

**Savitribai Phule Pune University, Pune.**

**Rules, Structure and Content of  
Syllabus**

**For**

**BACHELOR OF FINE ARTS – APPLIED ARTS  
B.F.A. (AA)  
CBCS PATTERN**

**Detailing of Second Year (Semester III & IV)  
Structure of Eight Semesters**

To be implemented from 2022-23

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#### **Preamble of the syllabus:**

The proposed curriculum is with the view to enhance the existing syllabus and make it more contextual, industry affable and suitable to cater the needs of society and nation in present day context. The committee examined the drawbacks of the existing syllabus and after analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. After guidance from industry professionals and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized.

Globalization has reduced distances. Many of our students aspire to seek admissions and jobs overseas, or even in India in multinational corporations. Thus there is an urgent need to elevate the syllabus to International levels, to facilitate easier transitions for Post Graduate Courses and Job prospects, overseas.

The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. The number of assignments also requires re-consideration with reference to learning objects for every subject and the time available. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to uplift to meet global standards and align seamlessly to changing trends.

The modern world seems to be growing exponentially in the digital domain, and yet the print is also evolving like never before. Thus the syllabus needs to be structured with balance in learning skills in both the domains of design. The syllabus needs to be made to promote flexibility and freedom of approach in teaching, within the structure of learning objectives.

A holistic approach includes providing industry training via internships, handling live projects, visits to advertising and design houses and also print and production units. Regular expertise interaction will help to build a bridge between students and their future mentors from industry.

**Program Outcome: The Second year (III and IV Semester) will bridge the basic skill with in Applied Arts.**

- This will be a bridge between skill base and digital understanding.
- To develop overall understanding of how basic skills are applicable in various subjects and how to elevate them for further understanding.
- To create an elevated understanding about drawing, 2D, 3D, Calligraphy, Typography, Layouts, and Color and to understand their relevance in visual communication design.
- To develop understanding about history and evolution of visual art and advertising and to create base for practical application in further years.
- To introduce to all elective/specializations subjects and form a base for the same.

- To create a base for creative thinking and learning the ways to utilize the primary tools for the same.
- To put into practice of detail observation and implementation through visual aids.
- To be able to demonstrate familiarity with established knowledge in the field of Applied Arts and awareness of current development therein.
- Design Knowledge: Apply the knowledge of design fundamental and specialization to the solution of complex design problems.
- To be able to demonstrate Critical Thinking Take informed actions after identifying the assumptions that frame our thinking and actions.
- To be able to engage in independent and contextually-informed artistic practice.
- Students will Design commercially by selecting and applying appropriate techniques and modern designing tools to solve complex problems with innovation and creativity.
- To be able to understand the issues of environmental contexts and sustainable development.
- Function creatively as an individual and as a member or leader in diverse teams and in multidisciplinary settings.
- To be able to understand the function of presentation skills and/or the exhibition process of personal works in public gallery or other cultural venue.
- To be able to apply basic managerial and entrepreneurial skills in Applied Arts field.
- Acquire the ability to engage in independent and life- long learning in the broadest context socio technological changes.
- Students will demonstrate a proficiency of techniques, knowledge of vocabulary, and an exploration of various media.
- To be able to acquire a practical understanding of the processes of rehearsing, performing, in live and filmed/recorded media.
- Interpret & illustrate practical assignments to get the knowledge of visual communication in design and positive impact of visualization for creating brand image through different media.
- An understanding of professional and ethical values.
- Student will be able to understand computer technology used in the area of art. They will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic software and graphic software, which are widely used for the graphical representation.
- Ability to communicate effectively in diverse groups and exhibit leadership qualities.
- To develop an understanding of global environment and its protection.
- Describe the creative applications of design of global importance for the society's standard and economy enabling for a professional career ahead

**The Second year (III and IV Semester) will prepare the base for application oriented design with theoretical understanding.**

**Course Objectives (Per Subject) :**

- To introduce the learners to theory of communication design with detailed understanding of media, media selection and mix media, campaign planning for apt application in next year
- To introduce the students to history, social and economic aspects of theory of art movements and design evolution. (Western and Indian)
- Skill Development -To introduce to open new skill based subjects like printing technologies/ printmaking/ clay modeling/ Copy Writing/ Creative Writing/ Formal and Applied Writing through open course. This skill development choice based course shall equip students with new adjacent skills.
- Ability enhancement- Environmental Science will make students be able to take cognizance of deteriorating status of the environment to study it for finding solution. Cyber Security will enable students to understand the Cyber Security threat landscape. User Experience will make students be able to create a strong base and generate critical understanding for researched base process work to find a design solution.
- To generate understanding of Drawing as it forms the bases for visual expressions and make students able to create confident design articulations through continues study and practice, which will also build hand and digital skills.
- To will also make students understand the use of different illustrations, styles used for variety of topics across varied Medias and its effect.
- To introduce the students to Typography forms as important visual element and its powerful implementations. To enable students to use type as a creative element of visual communication
- To introduce students to put forward ideas using various visual elements, styles and layouts.
- To develop understanding of creating coherent brand identity through Identify design process and adaptation to collaterals.
- To enable students to design Contextual design application as per selected media.
- To introduce the learners the meaning of User Interface, its basics and need in communication design.
- To acquaint the learners with various perspectives of photography and its methods and tools.

- To acquaint the learners students to the importance of display design
- To develop the skill and understanding for various simple and complex me dias and its characteristics in for designing of layout in context with communication design.

**Pattern: Semester Pattern Credit System**

*Structure & Examination Pattern of Second Year (Semester III & IV) B.F.A.(AA)*

**BFA – AA Second Year**

**Semester – III**

- Theory of Communication
- History of Art & Design - I
- Printing Technology / Print Making / Clay Modeling
- Environment Science
- Cyber Security
- Drawing - III
- Typography
- Visualisation
- Identity Design
- Media Basics & Design - I

**Semester – IV**

- Theory of Communication
- History of Art & Design - II
- Copy Writing/ Creative Writing/ Formal & Applied writing
- User Experience Study - I
- Illustration
- UX/UI
- Photography
- Display Design
- Media Basics & Design - II

**Rule No.1: Eligibility and Admission**

First Year (Semester I) Bachelor of Fine Arts (Applied Art)

F.Y.B.F.A – Semester I (Applied Art): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear MH-AAC-CET Entrance Exam conducted State of Maharashtra. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by Maharashtra Government.

