Syllabus:

B.F.A. (Bachelor of Fine Arts)

in

Applied Art

For

Affiliated Colleges
Maa Shakumbhari University, Saharanpur

w.e.f. 2023-2024 onwards

Syllabus Prepared by: Board of Studies,

Maa Shakumbhari University, Saharanpur

S. No.	Name	Designation	Department	College/ University
1.	**Dr. Nisha Gupta** convener	Professor	Drawing & Painting	Jain Kanya Pathshala (P.G.) College, Muzaffarnagar
2.	**Dr. Nitu Vashishth** Member	Professor	Drawing & Painting	K.K Jain (P.G.) College, Khatauli, Muzaffarnagar
3.	**Dr. Ved Pal Singh** Member	Professor	Drawing & Painting	D.A.V. (P.G.) College, Muzaffarnagar
4.	**Dr. Mahesh Kumar** Member	Professor	Drawing & Painting	J.V. Jain (P.G.) College, Saharanpur
5.	**Dr. Vandana Verma** Member	Professor	Drawing & Painting	Jain Kanya Pathshala (P.G.) College, Muzaffarnagar
6.	**Dr. Ram Shabad Singh** External Expert	Retd. HOD	Drawing & Painting	J.V. Jain (P.G.) College, Saharanpur
7.	**Dr. Rakesh Kumar Singh** External Expert	Professor	Fine Arts	Kurukshetra University, Kurukshetra

Dr. Nisha Gupta
convener

COLLEGE OF FINE ARTS

Brief Profile

The definition of Art has been changed with time; it has worked visa-versa for human civilization. There was a change in Art because of human revolutionary acts or there was a change in human livings because of revolutionary attempt in art. The classical definition of Art derived from the Latin word "ars" (meaning "skill" or "craft") "the product of a body of knowledge, most often using a set of skills." One needs to recognize this ability of skills and the realization and practice of it leads to artistic journey.

Fine Art is the making and study of visual art. It educates and prepares students to become artists and to follow other practices that are aligned to the making of art. The curriculum is centered on the individual student's potential and imagination. At present Offering programs in Painting, Applied Art, Textile Design, and Fashion Design the Faculty of Fine Arts curriculum is informed by the research and practice of faculty abreast of evolving ideas in these disciplines. Through interdisciplinary and multicultural approaches, classes emphasize the primacy of visual literacy in the formation of the engaged, humanistic individual. Focusing on undergraduate learning, faculty work closely with students to guide them in their respective areas of inquiry.

In Bachelors of Four years Students develop their studio work in discussion with the school's lecturers, tutors and visiting staff. They are allocated a tutor at the outset, who monitors progress, sets targets and directs them in their studies. Work is regularly presented and discussed at group involving staff and students from across the school. Alongside this, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the year. In addition, students taught practical classes in drawing and human anatomy as well as lectures, seminars and tutorials in art history. Experimentation is highly encouraged. Years two and three are similar in structure and continue the tutorial system introduced in the first year. All students are required to continue the study of art history and theory. Students are expected to establish a strong bond between the interests of

the Art History and their studio studies. Forth year is the crucial year as each student has to focus on developing their individual mannerism to execute their works.

Here at MSU students get the most suitable ambiance to explore creative ideas and basic facilities and infrastructure. The magnificent architecture of the university, amazing landscape helps students to get inspires and influenced. The calmness and serenity in the atmosphere allows meeting one to one's own self. Welcome to the Faculty of Fine Arts, Maa Shakumbhari University Saharanpur.

PROGRAMME OFFERED:

The Preparatory Course will be of One Year duration while Main course with Specialization will be of **THREE** Year duration. Thus the total course will be of **FOUR** Year duration. **BACHELOR OF FINE ARTS (BFA) – 4 YEARS**

1. **BFA FOUNDATION-**   **1 YEAR**
   - English, Hindi
   - History of Art
   - Two Dimension Drawing (2D)
   - Drawing & Illustration
   - 3 Dimension (Sculpture) (3D)
   - Environment Studies

2. **BFA SPECIALISATIONS-**   **3 YEARS**
   - Drawing & Painting
   - Applied Arts
   - Fashion Design
   - Textile Design

LIST OF SUBJECTS AND SUBJECT CODES FOR BFA
Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design

BFA 1st Year   Semester-Ist

S. N0.	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
01	BFA AA T1001	History of Indian Art-I (Pre historic to Gupta Period)	Theory	3 Hrs	75	25	4
02	BFA AA T1002	Foundation Course : English Communication	Theory	3 Hrs	75	25	4
03	BFA AA T1003	Environmental Study (Qualifying course)	Theory	3 Hrs	100	-	-
04	BFA AA P1004	Drawing-I	Practical	10 Hrs	75	25	4
05	BFA AA P1005	Design 2D-I	Practical	10 Hrs	75	25	4
06	BFA AA P1006	Design 3D-I	Practical	10 Hrs	75	25	4

