



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
3rd & 4th Semester
(NEP-2020)

Onwards 2022-23

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

III 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 FA.III-P	DSC-VA 7	Pictorial Composition - 1	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA FA.III-P	DSC-VA 8	Drawing from life -1	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA PA.III-T	DSC-VA 9	History of Indian Genre - 3	3	3	Written Exam Theory	40	14	60	21	100	2
Open Elective (OE)												
4	BVA FA.III-P	OE-VA 3	OE Visual Arts-Painting	3	3	Art Work Display & Presentation	50	25	50	25	100	5
Audibility Enhancement Compulsory Course (AECC)												
5	BVA PA.III-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA PA.III-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA FA.III-T	SEC-1	Financial Education and Investment Awareness	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA PA.III-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total				25	36		365		385		750	
OE Paper is to be offered for the Students other than BVA												

Note:

- 1) Evaluation for practical subject will be done thorough Display & Presentation in the 3rd 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
- 3) 3rd Semester Language Subjects in UG Programme prescribed Syllabus

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

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

III SEMESTER

Program Name	BVA in Painting	Semester	Third Semester
Course Title	Pictorial Composition - 1 (practical)		
Course Code:	BVA PA.III-P	Total Marks	150
Category of Course:	DSC-VA 7		
Contact hours	180 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:

- ❖ Imparting knowledge with Practical Assignments on Indian Traditional Miniature art.
- ❖ Explore charcoal, pencil and conte in object-based compositions.
- ❖ Enhancing the skill of using colours and compositional values.'
- ❖ Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- ❖ Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- ❖ Creative drawing composition. Sketches in direct colour with brushes.
- ❖ Study of portraits done by old masters and recreating them through personal interpretations.
- ❖ Increase patience and philosophical values through art.
- ❖ Improves emotional intelligence by using colour & forms.
- ❖ Display and Discussion with mentors.

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	180 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 - space, rhythm, contrasts etc.</p>	

To know the color theory in advanced level

Scope: 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.

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 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 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 colour and textural values.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

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	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team iv. Mastering Oil Painting by Walter Foster Creative Team
4	CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION (These articles were all written over a period of years between 1968 and 2010 on scraps of Paper) *
5	Creative Thinking For Dummies By David Cox* 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

III SEMESTER

Program Name	BVA in Painting		Semester	Third Semester
Course Title	Drawing From Life -1 (practical)			
Course Code:	BVA PA.III-P			
Category of Course	DSC-VA 8	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:

- ❖ Explore charcoal, pencil and cont in object-based compositions.
Enhancing the skill of using Verities of Black and White Media and compositional values.
- ❖ Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- ❖ Creative drawing composition. Sketches in direct B/w or Mono colour with brushes.
- ❖ Study of portraits done by old masters and recreating them through personal interpretations. Increase patience and philosophical values through art.
- ❖ Display and Discussion with mentors. *Anatomical Head study of Different age groups, partial study of face using real /plaster models.
- ❖ Perspective study of head from 360-degree angle and the parts of the face.
- ❖ Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures.
- ❖ Emphasis is given on the process of drawing, study and experimentation of the medium

Course Description:

This course is focused on Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face. Second 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. Both drawing (Pencil, charcoal etc) and painting (pastels and water colour or any mediums are used as mediums. Emphasis is given on the process of drawing, study and experimentation of the medium

Contents	120 Hrs
<p>A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness and its contemporary needs.</p> <p>Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.</p> <p>Scope: 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 with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.</p> <p>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.</p> <p>Guideline: Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.</p> <p>An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g. Durer, Rembrandt, Ingres, Mughal, Rajput landscape 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 drawings as a work of art (an introduction).</p>	
<p>Learning Objectives:</p> <ul style="list-style-type: none"> *Head Study; Construction of the skill: planes and masses of the head, bust from different angles and eye levels: adding of details and finishing. *After completing this Course students are capable of drawing portrait of a live model. *Students can capture the mood of the seated model and transfer it in their painting. *Students will perfect in drawing in unusual angles and perspectives and projects 	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