Note : *Eligibility Criteria*: Students seeking admission to First year (Semester I) of Bachelors Degree Course in Fine Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

### **Rule No.2: Duration and stages of the course (as per UGC)**

- The Fine Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

### **Rule No.3: Scheme of Assessment**

A candidate to be eligible for the degree of Bachelor of Fine Art (AA) will be required to appear for and pass all examinations as under:

- Semester I Examination in Fine Arts (First Year Sem I)
- Semester II Examination in Fine Arts (First Year Sem II)
- Semester III Examination in Fine Arts (Second Year Sem III)
- Semester IV Examination in Fine Arts (Second Year Sem IV)
- Semester V Examination in Fine Arts (Third Year Sem V)
- Semester VI Examination in Fine Arts (Third Year Sem VI)
- Semester VII Examination in Fine Arts (Fourth Year Sem VII)
- Semester VIII Examination in Fine Arts (Fourth Year Sem VIII)

### **Rule No. 4: Granting of Academic Term**

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

### **Rule No. 5: Rules of ATKT**

- A student shall be allowed to get admitted to Second Year B.F.A. (AA) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.F.A. (AA) (semester I and II considered together) which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.F.A. (AA) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.F.A. (AA) (semester III and IV considered together).which may include theory/practical or both subject's & cleared all subjects of First year B.F.A
- A student shall be allowed to get admitted to Fourth Year B.F.A. (AA) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.F.A. (AA)(semester V and VI considered together) which may include theory/practical or both subject's & cleared all subjects of First & Second year B.F.A. (AA)
- **Class Improvement** – Make-up exam jury –Next exam cycle (Only for Final Year-VII & VIII Semesters)

### **Rule No 6: Examinations**

#### **6.1. Conduct of Examinations**

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

#### **6.2. Pattern of Examination:** The evaluation scheme for B.F.A. (AA) comprises of;

University Examination (UE)

Internal Assessment (IA)

##### **6.2.1: University Examination**

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts 'Academic Class work & Presentation



of the same in front of Jury'. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

### 6.2.2: **Structure of Examination**

#### **A. Compulsory Paper**

All papers are compulsory.

#### **B. Optional papers**

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

#### **C. Question paper**

##### **Theory subject: Written Exam**

Total five question having equal marks (5 marks each question)

(5 Question X 5 = 25\*)

**Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)**

**Question 2 – Short Notes (Word Limit: 200-300)**

**Question 3**

**Question 4**

**Question 5**

} **Descriptive Questions (Word Limit: 500-700)**

##### **Practical: Jury Pattern**

### 6.2.3: **Internal Assessment**

IA will be conducted by the Institution imparting B.F.A. (AA) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

In Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

#### **6.2.4: Verification / Revaluation**

- Verification will be done by panel appointed by University.  
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

### 6.3: Assessment of Term work

- In respect of term work, "due date" shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- Students can be allowed to use computer from 4<sup>th</sup> semester onwards.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

### Rule No. 7: Credits

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).
- The total credits to be earned by the student to achieve B.F.A.(AA)degree will be 240 credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	30	30	30	30	30	30

- Where, one credit is equal to 15 hour of Lectures or Studio (Practical)

### Rule No.8: Criteria for Passing

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0 (40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

- b) A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.

- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

## **Rule No.9: Grading system**

### **9.1: Conversion of Marks to Grade points and Grades.**

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O
$70 \leq \text{Marks} < 80$	9	A+
$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	5	C
Marks < 40	0	D

### **9.2: Performance**

The performance of a student will be evaluated in terms of two indices, viz

- Semester Grade Point average (SGPA) which is grade point average for all the semester
- Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

### **9.3: Semester Grade point average (SGPA)**

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

### **9.4: Cumulative Grade point average (CGPA)**

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the program are earned will be the final result.

### **9.5: Award of Honours**

A student who has completed the minimum credits specified for the program shall be declared to have passed in the program. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq CGPA \leq 10.00$	O	Outstanding
$9.00 \leq CGPA \leq 9.49$	A+	Excellent
$8.00 \leq CGPA \leq 8.99$	A	Very Good
$7.00 \leq CGPA \leq 7.99$	B+	Good
$6.00 \leq CGPA \leq 6.99$	B	Average
$5.00 \leq CGPA \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

### **Rule No.10: Introduction of this Curriculum**

The new curriculum for the degree course in Fine Arts B.F.A. (Applied Art) will be introduced from Academic Session 2021 -2022

- First year B.F.A.(AA) Course from June 2021
- Second year B.F.A. (AA) Course from June 2022
- Third year B.F.A. (AA) Course from June 2023
- Fourth year B.F.A. (AA) Course from June 2024

### **Rule No 11: Completion**

Degree of Bachelors in Fine Arts shall be awarded only after successful completion of 4 years/8 semesters.

**Earned credits:** A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

**Rule No.12: Medium of Instruction & Examination**

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Hindi/Marathi

## **Structure and Contents**

**For**

**Bachelor of Fine Arts – Applied Arts  
CBCS PATTERN**

**(Structure of 8 semesters)**

**Detailing of**

**B.F.A (AA)- Semester III & B.F.A (AA)- Semester IV**

**Structure & Examination Pattern of First Year, Semester-I**  
**Bachelor Fine Art (Applied Art)**

Semester-1			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			L	S	Total	I.A	U.E (Jury)	Total			
Core Theory	FA-AA-T101	History of Advertising - I	2		2				2	30	4
	FA-AA-T102	Visual Communication - I	2		2	2	30	4	25	25	50
Skill Development	FA-AA-T103	Experiential Learning - I	2		2	2	30	6	25	25	50
Ability Enhancement	FA-AA-T104	English	2		2	2	30	4	25	25	50
Core Practical	FA-AA-P101	Drawing - I		6	6	6	90	12	75	75	150
	FA-AA-P102	2D Design - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P103	3D Design - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P104	Calligraphy & Typography - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P105	Signs and Symbols - I		4	4	4	60	6	50	50	100
	FA-AA-P106	Fundamentals of Layout - I		3	3	3	45	6	37.5	37.5	75
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>60</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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## Structure & Examination Pattern of **First Year, Semester -II** Bachelor Fine Art (Applied Art)