BFA 1st Year   Semester-IInd

S. N0.	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
01	BFA AA T2001	History of Indian Art-II (Medieval to Company School)	Theory	3 Hrs	75	25	4
02	BFA AA T2002	Foundation Course : Hindi Communication	Theory	3 Hrs	75	25	4
03	BFA AA P2003	Drawing-II	Practical	10 Hrs	75	25	4
04	BFA AA P2004	Design 2D-II	Practical	10 Hrs	75	25	4
05	BFA AA P2005	Design 3D-II	Practical	10 Hrs	75	25	4

LIST OF SUBJECTS AND SUBJECT CODES FOR BFA

APPLIED ART

BFA 2nd Year   Semester-IIIrd

S.No	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
1	BFA AA T3001	HISTORY OF ART	Theory	3 Hrs	75	25	4
2	BFA AA T3002	ADVERTISING PROFESSION & PRACTICE-I	Theory	3 Hrs	75	25	4
3	BFA AA P3003	DESIGN-I	Practical	10 Hrs	75	25	4
4	BFA AA P3004	DRAWING & ILLUSTRATION-I	Practical	10 Hrs	75	25	4
5	BFA AA P3005	COMPUTER GRAPHICS (E)-I **or** PHOTOGRAPHY (E)-I **or** PRINTING TECHNIQUES (E)-I **or** LETTERING (TYPOGRAPHY & CALLIGRAPHY)-I	Practical	10 Hrs	75	25	4

BFA 2ⁿᵈ Year   **Semester IVᵗʰ**

S.No	Paper Code	Course	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
1	BFA AA T4001	AESTHETICS	Theory	3 Hrs	75	25	4
2	BFA AA T4002	ADVERTISING PROFESSION & PRACTICE-II	Theory	3 Hrs	75	25	4
3	BFA AA P4003	DESIGN-II	Practical	10 Hrs	75	25	4
4	BFA AA P4004	DRAWING & ILLUSTRATION-II	Practical	10 Hrs	75	25	4
5	BFA AA P4005	COMPUTER GRAPHICS (E)-II **or** PHOTOGRAPHY (E)-II **or** PRINTING TECHNIQUES (E)-II **or** LETTERING (TYPOGRAPHY & CALLIGRAPHY)-II	Practical	10 Hrs	75	25	4

BFA 3ʳᵈ Year   **Semester Vᵗʰ**

S.No	Paper Code	Course	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
1	BFA AA T5001	HISTORY OF MODERN ART-I	Theory	3 Hrs	75	25	4
2	BFA AA T5002	ADVERTISING PROFESSION & PRACTICE-III	Theory	3 Hrs	75	25	4
3	BFA AA P5003	ADVERTISING DESIGN (MANUAL & GRAPHIC)-I	Practical	10 Hrs	75	25	4
4	BFA AA P5004	DRAWING & ILLUSTRATION-III	Practical	10 Hrs	75	25	4
5	BFA AA P5005	PACKAGING (E) **or** PHOTOGRAPHY (E)- **or** PRINTING TECHNIQUES (E)	Practical	10 Hrs	75	25	4

BFA 3ʳᵈ Year   **Semester VIᵗʰ**

S.No	Paper Code	Course	Theory/ Practical	Exam Duration	Ext. Marks	Int. Marks	Credit
1	BFA AA T6001	HISTORY OF MODERN ART-II	Theory	3 Hrs	75	25	4
2	BFA AA T6002	ADVERTISING PROFESSION & PRACTICE-IV	Theory	3 Hrs	75	25	4
3	BFA AA P6003	ADVERTISING DESIGN (MANUAL & GRAPHIC)-II	Practical	10 Hrs	75	25	4
4	BFA AA P6004	DRAWING & ILLUSTRATION-IV	Practical	10 Hrs	75	25	4
5	BFA AA P6005	PACKAGING (E) **or** PHOTOGRAPHY (E)- **or** PRINTING TECHNIQUES (E)	Practical	10 Hrs	75	25	4

BFA 4th Year   **Semester VIIth**

S.No	Paper Code	Course	Theory/ Practical	Exam Duration	Ext. Marks	Total Mark	Credit
1	BFA AA T7001	AESTHETICS-III	Theory	3 Hrs	75	25	4
2	BFA AA T7002	ADVERTISING PROFESSION & PRACTICE-V	Theory	3 Hrs	75	25	4
3	BFA AA P7003	ADVERTISING DESIGN (MANUAL & GRAPHIC)-III	Practical	10 Hrs	75	25	4
4	BFA AA P7004	DRAWING & ILLUSTRATION-III	Practical	10 Hrs	75	25	4
5	BFA AA P7005	PACKAGING (E) **or** PHOTOGRAPHY (E)- **or** PRINTING TECHNIQUES (E)	Practical	10 Hrs	75	25	4