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
<p>*The artists complete guide to Drawing the Head by William L. Maughan</p> <p>*Drawing the Human Head. by Burne Hogarth</p> <p>*Action Anatomy by Takashi Iijima</p> <p>*How to Paint Living Portraits by Roberta Carter Clark 5. Heads, Features and Faces by George Brant Bridgman.</p> <p>*Portraits by Vasudeo Kamath (with Demo DVD)</p> <p>*Masterful Portrait Drawing, 2017.by Mau-Kum-Yim & Irish Him</p> <p>*Keys to painting better portraits by Poster Caddell.</p> <p>*Figure study made easy by Aditya Chari.</p> <p>*The art of drawing & painting portraits: Create realistic heads, faces, & features in pencil, pastel, oil & acrylic by Collectors Series.</p>

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

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

III SEMESTER

Program Name	BVA in Painting	Semester	Third Semester
Course Title	History of Indian Genres - 3 (Theory)		
Course Code:	BVA PA.III-T		
Category of Course	DSC-VA 9	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:

- ❖ Understand the Genre (Various Aspects) of the Visual Art in India. Genre consists of various subjects under one Umbrella
- ❖ Students will get a comprehensive knowledge about the visual art and its wide scopes.
- ❖ The paper helps in providing introduction to varied subjects of Indian art which will be studied in details in next semesters.
- ❖ Outcome of the course and subject will give a broader idea and understanding about Indian art and its varied forms.

Course Description:

Define the term genre in connection with Art History. Genre: literally means-varied segments or many categories. Identifying the categories in Visual Art leads to the study of the same individually. Socio-political, cultural concepts and influences on art are also considered. Following categories are considered for the study of Indian Genre in Visual Art.

- ❖ Study of Representation of formal, pictorial and visual elements;
- ❖ Study of portraiture.
- ❖ Iconography; in a broader perspective.
- ❖ Landscapes and still-lives
- ❖ Secular themes in Indian miniatures,
- ❖ Narratives and architectonic sculptures in Indian sculptures.
- ❖ J J School of Art- and influence of varied genre.
- ❖ Eclecticism in British Company school and J.J.School of arts
- ❖ Genres of painting (portrait and landscapes) in twentieth century (individuals and schools)
- ❖ Politics of Image in connection social history, before and after independence
- ❖ Industrial and Technological role within the picture frame.
- ❖ Popular forms in expression (advertisements, posters, popular media)

Contents	45 Hrs
UNIT:01	
1. Study of Representation of formal, pictorial and visual elements. 2. Study of portraiture. 3. Iconography; in a broader perspective. 4. Landscapes and still-lives	
UNIT:02	
1. Narratives and architectonic sculptures in Indian sculptures 2. Secular Themes in Indian miniatures	
UNIT:03	
1. J J School of Art- and influence of varied genre. 2. Eclecticism in British Company school and J.J.School of arts	
UNIT:04	
1. Politics of Image in connection social history, before and after independence 2. Industrial and Technological role within the picture frame. 3. Popular forms in expression (advertisements, posters, popular media)	
Learning Objectives: <ul style="list-style-type: none"> Students will understand once the course is completed: The importance of genre of Indian Art The importance and styles and iconographic aspects of Pictorial images and portraiture, landscape, Narrative art Indian miniature: secular themes and their importance in the making of Indian Art as a whole. In the social historical context, the role politics, and its images. Industrial and technological advancements and its framed artistic structure. Popular culture and media in the traditional and contemporary context: such as popular prints of Ravi Varma and others. Importance of Architectures & Sculptures of Chitradurga region. (Comon to Painting, Sculpture, Animation Students) 	