Semester-1I			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	I.A	U.E (Jury)	Total			
Core Theory	FA-AA-T201	History of Advertising - II	2		2	2	30	4	25	25	50
	FA-AA-T202	Visual Communication - II	2		2	2	30	4	25	25	50
Skill Development	FA-AA-T203	Experiential Learning -II	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA-T204	Visual Aesthetics	2		2	2	30	4	25	25	50
Core Practical	FA-AA-P201	Drawing - II		3	3	3	45	8	37.5	37.5	75
	FA-AA-P202	2D Design - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P203	3D Design - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P204	Calligraphy & Typography - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P205	Signs and Symbols - II		6	6	6	90	6	75	75	150
	FA-AA-P206	Fundamentals of Layout - II		4	4	4	60	6	50	50	100
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>54</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Second Year, Semester -III  
Bachelor of Fine Art (Applied Art)**

Semester-III			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA-T301	Theory of Communication Design - I	2		2	2	30	5	25	25	50
	FA-AA-T302	History of Art & Design - I	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	FA-AA-T303	Printing Technology / Print Making / Clay Modeling	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA-T304	Environment Science	1		1	1	15	1	12.5	12.5	25
	FA-AA-T305	Cyber Security	1		1	1	15	1	12.5	12.5	25
Core Practical	FA-AA-P301	Drawing - III		4	4	4	60	7	50	50	100
	FA-AA-P302	Typography		4	4	4	60	7	50	50	100
	FA-AA-P303	Visualisation		4	4	4	60	7	50	50	100
	FA-AA-P304	Identity Design		5	5	5	75	7	62.5	62.5	125
	FA-AA-P305	Media Basics & Design - I		5	5	5	75	3	62.5	62.5	125
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>50</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Second Year, Semester -IV  
Bachelor of Fine Art (Applied Art)**

Semester-IV			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA- T401	Theory of Communication Design - II	2		2	2	30	5	25	25	50
	FA-AA- T402	History of Art & Design - II	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	FA-AA- T403	Copy Writing/ Creative Writing/ Formal & Applied writing	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA- T404	User Experience Study - I	2		2	2	30	5	25	25	50
Core Practical	FA-AA- P401	Illustration		4	4	4	60	7	50	50	100
	FA-AA- P402	UX/UI		4	4	4	60	7	50	50	100
	FA-AA- P403	Photography		4	4	4	60	7	50	50	100
	FA-AA- P404	Display Design		4	4	4	60	7	50	50	100
	FA-AA- P405	Media Basics & Design - II		6	6	6	90	3	75	75	150
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>50</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Third Year, Semester -V**  
**Bachelor of Fine Art (Applied Art)**

Semester-V			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
<b>Core Theory</b>	FA-AA-T501	<b>Theory of Communication Design - III</b>	2		2	2	30	5	25	25	50
<b>Skill Development (Choice Based)</b>	FA-AA-T502	<b>User Experience Study - II</b>	2		2	2	30	3	25	25	50
	FA-AA-T503	<b>Presentation Skills /Resume Writing/E-Portfolio Making</b>	2		2	2	30	5	25	25	50
<b>Ability Enhancement</b>	FA-AA-T504	<b>Experiential learning - Community Work</b>	1		1	1	15	1	12.5	12.5	25
	FA-AA-T505	<b>Human Rights</b>	1		1	1	15	1	12.5	12.5	25
<b>Core Practical</b>	FA-AA-P501	<b>Design for Brands</b>		6	6	6	90	6	75	75	150
	FA-AA-P502	<b>Campaign for Advertising</b>		6	6	6	90	6	75	75	150
	FA-AA-P503	<b>Design for Publication</b>		4	4	4	60	5	50	50	100
<b>Elective Practical</b>	FA-AA-P504	<b>Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)</b>		6	6	6	90	5	75	75	150
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>40</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Third Year, Semester -VI**  
**Bachelor of Fine Art (Applied Art)**

Semester-VI			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30				No. of Assignments	Examination Scheme (marks)			
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA-T601	Theory of Communication Design - IV	2		2	2	30	5	25	25	50
	FA-AA-T602	Research Methodology	2		2	2	30	2	25	25	50
Skill Development (Choice Based)	FA-AA-T603	Workshop/Seminar/Exhibition	2		2	2	30	5	25	25	50
Ability Enhancement	FA-AA-T604	Experiential learning – Outdoor Study	1		1	1	15	1	12.5	12.5	25
	FA-AA-T605	Physical Education	1		1	1	15	1	12.5	12.5	25
Core Practical	FA-AA-P601	Design for Social awareness		4	4	4	60	5	50	50	100
	FA-AA-P602	Graphic for retail & Merchandising		6	6	6	90	6	75	75	150
	FA-AA-P603	Story Boarding & Visual Scripting		6	6	6	90	6	75	75	150
Elective Practical	FA-AA-P604	Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)		6	6	6	90	5	75	75	150
<b>Total</b>			<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>32</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Fourth Year, Semester -VII**  
**Bachelor of Fine Art (Applied Art)**

Semester-VII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA- T701	Theory of Communication Design - V	2		2	2	30	5	25	25	50
	FA-AA- T702	Dissertation	2		2	2	30	1	25	25	50
	FA-AA- T703	Research for Campaign for Advertising	2		2	2	30	2	25	25	50
Elective Practical	FA-AA- T704	Research for Elective	2		2	2	30	2	25	25	50
Core Practical	FA-AA- P701	Live Project / Internship		4	4	4	60	-	50	50	100
	FA-AA- P702	Campaign for Advertising		8	8	8	120	6	100	100	200
	FA-AA- P703	Design for Social awareness		10	10	10	150	3	125	125	250
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>19</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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**Structure & Examination Pattern of Fourth Year, Semester -VIII**  
**Bachelor of Fine Art (Applied Art)**