BFA 4th Year   **Semester VIIIth**

S.No	Paper Code	Course	Theory/ Practical	Exam Duration	Ext. Marks	Total Mark	Credit
1	BFA AA T8001	AESTHETICS-IV	Theory	3 Hrs	75	25	4
2	BFA AA T8002	ADVERTISING PROFESSION & PRACTICE-V I	Theory	3 Hrs	75	25	4
3	BFA AA P8003	ADVERTISING DESIGN (MANUAL & GRAPHIC)-IV	Practical	10 Hrs	75	25	4
4	BFA AA P8004	DRAWING & ILLUSTRATION-IV	Practical	10 Hrs	75	25	4
5	BFA AA P8005	PACKAGING (E) **or** PHOTOGRAPHY (E)- **or** PRINTING TECHNIQUES (E)	Practical	10 Hrs	75	25	4

COURSE- B.F.A. (Bachelor of Fine Arts) **Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design**
COURSE - I **History of Indian Art-I (Pre historic to Gupta Period)** **(Theory)**

1st Year /Semester Ist	Credit: 4
Paper Code-	Time: 3 Hrs

Pre- historic Painting –
   Introduction, centers in India, Subject matter and characteristics.

Indus Valley Civilization –
   Sculpture Lime Stone Priest, Torso, Bronze Dancing Girls, Seals, Terra-cotta,
   Mother Goddesses, Pottery, Jewelry

Mauryan Empire – Pillar Inscription, Sarnath Capital, Yaksha Figures Lomasha Rishi Cave,
   Animal Carvings, Terra cotta.

Sunga Period- Stupa and Toranas, : Sculpture Bharthut Shalabhanjika, Relief Medallion –
   Mriga
   Jakata Viharas and Chaitya (Karle and Bhaja).

Kusahan Period- Gandhara School – Standing Buddha from Hoti-Mardan, Nirvan of Buddha of
   Katra.

Gupta Period- Sculpture : Standing Buddha from Mathura panting, Ajanta- Bodhisattva
   Padmapani Cave No. 1, Apsaras Cave No. 17, Architecture Vishnu Temple – Deogarh.

Suggested Continuous Evaluation Methods:
   -Written Test   10 marks
   -Assignment/ Seminar   10 marks
   -Class performance/ Attendance   05 marks

Suggested Readings:
- Indian Painting – Percy Brown
- Painting of India – D.Barret and Basil Gray
- Album of Indian Painting – Mulk Raj Anand
- Bharat Ki Chitrakala – Rai Krishna Das
- Indian Miniature Painting – M.S. Randhawa
- Rajput Painting – Anand K. Coomarswamy
- Bhartiya chitrakala – Vachaspati Gairola
- Kala vilas – R.A. Agarwal
- Pragetihasik chitrakala – Jagdish Gupta
- Kala aur kalam – G.K. Aggarwal
- Kala darshan – Sanchi Rani Gurtu
- Ajanta – Ajit Ghosh
- Bharat ki chitrakala ka itihas – A.B. Verma
- Bharatiya chitrakala ka itihas I , II – Shyam Bihari Aggarwal

Foundation Course : English
(Language communication and writing skills)
(Theory)

1st Year /Semester Ist   Credit: 4
Paper Code –   Time: 3Hrs

Communication
  a. Importance of communication skills
  b. The process of human communications
  c. Principles of communication
  d. Non – verbal communication

Business Correspondence
  a. General Principles of business correspondence
  b. Structure and ramification of business letters
  c. Applications, resumes, noting, drafting notices, agenda, minutes, quotations and orders

Report Writing
   Characterizes, importance of structures
   Preparatory steps of report writing, style of report writing the report

Précis Writing
   Definition, qualities of good précis, steps of précis writing, style of abridging sentences

Study of Literary Texts
   Anthology of English short stories Ed R.P. Singh Oxford University
   Press Delhi (questions based on the stories from the book, three questions to be
   answered out of five questions)

Essay Writing
   On essay of about 300 words on any one of the following:-
   M.F. Hussain, Abanindra Nath Tagore, Amrita Shergil, Nand Lal Bose, Shankaracharya,
   Raja Ram Mohan Roy, Vinoba Bhave. Madan Mohan Malviya, Mahatma Gandhi,
   S.C. Bose,Ram Kinkar Baiz, Vinod Bihari Mukharji, Pt. Ravi Shankar, Uddheshvari Devi,
   Ustat Allaunddin Khan Jamini Rai, A.R. Chugtai & Satish Gujral.