Pedagogy: Lectures, Presentations, Seminars, discussions, and museum/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	Elements of Hindu Iconography-T.A Gopinatha Rao,
2	Company School Painting-Mildred Archer
3	Art and Illusion- E H Gombrich
4	Ways of Seeing ; John Berger
5	Popular Art in India: Marg issues
6	Basham, A.L. (1967). The Wonder that was India. London: Sidgwick & Jackson. pp. 11-14.
7	Kramrisch, Stella. A Survey of Painting in the Deccan (Calcutta and London: The India Society in co- operation with the Dept. of Archaeology, 1937
8	Kramrisch, Stella (1994). Exploring India's Sacred Art. Motilal Banarsidass. ISBN 978-81-208-1208-6.
9	Yazdani, Gulam. The Early History of the Deccan, Parts 7-9 (Oxford: 1960).
10	The City Palace Museum, Udaipur: paintings of Mewar court life. by Andrew Topsfield, Pankaj Shah, Government Museum, Udaipur. Mapin, 1990. ISBN 094414229X
11	Splendour of Rajasthani painting, by Jai Singh Neeraj. Abhinav Publications, 1991. ISBN 81-7017-267-5.
12	Art and artists of Rajasthan: a study on the art & artists of Mewar with reference to western Indian school of painting, by Radhakrishna Vashistha. Abhinav Publications, 1995. ISBN 81-7017-284-5.
13	A study of Bundi school of painting, by Jiwan Sodhi. Abhinav Publications, 1999. ISBN 81-7017-347-7
14	Court painting at Udaipur: art under the patronage of the Maharanas of Mewar, by
15	Andrew Topsfield, Museum Rietberg. Artibus Asiae Publishers, 2001. ISBN 3-907077-03-2.
16	Rajput Painting, by Ananda K. Coomaraswamy, Publisher B.R.Publishing Corporation, 2003. ISBN 81-7646-376-0.
17	The artists of Nathdwara: the practice of painting in Rajasthan, by Tryna Lyons. Indiana University Press, 2004. ISBN 0-253-34417-4.
18	Ghosh, P. (2012). The Intelligence of Tradition in Rajput Court Painting. Art Bulletin, 94(4), 650-652.
19	Dalrymple, William, (2016). [1] The beautiful, magical world of Rajput art.] New York Review of Books, 26 November 2016.
20	Archer, Mildred. Company Paintings: Indian Paintings of the British Period. London: Victoria and Albert Museum, 1992. ISBN 0944142303.
21	Welch, Stuart Cary. Room for Wonder: Indian Court Painting during the British Period, 1760-1880. Exhibition catalogue. New York: American Federation of Arts, 1978. ISBN 0847801764
22	Dalrymple, William, Forgotten Masters: Indian Painting for the East India Company, 2019, Philip Wilson Publishers Ltd, ISBN 978-1781301012
23	Kossak , Steven (1997). Indian court painting, 16th-19th century.. New York: The Metropolitan Museum of Art. ISBN 0870997831. (see index: p. 148-152)
24	Pahari Masters: Court Painters of Northern India by B. N. Goswamy and Eberhard Fischer Artibus Asiae. Supplementum, Vol. 38, Pahari Masters: Court Painters of Northern India (1992), pp. 3-391.
25	Wall Paintings of The Western Himalayas, by Mira Seth. Publications Division. 1976.
26	Garhwal Paintings, by Mukandi Lal. Publications Division. 1982.
27	Punjab Painting - Study in Art and Culture, by R P Srivastava. Abhinav Publications. 1983. ISBN 0-391-02560-0.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

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

III SEMESTER

Program Name	BVA in Painting	Semester	Third Semester
Course Title	Visual Art- Painting-3 (practical)		
Course Code:	BVA PA.III-P		
Category of Course	OE-VA 3	Total Marks	100
Contact hours	120 Hours	Practical No. of Credits	03
Formative Assessment Marks	50	Summative Assessment Marks	50
OE Paper is to be offered for the Students other than BVA.			

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

- ❖ Extension of painting studio works to the Printmaking / Sculpture / Ceramics/Animation / Photography/Folk Art/ at the level of concepts, themes and forms. Or any available courses in the institute.
- ❖ Students will explore various graphic media including wood and lino cut, etching, screen printing and lithography
- ❖ Students will explore various sculptural media including clay, wood, stone, plaster, metal and epoxy.
- ❖ Students will explore various sculptural media including clay and mixtures of clay, earthen elements, powders and water. Exercise with 2D and 3D forms.
- ❖ Understanding of excellent electrical insulation. etc.
- ❖ Understanding of Digital Soft wares and their tools with relevant themes.
- ❖ Introduction to different types of cameras, their mechanism and developments, printing, indoor and outdoor photography, and darkroom practice.
- ❖ Understanding of- Rooted in traditions, community, expressing identity, community values and aesthetics. Practice with any Indian folk painting methods and materials as well with contemporary medium.