Semester-VIII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA- T801	Theory of Communication Design - VI	2		2	2	30	5	25	25	50
	FA-AA- T802	Dissertation	2		2	2	30	1	25	25	50
	FA-AA- T803	User Experience Study – III (In reference to all electives)	2		2	2	30	2	25	25	50
	FA-AA- T704	Research for Brand	2		2	2	30	2	25	25	50
Core Practical	FA-AA- P802	Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)		12	12	12	180	3	150	150	300
Elective Practical	FA-AA- P804	Design for Brands		10	10	10	150	6	125	125	250
	<b>Total</b>		<b>8</b>	<b>22</b>	<b>30</b>	<b>30</b>	<b>450</b>	<b>19</b>	<b>375</b>	<b>375</b>	<b>750</b>

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

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Notations: L-Lectures, S-Studio Work  
IA: Internal Assessment; UE: University Examination

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**Second Year Bachelor of Fine Arts – Applied Arts  
Semester - III**

Subject Name	Content & Details	Course Outcome (CO)
<p><b>Theory of Communication Design -I</b></p>	<p><b>Development of communication media</b> (including new media)</p> <ul style="list-style-type: none"> <li>• Introduction to advertising media</li> <li>• Differentiation in conventional and new media – Influential factors like technology, Trends(Market, TA, competition, etc)</li> <li>• Adaptation of conventional media into new media – In reference to content, design, layout, scope and limitations</li> </ul> <p><b>Media Selection</b></p> <ul style="list-style-type: none"> <li>• Understanding medias in reference to following points through Major/Minor media analysis               <ul style="list-style-type: none"> <li>○ Characteristics</li> <li>○ Atmosphere</li> <li>○ Scope and limitations(cost, size, position etc)</li> <li>○ Flexibility of media</li> <li>○ Dynamism of media</li> </ul> </li> <li>• <b>Understanding selection of medias in reference to following points</b> <ul style="list-style-type: none"> <li>○ Product</li> <li>○ Market</li> <li>○ Campaign Objectives</li> <li>○ Atmosphere of the campaign</li> <li>○ Budget</li> <li>○ Period</li> <li>○ Competitive Spending</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• To introduce the students Differentiation in conventional and new media through various aspects</li> <li>• To form an understanding base for overall progress of advertising medias’ developmental stages</li> <li>• Understanding Various aspects of medias, planning technology, trends, in context of conventional and new/ modern medias</li> <li>• To form an understanding base for overall medias of advertising and communication</li> <li>• To introduce students to various medias and their characteristics, scope, benefits and place in communication</li> <li>• To make students understand each media with all its aspects in depth to be able to utilise the media with right understanding</li> </ul>
<p><b>History of Art &amp; Design - I</b></p>	<ul style="list-style-type: none"> <li>• <b>Prehistoric Art</b></li> <li>• <b>Religious Art</b></li> <li>• <b>Italian Renaissance</b></li> <li>• <b>Major Isms:</b> Impressionism/ Expressionism/ Modernism/ Surrealism/Art nouveau/ Art Deco</li> </ul>	<ul style="list-style-type: none"> <li>• The students will understand the geographical, social, political, technical &amp; cultural events and their impact on Art.</li> <li>• The students will understand the development of art.</li> <li>• The students will understand the</li> </ul>



	<ul style="list-style-type: none"> <li>• <b>Development of art in India:</b> Major Landmarks</li> <li>• <b>Traditional Arts of India, China and Japan</b></li> <li>• <b>Art and design cultures of the twentieth and twenty-first centuries.</b> (Focus: Fine Arts: Paintings, Sculptures) Tutorials/Timeline/presentation/Charts For Each Topic Research Project: Choosing A Focus Area</li> </ul>	<p>chronological historical development</p> <ul style="list-style-type: none"> <li>• The students will understand cultural scenario through the Art.</li> </ul>
<p><b>Skill Development (Choice Based)</b></p> <p><b>Printing Technology / Print Making / Clay Modelling</b></p>	<p><b>Printing Technology</b></p> <ul style="list-style-type: none"> <li>• Evolution of Printing</li> <li>• Various printing processes, (Classification of colour separations like CMYK, RGB, Pantone) printing machinery, and suitable materials for a printing job</li> <li>• Classification of Offset printing machines, flexography machines, Gravure, and Screen printing machines</li> <li>• Structure of the Printing Industry(overall and to today's context)</li> <li>• Basic of paper size, Grids, types of folds and understanding of sequential design, and awareness of Print &amp; Production</li> </ul>	<ul style="list-style-type: none"> <li>• Knowing history and evolution of print industry enables students to understand</li> <li>• To make students understand all printing procedures for creating base for sound applicable design.</li> <li>• To make students understand that Conventional printing technologies are base for digital printing and any creative design will need to be realistic and applicable.</li> <li>• Students Experience and understanding the methods and implementations of pre-printing process and post print processes in context of all aspects. · Understanding of various productions materials and concern industrial aspects. Understanding of relevant skills in all aspects.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Printmaking type</b> <ul style="list-style-type: none"> <li>• Relief Printmaking: Woodcut</li> <li>• Hand Printing with wood block, printing through Press, Methods of inking</li> <li>• Texture forms of different Surfaces (Pencil /Crayon /Colour)</li> <li>• Use of tonal and textural in Black</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students will understand stamp and impression</li> <li>• Students will get exposure to various medium/surfaces that increase their sensibility for different textures.</li> <li>• Students will understand the technique where they can</li> </ul>