Suggested Continuous Evaluation Methods:
       -Written Test   10 marks
       -Assignment/ Seminar   10 marks
       -Class performance/ Attendance   05 marks

COURSE - III
Environmental Studies
Qualifying Course
(Theory)

1ˢᵗ Year /Semester Iˢᵗ

Time: 3 Hrs

Paper Code-   Max Marks: 100

Unit-1: The Multidisciplinary Nature of Environmental Studies:
         Definition, Scope and Importance, Need for Public Awareness.

Unit-2: Natural Resources
         Renewable and Non-renewable Resources:

Natural resources and associated problems: -

    a)Forest Resources:
    use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams
    and their effectson forests and tribal people

    b)Water Resources:
    use and over-utilization of surface and ground water, floods, drought, conflicts over
    water, dams-benefits and problems

    c)Mineral Resources:
     use and exploitation, environmental effects of extracting and using mineral resources,
     case studies.

    d)Food Resources:
    World food problems, changes caused by agriculture and overgrazing, effects of
    modern   agriculture, fertilizer-pesticide problems, water logging, salinity case studies.

    e)Energy Resources:
    Growing energy needs, renewable and non renewable energy sources, use of alternate
    energy sources, case studies.

    f)Land Resources:
    Land as a resource; land degradation, man induced landslides, soil erosion and
    desertification.
    Role of an individual in conservation of natural resources.
    Equitable use of resources for sustainable lifestyles

Unit-3: Ecosystems
    Concept of an ecosystem
    Structure and function of an ecosystem
    Producers, consumers and decomposers
    Energy flow in the ecosystem
    Ecological succession
    Food chains, food webs and ecological pyramids

Introduction, types, characteristic features, structure and function of the following ecosystem: -
    a) Forest ecosystem, **b)** Grassland ecosystem, **c)** Desert ecosystem, **d)** Aquatic
    Ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

    Unit-4: Biodiversity and Its Conservation

Introduction –

Definition: genetic, species and ecosystem diversity.
    Bio geographical classification of India

Value of biodiversity: Consumptive use, productive use, social, ethical, and aesthetic and
    option values.
    Biodiversity at global, National and local levels.
    India as a mega-diversity nation
    Hot-sports of biodiversity.

Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts.

Endangered and endemic species of India

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

Unit-5: Environmental Pollution

Definition:

Causes, effects and control measures of: -**a)** Air pollution, **b)** Water pollution, **c)** Soil Pollution, **d)** Marine pollution, **e)** Noise pollution, **f)** Thermal pollution, **g)** Nuclear pollution,

Solid waste Management: Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution

Pollution case studies

Disaster Management: Floods, earthquake, cyclone and landslides.

Unit-6: Social Issues and The Environment

From Unsustainable to Sustainable development

Urban problems related to energy.

Water conservation, rain water harvesting, watershed management

Resettlement and rehabilitation of people; its problems and concerns. Case Studies

Environmental Ethics: Issues and possible solutions.

Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case Studies.

Wasteland reclamation.

Consumerism and waste products

Environment Protection Act.

Air (Prevention and Control of Pollution) Act

Water (Prevention and Control of Pollution) Act

Wildlife Protection Act

Forest Conservation Act

Issues involved in enforcement of environmental legislation

Public awareness

Unit-7: Human Population and The Environment

Population growth, variation among nations.

Population explosion: Family Welfare Programme.

Environment and human health

Human Rights

Value Education

Women and Child Welfare

Role of Information Technology in Environment and human health

Case Studies

Unit-8: Field Work

Visit to a local area to document environmental assets-river / forest / grassland / hill / mountain.

Visit to a local polluted site

Urban / Rural / Industrial / Agricultural

Study of common plants, insects, birds.

Study of simple ecosystems-pond, river, hill slopes, etc.

(Field work Equal to 5 lecture hours).

COURSE - IV **Drawing-I** **(Practical)**	
1ˢᵗ Year /Semester Iˢᵗ Paper Code **–**	Credit: 4 Time: 10 Hrs

1. **Man made Object Drawing –** Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc, observed and studied in various rendering media and techniques in various light conditions.
2. **Nature Drawing –**
    To develop the sense of structure, Study from any kind of forms in nature-pods, shells, butterflies, insects, animals, birds, flowers, plants, minerals bones etc.
    To understands how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rending media and techniques in various light conditions.
3. **Drawing from Memory –**To develop the sense of observation and the capacity of retain and recall images and their co-ordinators.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
    Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

COURSE - V **Design 2D-I** **(Practical)**	
1ˢᵗ Year /Semester Iˢᵗ Paper Code **–**	Credit: 4 Time: 10 Hrs