Course Description:

This is an Open Elective course offered for other discipline students not for BVA Students.

This course is focused on Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face. Second 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.

Contents	45 Hrs
<p>A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness and its contemporary needs.</p> <p>Scope: 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.</p> <p>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 with aesthetic qualities coming from the composition, light, pose, tonal values, materials used and hand co-ordination.</p> <p>Guideline: An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g.Durer, Rembrandt, Ingres, Mughal, Rajput landscape 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 drawings as a work of art (an introduction).</p> <p>Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.</p>	
<p>Learning Objectives:</p> <p>Both drawing (Pencil, charcoal etc) and painting (pastels and water colour or any mediums are used as mediums. Emphasis is given on the process of drawing, study, and experimentation of the medium.</p> <p>Understanding of painting/portrait/landscape/ Folk Art/ media, processes, techniques, and tools. Translating their artistic vision into two/ three dimensional. Equipping students with the ability to move fluidly between a wide range of media which will come in useful for their creative work in the final semesters.</p> <p>*Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.</p> <p>*Head Study; Construction of the skull: planes and masses of the head, bust from different angles and eye levels: adding of details and finishing.</p> <p>*After completing this Course students are capable of drawing portrait of a live model.</p> <p>*Students are capable of capturing the mood of the seated model and transfer it in their painting.</p> <p>*Students will perfect in drawing in unusual angles and perspectives and projects</p>	

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

Formative Assessment for Practical C1 & C2	
Assessment Occasion/ type	Marks
Internal Test	C1-10 + C2-10=20
Practical Assignments	15
Open Elective Projects	05
Open Elective 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	https://www.printmaker.com/links.html
2	www.info@lightspacetime.art
3	https://www.oberlo.in/blog/free-animation-software
4	https://indianfolkart.org/52-ifa/
5	https://leverageedu.com/blog/traditional-art-forms-of-india/
6	https://en.m.wikipedia.org/wiki/Applied_arts
7	https://en.m.wikipedia.org/wiki/Ceramic
8	https://en.m.wikipedia.org/wiki/Printmaking
9	https://en.m.wikipedia.org/wiki/Photography
10	https://en.m.wikipedia.org/wiki/Indian_art
11	https://en.m.wikipedia.org/wiki/Folk_art

PRACTIAL INTERNAL SUBMISSION

III Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	PICTORIAL COMPOSTIOIN -1 *Drawing *Interior *Exterior *Composition	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic (B/W & CPI Tone)	08 works (Submit the Best Art Works)
2	DRAWING FROM LIFE -1	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic (B/W & CPI Tone)	08 works (Submit the Best Art Works)
3	OE-03	Medium as per course	08 works (Submit the Best Art Works)
		Total Works	24

NOTE:

1. For the Internal Submission Students should submit the Best Art Works **Minimum 16 works**.

Students should submit the works which are done in the studio hours.

2. Test will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE: FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES

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

IV 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
							Max	Min	Max	Min		
Discipline Specific Core (DSC)												
1	BVA PA.IV-P	DSC-VA 10	Pictorial Composition - 2	5	10	Art Work Display & Presentation	75	38	75	38	150	10
2	BVA PA.IV-P	DSC-VA 11	Painting from life -2	4	8	Art Work Display & Presentation	50	25	50	25	100	10
3	BVA PA.IV-T	DSC-VA 12	Survey of Indian Sculpture - 4	3	3	Written Exam Theory	40	14	60	21	100	2
Audibility Enhancement Compulsory Course (AECC)												
4	BVA PA.IV-L	AECC-1	Language-1 Kannada/ English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
5	BVA PA.IV-L	AECC-2	Language-2 Kannada/English / Hindi	3	4	Written Exam Theory	40	14	60	21	100	2
6	BVA PA.IV-T	AECC-3	Indian Constitution	3	3	Written Exam Theory	40	14	60	21	100	2
Skill Enhancement: Skill Based (SEC)												
7	BVA PA.IV-T	SEC-1	Financial Education and Investment Awareness	2	2	Written Exam Theory	20	07	30	11	50	1
Skill Enhancement: Value Based (SEC)												
8	BVA PA.IV-P	SEC-2	NSS & Sports, Cultural	2	2	Preformation/ Practical	50	25	--	--	50	---
Total				25	36		365		385		750	