	<p>and White original compositions using Lino or Woodcut/ Wood Engraving/ Stencil Cut/ Plaster Cut etc.</p> <ul style="list-style-type: none"> <li>• Printing in Black and White – Lino, Wood etc. – registration off-setting</li> <li>• Anticipatory and imaginative use of gathering impressions, Fundamentals of various methods of taking prints.</li> <li>• Understanding of Black and White Solids and lines only through nature study, Object study in single and in groups, sketches etc. Their transformations in eliminated paper – Lino cuts, wood cuts, Impressions from various texture paper etc. Their use in simple forms, imaginative compositions.</li> <li>• Understanding of the purpose of the printmaking tools, methods and materials of various types of Relief Printmaking techniques.</li> </ul>	<p>produce multiple copies of their impression.</p>
	<ul style="list-style-type: none"> <li>• <b>Clay Modelling</b></li> <li>• <b>Methods of moulding clay</b> <ul style="list-style-type: none"> <li>○ Plus / Minus Process</li> <li>○ Round and relief</li> </ul> </li> <li>• Types of clay</li> <li>• Tools and methods - earthenware, stoneware, porcelain, and ball clay</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to understand how to handle material, its techniques, and tools.</li> <li>• Also its use and implementations for various purpose.</li> <li>• Students will get exposure to various medium and materials that increase their sensibility for different textures.</li> </ul>
<p><b>Ability Enhancement</b></p> <p><b>Environment Science</b></p>	<ul style="list-style-type: none"> <li>• <b>Unit 1</b> : Multidisciplinary nature of environmental studies <ul style="list-style-type: none"> <li>• Definition, scope and importance need for public awareness.</li> </ul> </li> <li>• <b>Unit 2</b> : Natural Resources <ul style="list-style-type: none"> <li>• Renewable and non-renewable resources :</li> </ul> </li> <li>• <b>Unit 3</b> : Ecosystems</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to understand the need for sustainable development is a key to the future of mankind. Continuing problems of pollution, loss of forest, solid waste disposal, degradation of environment, issues like</li> </ul>

	<ul style="list-style-type: none"> <li>● <b>Unit 4</b> : Biodiversity and its conservation</li> <li>● <b>Unit 5</b> : Environmental Pollution</li> <li>● <b>Unit 6</b> : Social Issues and the Environment</li> <li>● <b>Unit 7</b> : Human Population and the Environment</li> <li>● <b>Unit 8</b> : Field work</li> </ul> <p>Link of detailed syllabus prescribed by UGC  <a href="https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf">https://www.ugc.ac.in/oldpdf/modelcurriculum/env.pdf</a></p>	<p>economic productivity and national security, Global warming, the depletion of ozone layer and loss of biodiversity have made everyone aware of environmental issues.</p> <ul style="list-style-type: none"> <li>● Students should be able to take cognizance of deteriorating status of the environment to study it for finding solution.</li> </ul>
<p><b>Cyber Security</b></p>	<ul style="list-style-type: none"> <li>● <b>Introduction to Cyber Security</b></li> <li>● <b>Cybercrime and Cyber law</b></li> <li>● <b>Social Media Overview and Security</b></li> <li>● <b>E-Commerce and Digital Payments</b></li> <li>● <b>Digital Devices Security, Tools and Technologies for Cyber Security</b></li> </ul> <p>Link of detailed syllabus prescribed by UGC  <a href="https://www.ugc.ac.in/pdfnews/0774897_Final-Cyber-security-Course-UGPG.pdf">https://www.ugc.ac.in/pdfnews/0774897_Final-Cyber-security-Course-UGPG.pdf</a></p>	<ul style="list-style-type: none"> <li>a. Understand the Cyber Security threat landscape.</li> <li>b. Develop a deeper understanding and familiarity with various types of cyber-attacks, cybercrimes, vulnerabilities and remedies thereto.</li> <li>c. Analyse and evaluate existing legal framework and laws on Cyber Security.</li> <li>d. Analyse and evaluate the digital payment system security and remedial measures against digital payment frauds.</li> <li>e. Analyse and evaluate the importance of personal data its privacy and security.</li> <li>f. Analyse and evaluate the security aspects of social media platform and ethical aspects associated with use of social media.</li> <li>g. Analyse and evaluate the cyber security risks.</li> <li>h. Based on the Risk assessment, plan suitable security controls and audit and compliance.</li> <li>i. Evaluate and communicate the human role in security systems with an emphasis on ethics, social engineering vulnerabilities and training.</li> </ul>

		<p>j. Increase awareness about cyber-attack vectors and safety against cyber-frauds.</p> <p>k. Take measures for self-cyber-protection as well as societal cyber-protection.</p>
<b>Drawing - III</b>	<ul style="list-style-type: none"> <li>• <b>Sketching</b>- Time sketching (indoor/outdoor)</li> <li>• <b>Life Drawing</b> <ul style="list-style-type: none"> <li>• Study of Human figure in reference to Study of shade and light and human proportion. in various techniques (Head, Torso, 3/4th Figure, Full Figure)</li> <li>• Study of people in different actions/ poses/ compositions in various environments (malls, gardens etc.)/ costumes /character/profession</li> <li>• Digital platform - sketches, animation based sketches, character based sketches</li> <li>• Product drawings and compositions</li> <li>• Collecting references and understanding Implementation of various drawing forms through various medias and techniques</li> <li>• Creative Drawing</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• To generate understanding of Drawing as it forms the bases for visual expressions.</li> <li>• To make students able to create confident design articulations through continues study and practice, which will also build hand and digital skills.</li> </ul>
<b>Typography</b>	<ul style="list-style-type: none"> <li>• Spacing, kerning exercises</li> <li>• Type Classification- Understanding and analysing typefaces and its uses (text and display fonts, decorative fonts etc.)</li> <li>• Understanding &amp; preparing grids as a structure to establish conventional &amp; dynamic layouts</li> <li>• Exploration of use of varied typographical (2D, 3D and animated) element through collecting references</li> <li>• Exploration of Type Designers and their case studies (Indian/Western both)</li> </ul>	<ul style="list-style-type: none"> <li>• Its theoretical &amp; technical understanding becomes the base for typographic/calligraphic expression as a significant element of visual communication</li> <li>• To introduce the students to Typography forms as important visual element</li> <li>• To enable students to use type as visual articulation of copy content</li> <li>• To enable students to use type as a creative element of visual communication</li> </ul>

