: 08 Drawings. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum/ gallery / Educational study tour/ visits. Etc

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

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
6	Materials, methods & symbolism in the pichhvai painting tradition of Rajasthan by Desmond Lazaro.

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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting	Semester	Sixth Semester
Course Title	PAINTING FROM LIFE-4 (Practical)		
Course Code:	DSC-VA 19	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	04
Formative Assessment Marks	50	Summative Assessment Marks	50

Course Outcomes (COs): This study aims at building an understanding of the human body with proportion, tones, to develop artistic skills. Inculcation to develop new ways to paint using variety of strategies for expressing visual study through painting medium. Developing a heightened awareness of the physical world, the nature of the relationship of human beings to it. It serves as a potential subjective element in painting, as a genuine exercise in composing.

Course Description:

This is a continuation of the Practical Course from the previous Semester. Here the course allows the students to practice human figure life studies with colour schemes. Course allows students to draw and paint life study/ full figure and to compose them suitably in the given space. Students are also allowed to take references from the Indian miniature and fresco paintings apart from their own photographic images to study the life study.

The additional focus is on the play and changes of light and body language when the model is indoor/outdoor or in casual gestures. This insists in a brisk, quicker grasp of the overall form at the cost of the details.

Contents

120 Hrs

Life study with color

As a continuation of the previous semester, the life study from a model should be in a different environment, inside/outside the studio or in a domestic group setting.

Study from full figure with emphasis on delineation of character. And structural drawings, different angles of model, heads, hands, torso, and legs.

Real and dramatization and various expressions, composition of figure in different settings, emphasis on the development of a personal style.

Full figure in drawings and later color studies to be executed. Such as Water color, Poster color, Oil color, Acrylic color, Mix media on paper or canvas.

Learning Objectives:

- ❖ This course will enable students to study from live model with a exploring various application method and rendering techniques towards Life study with color.
- ❖ The indoor/outdoor study of the model could be a new attempt but should be arranged wherever full day light is available.
- ❖ The dramatically changing sunlight /directional light can avail more life to the model.
- ❖ This need not lay stress on the fine, absolute completion of the study.
- ❖ It can be quick and suggestive but be precise and clear in the grasp of the subject.
- ❖ Discuss the figures in Indian sculpture and painting (ex: Ajantha).
- ❖ Introduce to old masters/contemporary Indian & Western life study/portraits, as a supportive element to the above said practical exercise.
- ❖ Medium: Water color, Poster color, Oil color, Acrylic color, Oil pastel, Color pencil, Mix media on paper or canvas.
- ❖ Submission Work: 08 Painting from Life. 02 Sketch books of each 200 pages. 02 Digital Art works

Pedagogy: Lecture, Studio and outdoor work, demonstrations, workshop, slide shows and museum / Gallery / educational study tour/ visits. etc.

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Subject related Projects	05
Subject related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	50
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	The artists complete guide to Drawing the Head by William L. Maughan
2	Drawing the Human Head. by Burne Hogarth 3. Action Anatomy by Takashi Iijima
3	How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman
4	Painting from life exploration in water color: Exploration in water color by Douglas Law.
5	Beautiful portrait painting in oils Charis Saper.

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Contents of Courses for Bachelor of Visual Arts (BVA)
DEPARTMENT OF PAINTING

Program Name	BVA in Painting / Sculpture /Animation		
Course Title	INDIAN AESTHETICS (Theory)	Semester	Sixth Semester
Course Code:	DSC-VA 20	Total Marks	100
Contact hours	45 Hours	Practical No. of Credits	03
Formative Assessment Marks	40	Summative Assessment Marks	60

Course Outcomes (COs): After the successful completion of the course, the student will be able to:

- ❖ Knowledge about Indian Philosophy, rich cultural heritage, will enhance the self-respect and value of our ancient scripture. Students will be aware about Indian Philosophy and our rich culture. Getting the historical knowledge about art and its rules in ancient time.
- ❖ Students will learn to feel pleasure from a work of art. Enhancing the Knowledge of Criticism in Art.

Course Description:

Indian Aesthetics - It aims to provide an insight to the Indian Aesthetics theories and art appreciation. The course provides a detailed understanding on various concepts of Indian Aesthetics. This course will help the students to get a clear understanding on the Aesthetic theories of various Indian Philosopher.

Contents	45 Hrs
Unit: 1	
1.Indian Aesthetics - Meaning, Concept, Nature and Scope. 2.Theories of Beauty - Bharatha's Rasa Siddhanth, 3.Theories of Beauty	
Unit: 2	
1.Theories of Beauty Auchithya Siddhantha 2. Theories of Beauty-Alankara Siddhantha, 3.Theories of Beauty Riti Siddhantha.	
Unit: 3	
1.Theories of Beauty -Abhinavagupta's Abhivyakthi Siddhantha 2.Theories of Beauty-Shadanga Siddhantha. 3. Indian Aesthetics Vision Opinions of Major Thinkers.	

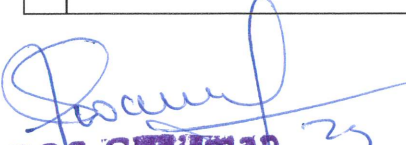
Learning Objectives:

- ❖ Know the historical aspects of Indian Art and Aesthetics through its documented events and works of art as well as to develop the aesthetic sensibility.
- ❖ Understand the major Fundamental element of Indian Art and Aesthetics.
- ❖ Knowledge of the interrelations of Philosophy, Society, Morality, Symbol, Education, Communication, Ability etc. in the perspective of art
- ❖ Gain the knowledge of Indian Aesthetics with reference to Vedic and Puranic Literature. Explain the theory of Ras according to Natyashastra.
- ❖ Relate Aesthetics and its Philosophy

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

Formative Assessment for Theory C1 & C2	
Assessment Occasion/ type	Marks
Internal Tests	C1-10 + C2-10=20
Assignments/Field work/Project work/Case study	10
Theory related activities like, Quiz, seminar, Team activities	05
Attendance / Classroom Participation	05
Total	40
<i>Formative Assessment as per NEP guidelines are compulsory</i>	

References	
1	Sounaryashatra by Dr. Kashinath Ambalage. Karnataka Lalita kala Academy, Bangalore. (Kannada)
2	Sounarya mattu Kale by B.K.Ramakrishnarao.(kannada)
3	Soundarya Sameekshe by Dr.G.S.Shivarudrappa.(kannada)
4	Satya mattu Soundarya by Dr. S.L.Bairappa (Kannada)
5	Comparative Aesthetics, Prof. Dr. Kanti Chandra Pandey. The Chowkhamba Sanskrit series. Studies Volume II. 1950
6	Mukund Lath, 'Bharata and the fine art of mixing structures' in Bahuvachana: An occasional of the arts and ideas, K.B. Vaid, J. Swaminathan and AsikVajpeyi, Bharat Bhawan, Bhopal.
7	Concept of Rasa and the foundations of Indian Aesthetics in Bharata" in AnupaPande, Historical and Cultural study of the Natyashastra.
8	Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sankrit Series Office. 1968. English.
9	Panchapagesha Sastri The Philosophy of Aesthetic Pleasure. Annamalai. 1940. English
10	S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English.
11	K Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.
12	S.P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English.


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