Note:

1. Evaluation for practical subject will be done thorough Display & Presentation in the 4th 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
3. 4th Semester Language Subjects in UG Programme prescribed Syllabus

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

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

IV SEMESTER

Program Name	BVA in Painting		Semester	Fourth Semester
Course Title	Pictorial Composition - 2			
Course Code:	BVA PA.IV-P	Total Marks		150
Category of Course	DSC-VA 10			
Contact hours	180 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:

- ❖ Imparting knowledge with Practical Assignments on Indian Traditional Miniature art.
- ❖ Explore charcoal, pencil and conte in object-based compositions.
- ❖ Enhancing the skill of using colours and compositional values.
- ❖ Perspective outdoor studies that can be transposed onto Indian miniature perspective.
- ❖ Using art journals to create small sketches and outline of practice. Portrait study from multiple angles.
- ❖ Creative drawing composition. Sketches in direct colour with brushes.
- ❖ Study of portraits done by old masters and recreating them through personal Interpretations.
- ❖ Increase patience and philosophical values through art.
- ❖ Improves emotional intelligence by using colour & forms.
- ❖ Display and Discussion with mentors.

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	180 Hrs
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 - space, rhythm, contrasts etc	

To know the colour theory in advanced level

Scope: 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 also 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.

Guidelines: Collage can be a helpful tool to develop basic understanding of positive- negative planes and the relation of colours with its neighbouring colour. 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 colour and textural values.

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

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	Pictorial Composition and the Critical Judgment of Pictures by Henry Rankin Poore
2	Thinking Straight on Modern Art - Henry Rankin Poore
3	Oil & Acrylic by Walter Foster Creative Team iv. Mastering Oil Painting by Walter Foster Creative Team
4	CREATIVE THINKING: A MODERN ARTIST'S NOTEBOOK. INTRODUCTION (These articles were all written over a period of years between 1968 and 2010 on scraps of Paper)
5	Creative Thinking For Dummies By David Cox
6	Notes of the techniques of paintings by Hilaire Hilder
7	A manual of painting material and technique by Mark David Goattsegen.
8	Oil painting in progress by Mouse Soyer.
9	http://www.smashingmagazine.com/tag/usability/
10	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

IV SEMESTER

Program Name	BVA in Painting	Semester	Fourth Semester
Course Title	Painting from Life - 2		
Course Code:	BVA PA.IV-P		
Category of Course	DSC-VA 11	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:

- ❖ Head study, partial study of face using real / plaster models. Perspective study of head from 360-degree angle and the parts of the face Full figure study, partial study of the body, 360-degree angle perspective study of the model posing in different postures.
- ❖ Painting pastels and water colour or any mediums are used as medium. Emphasize is given on the process of Painting, application of colours, layers, Tonal judgements and other technical
- ❖ Study and experimentation of the Medium Suggested Reading John Burger's Ways of Seeing.

Medium: Pencil, Water colour, Pastels, Acrylic, Oil, Mix-media.

Course Description:

In this Course emphasis is given to learn the application of Colours in monochromes including black and white neutral, grey tones etc. The objective is to learn the modulations of the Head study, partial study of face using real / plaster models. Second 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 painting, application of colours, layers, Tonal judgements and other technical study and experimentation of the medium.

Contents	120 Hrs
<p>A study of the 'Life study' from all angles which must be to grasp the total structure of the seated model. Studies of human face is to be undertaken to understand expression, and modelling keeping in view the light and shade, colour values, likeness, and its contemporary needs.</p> <p>Linear drawings will be exercised using different media with an understanding of graphic quality. Exercises in i) Studies of human figures in group, organic forms/landscapes. ii) Drawings of machineries. iii) Study from Indian classical sculptures- like jewellery and design. iv) Drawings of floral designs from Indian paintings. It may be exercises in detail, study of jewellery, insects etc.</p>	

Scope: 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 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.