(a) Study of two dimensional space and its organizational possibilities,
(b) Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and colour basic design problems.
(c) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
(d) Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
    Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

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COURSE - VI
Design 3D (Sculpture)-I
(Practical)

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1st Year /Semester Ist   Credit: 4
Paper Code –   Time: 10 Hrs

Sculpture experience (relief) in various lights conditions (naturals as well as artificial):-

1. Introduction about the Sculpture Making & Tools

2. Drawing for Sculpture

3. Artistic Anatomy

4. Terracotta

5. Various Methods of Joining such as an interlocking, casting etc.

6. Experiments through various type of materials and their combinations such as :

    1. Paper card board

    2. Woodblock

    3. Wire

    4. Clay

    5. Plasticine

    6. Plaster of Paris

    A co-coordinator series and basic design problems with analytical approach, color should be introduced at various stages of experiments.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

    Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design

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COURSE - I
History of Indian Art-II (Medieval to Company School)
(Theory)

1st Year /Semester IInd	Credit: 4
Paper Code**-**	Time: 3 Hrs

Medieval Period of Hindu Dynastieswith special reference to South India.
   1.Pallava Dynasty; Mahabalipuram – Gangavataram, Panchrath;
   2.Rashtrakuta Dynasty; Ellora Kailash Temple, Elephanta – Mahesjmurti;
   3.Chandela Dynasty; Khajurao (Nagar Style), Kandariya Mahadeo Temple.
   4.Konark (Orissa Style), Sun Temple

Indian Miniatures-
   (1) Rajasthani style – mewar, kishangarh, kota-bundi, jaipur school
   (2) Mughal Miniatures – Akbar School Illustration from Babar Namah and Akbar Namah
   (3) Jahangir School – Study of animals and birds.
   (4) Shahajahan School
   (5) Pahari Paintings-Basholi, Kangra school

Company School- Evolution, Main Centers, Main Artists, Characteristics

Suggested Continuous Evaluation Methods:
    -WrittenTest   10 marks
    -Assignment/ Seminar   10 marks
    -Class performance/ Attendance   05 marks

Suggested Readings:
- Indian Painting – Percy Brown
- Painting of India – D.Barret and Basil Gray
- Album of Indian Painting – Mulk Raj Anand
- Bharat Ki Chitrakala – Rai Krishna Das
- Indian Miniature Painting – M.S. Randhawa
- Rajput Painting – Anand K. Coomarswamy
- Bhartiya chitrakala – Vachaspati Gairola
- Kala vilas – R.A. Agarwal
- Pragetihasik chitrakala – Jagdish Gupta
- Kala aur kalam – G.K. Aggarwal
- Kala darshan – Sanchi Rani Gurtu
- Ajanta – Ajit Ghosh
- Bharat ki chitrakala ka itihas – A.B. Verma
- Bharatiya chitrakala ka itihas I , II – Shyam Bihari Aggarwal

COURSE - II
Foundation Course : Hindi
(Language communication and writing skills)
(Theory)

1ˢᵗ Year /Semester IIⁿᵈ   Credit: 4

Paper Code –   Time: 3Hrs

Objectives:
                                       i

        To enable the students to read and comprehend complex texts, write logical, coherent and grammatically correct Hindi.

Desired outcome of the course:

        Students will be able to: Read, write, speak and comprehend Hindi.

Syllabus:

Unit-I : हिंदी व्याकरण
- संज्ञा, सर्वनाम,विशेषण, कियाविशेषण, कारक
- संधि, समास, उपसर्ग, प्रत्यय, पर्यायवाची, विलोमशब्द, मुहावरा, लोकोक्ति, अनेक शब्दों के एक शब्द

Unit-II : पत्र लेखन, निबन्ध लेखन

Unit-III : अंग्रेजी अनुच्छेदों का हिंदी में अभ्यास

Unit-IV : काव्य संग्रह
- कबीर ग्रन्थावली (कबीरदास)
- अग्निपथ   (हरिवंशराय बच्चन)
- आग की भीख (रामधारी सिंह दिनकर)

Unit-V : ग़द्य संकलन
- बेटी का धन   (प्रेमचंद)
- अपराजिता   (रविंद्रनाथ टैगोर)
- धर्मयुद्ध   (यशपाल)

Suggested Continuous Evaluation Methods:
  -Written Test   10 marks
  -Assignment/ Seminar   10 marks
  -Class performance/ Attendance   05 marks

COURSE - III
Drawing-II   (Practical)

1st Year /Semester IInd	Credit: 4
Paper Code –	Time: 10 Hrs

1. **Introduction to Elements of Perspective –**Study of Basic solids, plan and elevation, main aspects of parallel and 2 angular perspective.
2. **Calligraphy –**Basic Discipline of beautiful handwriting, sense of letter form- Simultaneous judgment of the composition of the letters- spacing organization – intuitive and logical planning of writing development of style.
3. **Outdoor Sketching –**Rapid sketching from any objects from places like- streets, market, stations etc, and also from Museums and Zoo. Students should be exposed to such drawing make by master artists of different times.
    Drawing from human figures-mainly from gestures, head study and expressions.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

COURSE - IV
Design 2D-II (Practical)

1st Year /Semester IInd	Credit: 4
Paper Code –	Time: 10 Hrs

(a) Developing an awareness of inter-relationship of different shapes and forms-relative values.