	<ul style="list-style-type: none"> <li>• Application base exercises of typography through various medias.</li> <li>• Application base exercises covering varied types of typographical layouts)</li> </ul>	
<b>Visualisation</b>	<ul style="list-style-type: none"> <li>• To understand meanings of shapes &amp; elements, colours in designs</li> <li>• Expression of thoughts in simplified manner through visual imagery</li> <li>• Converting ideas into visual language with context</li> <li>• Design thinking based exercises</li> <li>• Building visual language for relevant subjects/issues/brands for utilization to build communication design</li> </ul>	<ul style="list-style-type: none"> <li>• Visualisation helps in the Understanding &amp; developing of conceptual thinking</li> <li>• It should enable students to use elements of design to give tangible form to an intangible concept</li> <li>• It should enable students to put forward ideas using various visual elements, styles and layouts</li> </ul>
<b>Identity Design</b>	<ul style="list-style-type: none"> <li>• Understanding concept of brand identity and consistency of visual language -Analysis of existing Identity of brands &amp; established Visual language</li> <li>• Redesign an existing identity while understanding contextual references behind it</li> <li>• Design new identity in form of logo symbol (hypothetical/existing topic) on the basis of Research (The Company/ The target Group)</li> <li>• Nomenclature &amp; Identity design and adaptations of the same over stationary</li> <li>• Series under umbrella brand</li> <li>• Identity usage specifications within user guidelines manual</li> </ul>	<ul style="list-style-type: none"> <li>• To enable students to Understanding the brand / Company ideology, vision, and mission through research</li> <li>• To enable students to do research on Target audience or user study to form base for design To enable students to Identify visual language (typo, image or graphic, colour, elements) and its impactful use to form an identity</li> <li>• To make students understand Identify design process and adaptation to collaterals</li> </ul>
<b>Media Basics &amp; Design - I</b>	<ul style="list-style-type: none"> <li>• Analyse advertising medias evolution</li> <li>• Understanding information hierarchy</li> <li>• Designing and exploration of layouts for various medias (one media each) (Newspaper, magazine, poster, hording, leaflet, brochure, direct mail, label, sticker, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• To enable students to Learn through analysis</li> <li>• To enable students to design Contextual design application as per selected media in respect to following points - Significance of costing, space, location, restriction, flexibility.</li> <li>• To ensure understanding of</li> </ul>

		<p>information structuring using information hierarchy</p> <ul style="list-style-type: none"> <li>• To ensure development of good layout sense based on above learnings.</li> </ul>
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**Recommended Books**

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmschuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer’s Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory
- Basic Principal of UX, Don Norman
- Design of everyday things, Don Norman
- Milton Glaser Graphic Design, Milton Glaser
- Inspiration & Process in Design, Milton Glaser
- Art is Work, Milton Glaser
- Emotional Design: Why We Love (or Hate) Everyday Things
- 100 Years of Color By Katie Greenwood
- Naïve: Modernism and Folklore in Contemporary Graphic Design Edited by R. Klanten, H. Hellige
- Design Literacy: Understanding Graphic Design – Steven Heller
- Meggs' History of Graphic Design- Philip B. Meggs, Alston W. Purvis
- 50 Years of Design and Innovation- Braun
- The History of Graphic Design Jens Daniel Müller, Julius Wiedemann
- Thinking with Type - Book by Ellen Lupton
- Grid Systems in Graphic Design - Book by Josef Müller-Brockmann
- The Elements of Typographic Style- Book by Robert Bringhurst
- 100 Ideas that Changed Graphic Design-Book by Steven Heller and Véronique Vienne
- Logo Design Love: A Guide to Creating Iconic Brand Identities-Book by David Airey

**Second year Bachelor of Fine Arts – Applied Arts**  
**Semester - IV**

Subject Name	Content & Details	Course Outcomes (CO)
<b>Theory of Communication Design -II</b>	<p><b>Mix Media and its implementation</b></p> <ul style="list-style-type: none"> <li>• What is a media mix in reference to               <ul style="list-style-type: none"> <li>○ Price</li> <li>○ Distribution</li> <li>○ Seasonality</li> <li>○ Trends</li> <li>○ Channels</li> <li>○ Competition</li> </ul> </li> <li>• Why is media mix important? How do you determine the right media mix</li> <li>• Structure of campaign Planning               <ul style="list-style-type: none"> <li>○ What is campaign</li> <li>○ What is campaign planning</li> <li>○ Different Objectives of a campaign</li> <li>○ Influential Factors</li> <li>○ Basic Principles of Campaign</li> <li>○ Purpose</li> <li>○ Competition</li> <li>○ Budget</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• To introduce students to ideology of Media Mix for influential campaign</li> <li>• To make students understand the different aspects of media mix and its effect</li> <li>• To make them able to analyse the each media in term of any brand to arrive at right media mix.</li>   <li>• To make students aware of relation between Marketing and Advertising</li> <li>• To introduce students to ideology of advertising campaign</li> <li>• To introduce the students to development of advertising campaign through proper planning</li> <li>• To make students understand the different aspects of campaign planning and execution</li> <li>• To make them able to do planning a campaign in term of any brand</li> </ul>
<b>History of Art &amp; Design - II</b>	<p><b>History of visual design</b></p> <ol style="list-style-type: none"> <li>1. Hieroglyphs/ pictograms/ symbols and signs;</li> <li>2. The invention of printing: as early as the 6th century ce, china used woodblock, or relief, hot metal printing the Gutenberg press, book publishing Lithography</li> <li>3. First graphic design agency/ top agencies The Wiener Werkstatte (which translates to Vienna</li> </ol>	<ul style="list-style-type: none"> <li>• The students will understand the geographical, social, political, technical &amp; cultural events and their impact on Art.</li> <li>• The students will understand the development of art.</li> <li>• The students will understand the chronological historical development</li> <li>• The students will understand cultural scenario through the Art.</li> </ul>

workshop) was established in 1903 by the painter Koloman Moser the architect Josef Hoffmann, and the patron Fritz Waerndorfer.