Guideline: Introduce the early portraiture and life study from different parts of world & to discuss the need & purpose of portraiture and life study at different periods in history. Introduction to portraits from the Mughal period, alongside with that of Rembrandt is encouraging.

An introduction to the drawings of Portraiture and life study, landscape from different periods in the history of art would prove beneficial e.g. Durer, Rembrandt, Ingres, Mughal, Rajput landscape 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 drawings as a work of art (an introduction).

Learning Objectives: After completing this Course students are capable of drawing portrait of a live model.

- ❖ Students can use colour mediums like water colours, Acrylics and oil colours.
- ❖ 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 painting.
- ❖ Students will perfect in painting in unusual angles and perspectives

Pedagogy: Studio and outdoor work, demonstrations, slide shows and museum/gallery visits

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 colour: Exploration in water colour by Douglas Law.
5	Beautiful portrait painting in oils by Chris Saper.

DAVANGERE UNIVERSITY
UNIVERSITY COLLEGE OF VISUAL ARTS, DAVANGERE

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

IV SEMESTER

Program Name	BVA in Painting	Semester	Fourth Semester
Course Title	Survey of Indian Sculpture 3 (Theory)		
Course Code:	BVA PA.IV-T		
Category of Course	DSC-VA 12	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 sculptural styles of ancient and medieval India
- ❖ Students will also be introduced to study of iconography, narrative structure of sculpture.
- ❖ Introduction to Buddhist, Hindu, Jain Iconography, and Iconology
- ❖ Various schools of sculpture in South, North and western and eastern India in general.

Course Description:

In this course students are introduced to the survey of Indian sculpture from North Indian sculpture (5th century A.D onwards) to Western Indian sculpture (12th century A.D onwards) the Western Indian sculpture to Vijayanagara period. Emphasis will be on sculptural styles. The primary intention of this focused course is to assist immersion in the cultures of the subcontinent.

Indian Sculpture is a vast subject that was developed from Prehistoric period. Origin of classical sculptural activities may be traced in Indus Valley Civilizations. Followed by the foundations of the early Buddhist art: Indian art has multidimensional developmental pattern. Sculpture developed with early iconic, iconographic and symbolic manifestation. Stylistic aspects and trends, experimentation with iconographic details will be focused in the study of the subject.

Contents

45 Hrs

Unit: 1 -

- ❖ Indus Valley Sculptures: Seals, terracotta objects, bronze figures
- ❖ Early Buddhist symbolism in sculptures. Mauryan pillars, Capitals, Sculptures: Yaksha-Yakshi figures. Sunga period Sculptures from Barhut, Terracotta figurines from Chandraketugarh- iconographic, stylistic, and technical aspects of sculptures to be studied
- ❖ Satavahana & Kushana period sculptural activities. Sculptures on the cave temples, early Buddhist sculpture in Round, Gandhara- Mathura Schools: developments in thematic, stylistic, and iconographic study.
- ❖ Importance of Paintings of Davangere & Chitradurga regions. (Common for Painting, Sculpture, Animation Students)

Unit: 2
<ul style="list-style-type: none"> ❖ Hindu Renaissance: Gupta, Vakataka, Kadamba, Kalachuri Periods. Study of important art works with focus on development of iconographic and stylistic aspects. Architectures & Sculptures, Davangere District. ❖ Sculptural experimentation during Badami Chalukya period.: Badami,Aihole, Mahakuta and Pattadakal Temples.
Unit: 3
<ul style="list-style-type: none"> ❖ Pallava Style_ Kanchipuram and Mahabalipuram Sculptures ❖ Rashtrakuta – Marvel of Kailasnath temple at Ellora. Iconic sculptural study ❖ Chola Sculptures, Bronze sculptures: technics and development
Unit: 4
<ul style="list-style-type: none"> ❖ Sculptural art in Later Chalukya, Hoysala and contemporary sites: Khajuraho, Bhuvaneshwar etc., ❖ Late medieval sculptural schools: Vijayanagara period and others.
Learning Objectives: <ul style="list-style-type: none"> ❖ Learning to recognize sculptural styles of India. ❖ At the end of the classes- students will understand a historical sketch of the development of Indian sculptures. Various schools, styles and genre. The subject also include narrative sculptures, decorative elements and portraiture.