(b) Activation of space through form and colour optical illusion.

(c) Handling of various types of material for pictorial organization and rendering such as : pencil, pen, brushes, water colours, poster paints, crayon, inks, cellophane's, oil news print and other collage material, gums and adhesives, wax crayon with inks, etc-etc.

(d) A coordinated series of basic design problems with collage composition or rendering from still life composition.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

1st Year /Semester IInd   Credit: 4
Paper Code **–**   Time: 10 Hrs

Sculpture experience (round) in various lights conditions (naturals as well as artificial):-
   1-Artistic Anatomy-I
   2-Drawing for Sculpture
   3-Carving
   4-Modeled
   5-Various Methods of Joining such as an interlocking, pasting etc.
   6-Molding, Technology and Types Materials

Experiments through various types of materials and their combinations such as:
   1-Metals
   2-Plastic Foam
   3-Thermo Cole
   4-String
   5-Gums and Adhesives
   6-Wax
   7-Resin & Dust
   8-Found Objects etc

A co-coordinator series and basic design problems with analytical approach, color should be introduced at various stages of experiments

   Colour: Experience of colours –
   Visual Effect- what is life? What is colour? Functions of eye physical properties- hue, value, chrome, tint, shade and tone, gray scale, chromatic value scale and coloure value scale etc.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
   ● **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
                           Sketch book (50 pages) 5 marks   = (20 Marks)
   ● **Attendance** / **Class performance**   = (5 Marks)

APPLIED ART

BFA 2nd Year / Semester- III

HISTORY OF ART	(Theory)	Paper Code- BFA AA T3001

Learning Objective:

Art History opens avenues to enable honing of skills in the critical analysis of images and objects through the cultivation of visual literacy, in research, analysis, writing and presentation skills through assignments/Projects and issues in the study of Art History; to examine and analyze presentations of art including such as in Museums, Art Galleries, Auctions and on the Internet; to engage and enhance critical skills, imagination and creativity as an intrinsic part of an intense learning experience; to learn to analyze elements of composition, principles of design, and identify materials and methods; to master the vocabulary of art and how visual language communicates meaning; to increase visual memory through observance.

UNIT-I	**Early Christian Art-**
	• Basic Form or plan of Churches and its parts.
	• Catacombs of Domitilla and Priscilla etc. and their Frescos
	Chalukyan Period:
	      Aihole, Badami, Pattadakkal, Mahakuta and Alampur.- Art and
	      Architecture

UNIT-II	**Byzantine Period-** • Historical background- Shift of capital to Byzantium, religious split; early coins sculptures and manuscripts • Architecture- Basic plans of Basilicas • Mosaic works- in the Basilicas- study of the visual. Language and religious and political connotations. • Manuscripts and small votive objects and Encaustic narratives and understanding of perspective • Later structures like Hagia Sophia
UNIT-III	**Ajanta and Ellora caves:** • Chronology, Theme and Stylistic evolution **Early Medieval Art-** • Dark Ages- rule of Justinian till the beginning of Charlemagne's reign. • Celtic-Germanic Art- style, design element etc.

| UNIT-IV | **Romanesque Art**:
- Architecture - c. 1050 - 1200- Western Europe with regional variation, increase in structural solidity

Gothic Art-
- The age of Cathedrals- Various cathedrals
- Early Gothic, High Gothic, Flamboyant Gothic
- Architecture Regional variation, English Gothic, Italian Gothic Sculptures and Paintings
- The German Gothic& International Style-artist |
|---|---|

References:

- The story of Art – E. H. Gombrich

- History, philosophy, culture: Revisiting Professor G. C. Panday"s thoughts & works – Sibesh Bhattachary

- Rowland, Benjamin: The Art and Architecture of India.

- Bhattacharya, S. K.: The Story of Indian Art.

- Shivaramaurti: 5000 Years of Indian Art.

- Tomory, Edith: A History of Fine Arts in India and West.

- **Indian**

    Dasgupta, S.N.: Fundamentals of Indian Art.