4. Development of calligraphy and typography, local scripts; type designers

5. Development of photography; materials, styles, photographers

6. Key art movements that influenced graphic design:

\***Art Nouveau**:: 1880s until the first world war. Deliberate attempt to abandon the historical styles of the 19th century

\***Bauhaus** design movement:: 1919 in Weimar, Germany. The Bauhaus school, founded by Walter Gropius, launched a new way of thinking. Back-to-the-basics mentality

\***Art Deco**:: began as a celebration in Paris in 1925.

\***Swiss Design**:: (the international typography style) Helvetica,

\***Minimalism**:: the style emerged in Russia, the Netherlands, and Germany in the 1920s and was further developed in Switzerland during the 1950s

\***Pop Art**:: primarily a British and American cultural phenomenon that gained traction in the late 1950s and 1960s, Pop Art; Lawrence Alloway

\***Postmodernism**: postmodernism was a reaction against modernism; embraced



	<p>complex and often contradictory layers of meaning.</p> <p><b>*Digital Age</b></p> <p>The introduction of digital tools provided a new, revolutionary way of creating graphic design. In 1984, apple, macintosh computer. Graphics software, web design, interactive design, ux/ui design,</p> <p><b>*Maximalism</b></p> <ul style="list-style-type: none"> <li>• (Focus: visual language and design) <ol style="list-style-type: none"> <li>1. Tutorials for each topic</li> <li>2. Research project: choosing a focus area; in consultation with mentor</li> </ol> </li> </ul>	
<p><b>Skill Development (Choice Based)</b></p>	<p><b>Copy Writing</b></p> <ul style="list-style-type: none"> <li>• Importance of copy in communication design</li> <li>• Components of copy writing</li> <li>• Types of copy writing according to media and Context</li> <li>• Tone of voice</li> <li>• Articulating copy matter</li> </ul>	<ul style="list-style-type: none"> <li>• Students should be able to understand the importance of Copywriting as the art of creating text to optimize a design's usability and encourage users to interact with it.</li> <li>• Students should be able to write in their brand's voice and prove a solid understanding of target users.</li> <li>• Students should be able to shape brand experiences and driving conversion through clarity, helpfulness and trust through good copywriting.</li> </ul>
	<p><b>Creative Writing</b></p> <ul style="list-style-type: none"> <li>• <b>What is creative writing?</b></li> <li>• <b>Parts of creative writing</b></li> <li>• Characterization</li> <li>• Realism</li> <li>• Setting</li> <li>• Tone</li> <li>• Mood</li> <li>• Structure and plot:</li> <li>• Point of view</li> <li>• Resolution</li> <li>• Theme</li> </ul> <p><b>Creative writing Methods</b></p> <ul style="list-style-type: none"> <li>• Segment the writing</li> </ul>	<ul style="list-style-type: none"> <li>• Students should be able to develop imagination and serves as an outlet for themselves to express themselves consistently.</li> <li>• Students should be able to develop imagination or invention to express an idea uniquely.</li> <li>• Students should be able to use many literary devices such as figurative language and imagery to help convey a message in an entertaining way by reaching the audience on a deeper level</li> <li>• Students should be able to understand that Creative writing is process-focused and aims to fully develop and communicate an</li> </ul>

	<ul style="list-style-type: none"> <li>• Mark observations</li> <li>• Focus on building the piece</li> <li>• Identify the message in your writing</li> <li>• Determine the style</li> <li>• Rewrite to conclude</li> </ul>	<p>idea to your audience in an original way.</p>
	<p><b>Formal &amp; Applied writing</b></p> <ul style="list-style-type: none"> <li>• Academic writings assignments (Essays, letters, email, report etc.)</li> <li>• Blog posts</li> <li>• Press Articles/ Magazine Articles</li> <li>• Articles or other contributions-Analysis of an art work/ exhibition/situation</li> <li>• Writing professionally (reaching out to a client or prospect)</li> <li>• Reaching out to someone you do not know</li> </ul>	<ul style="list-style-type: none"> <li>• Students should be able to develop imagination and serves as an outlet for themselves to express themselves consistently.</li> <li>• Students should be able to understand importance of Grammar, spelling, and punctuation, gestures, paralinguistic, and so on, which are major parts of communication, can also be improved upon when we learn how to use writing as means of expressing our ideas and messages clearly and directly to our listeners with a formal approach.</li> <li>• Learn different formats of writing and its implementations for serving purpose.</li> <li>• Student should be able pen down there imagination and express the concept or thoughts they want to convey.</li> </ul>
<p><b>Ability Enhancement</b></p>	<p><b>User Experience Study – I</b></p> <ul style="list-style-type: none"> <li>• Understanding Usability with the help of day to day activities &amp; products (Physical/Space/Digital)</li> <li>• Understand Usability of 1 Physical Product - (eg. Shoes, Apparel)</li> <li>• User habits (Document)</li> <li>• Usability Pros &amp; Cons (Document)</li> <li>• Betterment (Sketches)</li> <li>• Understand a space &amp; its Usability - (eg. Bedroom, Kitchen, Tea-Stall, Restaurant)</li> <li>• Usability Pros &amp; Cons (Document)</li> </ul>	<p>To make students able to</p> <ul style="list-style-type: none"> <li>• Understand Usability</li> <li>• Define Problem Statement</li> <li>• Provide Solution</li> <li>• Understand the research to arrive at efficient design solution.</li> </ul>