Pedagogy: Lectures, Presentations, Seminars, discussions and museum/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	Adam Hardy (1995). Indian Temple Architecture: Form and Transformation. Abhinav Publications. ISBN 978-81-7017-312-0.
2	Adam Hardy (2007). The Temple Architecture of India. Wiley. ISBN 978-0470028278.
3	Adam Hardy (2015). Theory and Practice of Temple Architecture in Medieval India: Bhoja's Samarāṅgaṇasūtradhāra and the Bhojpur Line Drawings. Indira Gandhi National Centre for the Arts. ISBN 978-93-81406-41-0.
4	Harle, J.C., The Art and Architecture of the Indian Subcontinent, 2nd edn. 1994, Yale University Press Pelican History of Art, ISBN 0300062176
5	Monica Juneja (2001). Architecture in Medieval India: Forms, Contexts, Histories. Orient Blackswan. ISBN 978-8178242286.
6	Stella Kramrisch (1976). The Hindu Temple Volume 1. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0223-0.
7	Stella Kramrisch (1979). The Hindu Temple Volume 2. Motilal Banarsidass (Reprinted 1946 Princeton University Press). ISBN 978-81-208-0224-7.
8	Michael W. Meister; Madhusudan Dhaky (1986). Encyclopaedia of Indian temple architecture American Institute of Indian Studies. ISBN 978-0-8122-7992-4.
9	George Michell (1988). The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press. ISBN 978-0-226-53230-1.
10	George Michell (2000). Hindu Art and Architecture. Thames & Hudson. ISBN 978-0-500-20337-8.
11	T. A. Gopinatha Rao (1993). Elements of Hindu iconography. Motilal Banarsidass. ISBN 978-81-208-0878-2.
12	Pia Brancaccio (2013). Helaine Selin (ed.). Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures. Springer Science. doi:10.1007/978-94-007-3934-5_9848- 1. ISBN 978-94-017-1416-7.
13	James Burgess (1880). The Cave Temples of India. Cambridge University Press (Reprinted 2013). ISBN 978-1-108-05552-9.
14	José Pereira (1977). Monolithic Jinas. Motilal Banarsidass. ISBN 978-81-208-2397-6.
15	Dhavalikar, Madhukar Keshav (2003). Ellora. Oxford University Press, New Delhi. ISBN 0-19-565458-7. OCLC 47901386.
16	Berkson, Carmel (1992). Ellora, Concept and Style. Abhinav Publications. ISBN 0-19-565458-7.
17	Susan L. Huntington; John C. Huntington (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass. ISBN 978-81-208-3617-4.
18	Damien Keown; Charles S. Prebish (2013). Encyclopedia of Buddhism. Routledge. ISBN 978-1-136-98588-1.
19	Neubauer, Jutta Jain (1981), The Stepwells of Gujarat: In Art-historical Perspective, Abhinav Publications, ISBN 9780391022843
20	Kumar, Sehdev (2001), A Thousand Petalled Lotus: Jain Temples of Rajasthan : Architecture & Iconography, Abhinav Publications, ISBN 9788170173489
21	Jain, Arun Kumar (2009), Faith & Philosophy of Jainism, Gyan Publishing House, ISBN 9788178357232
22	Alice Boner; Sadāśiva Rath Śarmā (2005). Silpa Prakasa. Brill Academic (Reprinted by Motilal Banarsidass). ISBN 978-8120820524. Archived from the original on 22 February 2017. Retrieved 9 November 2017.
23	Ananda K Coomaraswamy (1985), History of Indian and Indonesian Art, Dover, ISBN 9780486250052, archived from the original on 9 August 2019, retrieved 9 November 2017
24	Debala Mitra (1968), Konarak, Archaeological Survey of India
25	Avinash Patra (2011). Origin & Antiquity of the Cult of Lord Jagannath. Oxford University Press.
26	Partha Mitter (1992). Much Maligned Monsters: A History of European Reactions to Indian Art. University of Chicago Press. ISBN 978-0-226-53239-4.
27	History of Indian Art by Vidya Vachaspati Gerola
28	A Survey of Indian Sculpture by K.S.Sarswati