    Coomaraswamy, A.K.: History of Indian and Indonesian Art.

- **Western**

    Janson: History of Art.

    Gardener, Helen: Art through the ages.

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

BFA 2nd Year/ Semester III

ADVERTISING PROFESSION & PRACTICE-I (Theory)	Paper Code- BFA AA T3002

Learning Objective:

The objective of teaching Advertising Profession and practice is to acquaint the students with advertising and artists through the ages, from the earliest time to the present. The objective of this course is to understand Advertising as a communication tool. Relationship between Advertising and Marketing. To enhance the knowledge of Functions of Advertising, Advertising copy, Types of copy etc. Students will gain the knowledge of Printing, its History and various types

UNIT-I	Advertising as a communication tool • Advertising communication theory • Relationship between advertising and marketing
UNIT-II	Functions of advertising • Effects of advertising • Target audience
UNIT-III	Why need of Advertisement? • What is advertising copy? • Types of copy
UNIT-IV	Introduction to Printing • History of printing • Its process – Letterpress, Lithography, Offset & Silk screen etc.

References:

- Shaw, Mark. (2012). Copy Writing: Successful Writing for Design, Advertising &Marketing .London: Laurence King Publishing
- Wells, William D, Burnett, John J. and Moriarty, Sandra. (1997). Advertising: Principles and Practices. New Jersey: Pearson Education Publishing.
- Jigenheimer. (1992). Advertising Media. Brown (William C) Publishing.
- Moriarty, Sandra E. (1990) .Creative advertising: Theory and Practice. New Jersey: Prentice-Hall.
- Herbert Holtje (1978).Theory and Problems of Advertising. New York: McGraw Hill.
- Stead, William. (2010). The Art of Advertising: Its Theory & Practice Fully Described. Charleston USA: Nabu Press.
- Pettit, Raymind. (2007). learning from Winners: How the ARF OGILVY Award Winners use Market research to create advertising success. New York: Psychology Press.
- Gupta, A. (2012). Principles of Advertising Concepts and Theories. New Delhi: Cyber Tech Publication.
- Dennison, Delll. The Advertising handbook
- White, Roderick. Advertising.
- Rege, G.M. Advertising Art and Ideas.
- Jennings Simon. Advanced Illustration and Design.
- Peter Croy. Graphic Design and Reproduction Technique.
- Mitzi Sims. Sign Design: Graphic Material and technique.
- S. W. Dunn. Modern marketing.
- Advertising Management, Jaishri Jethwaney, Shruti Jain, Oxford University Press.2006, 2012

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

DESIGN-I	(Practical)	Paper Code- BFA AA P3001

Learning Objective:

The objective of the course is to understand and explore various applications of Design. Study of Design principles, forms, balance and sense of proportion, through composition. Applying the Fundamental Principles and Elements of Design to Their Project. Enhances the skill to analyze, synthesize & utilize the concept of design related poster. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo. Enhances the knowledge of typography rules, hierarchy, organization and expression. Compute Creative Thinking.

UNIT-I	Students will apply the Fundamental Principles and Elements of Design to Their Projects like Book Cover Design for Children Book, Magazine Cover. Designing symbol, Logo, monograms, Combination mark etc. Students have to Design Calendar for the current year manually.
UNIT-II	Study of Design principles, forms, balance and sense of proportion, through composition. Understand various types of layouts to make good layout design. Organize and apply various design elements and principles to the design. Application of various design forms (Geometrical and Abstract).

No. of works to be done –06
- Geometrical/ Abstract design
- Layout design
- Book Cover/ Magazine cover design
- Calendar Design
- Logo Design
- Book Marks

References:
- Design Elements, Color Fundamentals, Aaris Sherin
- Bruce D. Kurty (1987).Visual imagination – An introduction of Art, Prentice Hall.
- Albert W Porter. Elements of Design-Space and Form.
- Rowland Kurt (1964). Looking & seeing Vol. 1-4.London: Ginn& Co.
- Hayashi Studio (1994).Water Colour Rendering, Graphic-Shaw Publishing.
- Robert W. Gill (1984).Manual of Rendering in pen and ink, Thames and Hudson.
- Wong Wucius (1977).Principles of three dimensional Design, Van Nostrand Reinhold.
- Maurice de Sansmarg (1964). Basic Design: the Dynamics of Visual Form. Herbert Press.
- Albert W Porter. Elements of Design-Line.
- Saraswati BaidyaNath (2001). The nature of man and culture: alternative paradigms
  in anthropology. New Delhi: Indira Gandhi National Centre for the Arts.
- Wong Wucius (1977).Principles of two dimensional Design. Van Nostrand Reinhold.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 2nd Year/ Semester III

DRAWING & ILLUSTRATION-I	(Practical)	Paper Code- BFA AA P3002

Learning Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade. Understand, communicate and interact with the environment through drawings. Introduce the students to free hand and technical drawing skills of human figure. Construction of the skull: Planes and masses of the head, bust from different angles and eye levels: adding of details and finishing. Acquaint students with knowledge of perspective and develop the skill of sketching architectural spaces both indoor and outdoor.