	<ul style="list-style-type: none"> <li>• Betterment (Sketches)</li> <li>• Understand Usability of 1 Digital Product - (eg. Mobile, Laptop, Console, Digital Kiosk)</li> <li>• Usability Pros &amp; Cons (Document)</li> <li>• Enhancement (Sketches &amp; Prototype)</li> </ul>	
<b>Illustration</b>	<ul style="list-style-type: none"> <li>• Study of various rendering techniques and styles in Illustrations. (Handling of mediums like charcoal, watercolour, photo inks, acrylic etc.)</li> <li>• Beginning from basic realistic illustrations to highly stylized explorations.</li> <li>• Series of illustrations for specific topics &amp; identified target audience for e.g. Diwali Magazine cover photo to inner content or 5 poems translated into illustrations</li> </ul>	<ul style="list-style-type: none"> <li>• To make students able to handle various mediums &amp; exploration of illustration techniques and mediums which will build base for strong visual language that is needed in every form of communication design.</li> <li>• This will also make students understand the use of different illustrations, styles used for variety of topics across varied Medias and its effect.</li> </ul>
<b>UX/UI</b>	<p><b>Intro UI &amp; UX</b> Understanding the user experience with the help of user interface for the various platforms like digital, physical &amp; AR VR medias</p> <p><b>UX Elements</b></p> <ul style="list-style-type: none"> <li>○ Accessibility</li> <li>○ Usability / User Control.</li> <li>○ Affordance / Consistency</li> <li>○ Information architect / Hierarchy</li> <li>○ Consistency</li> </ul> <p><b>Intro to Heuristic</b></p> <ul style="list-style-type: none"> <li>○ Methodology and analysis of user behaviour &amp; accessibility of particular platform</li> </ul> <p><b>Competitive Analysis</b></p>	<ul style="list-style-type: none"> <li>• Understand the fundamentals and terminologies of UX research and UI</li> <li>• Experience Methodology</li> <li>• UX Understanding</li> <li>• Implantation Process</li> <li>• Understand the process of UX research and UI to produce efficient design solution.</li> </ul>

	<ul style="list-style-type: none"> <li>○ Comparison of 2 different platform and analysis to understand the possibilities of betterment of usability.</li> </ul> <p><b>UI element</b></p> <ul style="list-style-type: none"> <li>○ UI Components</li> <li>○ Asset Creation</li> <li>○ Design as a service</li> <li>○ Layout &amp; Methodology</li> <li>○ Icon Creation</li> <li>○ Widget Design</li> <li>○ Text Construction</li> <li>○ Buttons</li> <li>○ Shapes</li> <li>○ Grid &amp; Pixels</li> </ul> <p><b>Brand Alignment</b></p> <ul style="list-style-type: none"> <li>○ Understanding Design System &amp; reusable components.</li> </ul>	
<p><b>Photography</b></p>	<ul style="list-style-type: none"> <li>● Introduction: History of Photography(Pinhole Camera till DSLR)(PPT)</li> <li>● Revolution of Photography (show the exp. Of photo of well-known photographers and their contribution to the field in photography.(PPT)</li> <li>● Various scope in Photography. (slide show)</li> <li>● Introduction: Types of various Photography</li> <li>● (Table top, Fashion, Industrial, Product, Food. Interior etc)(PPT, slide show)</li> <li>● Camera Understanding and Handling(Basic Method): Different Mode and Function of camera(modes, function, white balance, image quality, sensor, focusing point, exposure etc)(PPT, Practical)</li> <li>● Manual mode: Shutter speed, Aperture, ISO (PPT)</li> </ul>	<ul style="list-style-type: none"> <li>● Its theoretical technical &amp; practical understanding &amp; practice helps to build visual language required for visual communication.</li> <li>● To make students understand the various aspects of camera handling and execution of photograph as a visual element</li> </ul>

	<ul style="list-style-type: none"> <li>• Handle a camera and click the manual mode with different shutter speed</li> <li>• Indoor and Outdoor (Practical)- Studying light &amp; environment- (lighting-natural &amp; artificial lighting system)</li> <li>• Practice of Shutter speed, Aperture, ISO And Frame(Festival, Nature)(Practical)</li> <li>• “Texture”- Apply a basic principle design. (Wood, leaf, wall, floor etc.)(Practical)</li> <li>• Thematic compositions</li> <li>• Photo features on cultural and glamour</li> </ul>	
<b>Display Design</b>	<ul style="list-style-type: none"> <li>• Understanding Space design plan and elevation) and merchandising</li> <li>• Introduction to Outdoor Display and Indoor Display in reference to different topics</li> <li>• (POP (Point of Purchase) Design, Window Display, Stall Designing, Stage designing, Mobile Vans and related services</li> <li>• Handling and understanding of materials and related services (Electronic and Digital media)</li> <li>• Execution and time management</li> </ul>	<ul style="list-style-type: none"> <li>• To introduce students to the importance of display</li> <li>• Impact of display design on TA mind</li> <li>• To be able to understand the role pf display design in imparting important communication information for TA</li> <li>• How to use different types of material in Practical implementation keeping in mind the time frame and budget of the client.</li> <li>• How to work out budget for Display designs (materials)</li> <li>• Why site visit is most important</li> </ul>
<b>Media Basics &amp; Design - II</b>	<ul style="list-style-type: none"> <li>• One 3D Media (Packaging/Carry Bag/ angler/POP Media )</li> <li>• Digital Media – Analysing digital medias in reference to sizes, context and digital platforms eg. How conventional media design layout is adapted to digital media – e. g. newspaper to Instagram post</li> </ul>	<ul style="list-style-type: none"> <li>• To enable students to Learn through analysis</li> <li>• To enable students to design Contextual design application as per selected media in respect to following points Significance of costing, space, location, restriction, flexibility.</li> <li>• To ensure understanding of information structuring using information hierarchy</li> <li>• To ensure development of good layout</li> </ul>

	<p>how digital media layout is adapted to another digital media e.g. Instagram post to website cover page</p> <ul style="list-style-type: none"> <li>• Designing and Adaptation of design into other media according to the characteristics of media e.g. Newspaper to hording or magazine to poster</li> </ul>	<p>sense based on above learnings</p>
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#### Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleeppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmschuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory
- Basic Principal of UX, Don Norman
- Design of everyday things, Don Norman
- Milton Glaser Graphic Design, Milton Glaser
- Art is Work, Milton Glaser
- Inspiration & Process in Design, Milton Glaser
- Emotional Design: Why We Love (or Hate) Everyday Things
- Ogilvy on Advertising - Book by David Ogilvy
- Advertising Media Planning: A Brand Management Approach
- Book by Donald W Jugenheimer, Kim Bartel Sheehan, and Larry D. Kelley
- Advertising Media Planning, Seventh Edition - Book by Jack Zanville Sissors and Roger Baron
- The Media Handbook - Book by Helen E Katz
- Advertising Media Planning - Book by Jack Zanville Sissors