PRACTIAL INTERNAL SUBMISSION

IV Semester

50% MARKS

Sl. No.	SUBJECT	MEDIUM	NUMBER OF WORKS
1	PICTORIAL COMPOSTIOIN *Drawing *Interior *Exterior *Composition	Pencil/ Charcoal Watercolor/ Acrylic Watercolor/ Acrylic Watercolor/ Pastel/ Acrylic (Multi-Color Composition)	08 works (Submit the Best Art Works)
2	PAINTING FROM LIFE	Charcoal/ Watercolor / Oil Pastel /Dry Pastel /Acrylic	08 works (Submit the Best Art Works)
		Total Works	16

NOTE:

1. For the Internal Submission Students should submit the Best Art Works **Minimum 16 works**.

Students should submit the works which are done in the studio hours.


2. Test will be conducted for all the DSC/OE practical subjects.

3. Cumulative internal assessment is mandatory.

INTERNAL SUBMISSION BASED ON FOLLOWING CRITERIAS:

Involvement & Punctuality	Technical Skill	Concept, Creativity, Presentation	Practical Test
20%	20%	40%	20%

NOTE: FROM AECC & SEC COURSES ARE AS PER NEP AND INSTITUTIONS GUIDELINES


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


DEAN
 Faculty of Arts
 Davangere University
 Davangotri, Davangere.

MODEL QUESTION PAPER

BVA-VISUAL ART: ALL SEMESTER THEORY PAPER EXAMINATIONS

Instructions to the Question Paper setters:

1. Kindly choose questions from all the units & Chapters of the syllabus given
2. Make sure the words and sentences are properly framed and the clarity of the question written is clearly understandable by the student
3. Give equal weightage to all the Chapter while framing the question
4. Do not frame the questions on subject area which is not included in the syllabus.
5. Frame the questions in such a way that, the questions shall be answerable in the given Examination duration.
6. Use the words such as; Define, Explain with suitable example, discuss briefly about, Justify, write a brief note etc., when it is necessary in question
7. Observe the below model question paper. It is only a Model question paper. You can modify the type of questions as per the subject you are supposed to set a Question paper, without deviating too much from the distribution and weightage of the marks

NEP-2020

THEORY MODEL QUESTION PAPERS

QP Code No:

Course: BVA in Sept/Oct-2022

Course Code: Course Title:

Time: 02 hours

Max: marks: 60

Instructions to the candidates: Answer all the sections

Part-A

Answers any FIVE Questions

2X5=10

- 1
- 2
- 3
- 4
- 5
- 6

Part-B

Answers any FOUR Questions

5X4=20

- 7
- 8
- 9
- 10
- 11

Part-C

Answers any THREE Questions

10X3=30

- 12
- 13
- 14
- 15

NEP-2020
PRATICAL MODEL QUESTION PAPERS

QP Code No:

Course: BVA in Sept/Oct-2022

Course Code: Course Tittle:

Time: hours

Max: marks:

Instructions to the candidates:

Question: _____

Topics:


Medium:

Size:

(Below Process is Compulsory)
Subject related below instructions

- | | |
|--|---------------------------|
| a) B/W key sketch | (Process-I/ Stage -I) |
| b) Color key sketch | (Process-II/ Stage -II) |
| c) Pre Final work | (Process-III/ Stage -III) |
| d) Well finished Final work / Final presentation | |

Note: BOE Chairman or Examiner should be prepare the Practical Question Paper


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


Registrar
Davangere University
Shivagangotri, Davangere


DEAN
Faculty of Arts
Davangere University
Shivagangotri, Davangere.