UNIT-I	Basic shapes study and its pencil drawings. Study of 3D aspects with light and shades. Nature drawing study with pencil shading and water colour. Nature drawing in poster colour and mixed medium, different techniques, B&W or two colour.
UNIT-II	Students will study of basic drawing with emphasis on composition & conceptual exercises. Study of human anatomy; Free hand sketching of Human body parts & postures and Head study/ Portrait. Study of Architecture (Indoor & Outdoor) etc. Illustration and Conceptual drawing. Colour Illustration with Brush. Black & White Illustration with pen or Ink.

No. of works to be done –06
- Study of basic drawing with emphasis on composition & conceptual exercises.
- Study of human anatomy; Free hand sketching of Human body parts & postures and Head study/ Portrait
- Study of Nature
- Study of Architecture; Indoor & Outdoor etc.
- Black & White Illustration with pen or Ink
- Sketching of Human Figures

References:

- Turner, James R. Drawing with confidence. Van Nostrand Reinhold.
- Edward, Betty. Drawing on the artist within, Fontana.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson.
- Cameron, Julia. The artists" way. Pan McMillan.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Nogrdzij, Gerrit. Letter. Hartley & Marks.
- Stayner, Peter and Rosenberg, Terry. Landscape Drawing: From first principles. Arcturus Publishing.
  8. Escher, M.C. Exploring the infinite. Harry N. Abrahams

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

COMPUTER GRAPHICS (E)-I or (Practical) PHOTOGRAPHY (E)-I or PRINTING TECHNIQUES (E)-I or LETTERING(TYPOGRAPHY & CALLIGRAPHY)-I	Paper Code- BFA AA P3003

COMPUTER GRAPHICS (E)-I

Learning Objective:

The objective of the course is to understand and explore various applications of Computer Graphics. Identify tools of CorelDraw/Adobe Photoshop/Adobe Illustrator and demonstrate knowledge of their functions. Introduction to Computer DOS and windows, with important software required for Print Media combined application of each computer graphic software. Build cognitive and interpersonal skills. Select and Use appropriate tools to create a design to solve communication problems and create brand identity.

UNIT-I	Exercises advertisement based on the application of these. Select and Use appropriate tools to create a design to solve communication problems and create brand identity. Identify tools of CorelDraw/Adobe Photoshop/Adobe Illustrator and demonstrate knowledge of their functions. Symbols and pattern making.
UNIT-II	Understanding Pen tool and other drawing tools. Drawing Shapes in CorelDraw/ Photoshop. Exercise using Brushes, Object Styles, and Special Effects, Borders, gradient. Understanding other controls (Layers and Tables). Symbols and pattern making

No. of works to be done –06

- Drawing Basics Shapes including texture
- Poster Design
- Newspaper ad design
- Stationary Design (Letter heads, Business card etc.)
- Logo design
- Product Drawing

Text Book:

"Fundamentals of Computer Graphics" by Steve Marschner and Peter Shirley

References:
- Akenine-Moller, T. and E. Haines (2002) *Real-Time Rendering*, A.K. Peters.
- Angel, E. (2005) *Interactive Computer Graphics: A Top-Down Approach with OpenGL,* Addison Wesley.
- Hearn, D. and M.P. Baker (2003) *Computer Graphics with OpenGL*, Prentice Hall.
- Schneider, P. and D.H. Eberly (2002) *Geometric Tools for Computer Graphics*, Morgan Kaufmann.
- "Mathematical Elements for Computer Graphics" by David F Rogers and J AlanAdams
- "Computer Graphics, C Version" by Donald D Hearn and M Pauline Bake

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PHOTOGRAPHY (E)-I

Learning Objective:

The objective of the course is to understand the basic knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Introduction of Photography, Main types of photography (Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.), History of Photography, Knowledge about camera, its function and process. Use of Camera, observation, selection of subject, composition (exposing indoors and outdoors).

UNIT-I	Introduction to camera. An understanding of light and its properties. Understanding common features like shutter Speed, Aperture, ISO, White Balance, Focal Length, Depth of Field, and Exposure Compensation. A study of various lens options and their use for specific applications.
UNIT-II	Being conversant with Photoshop tools and applying them for purposes of image enhancement. The proper perspective, reproduce true color tones and highlight textural and other effects which are the special characteristics of the particular work of art. Understanding digital corrections like sharpening, histograms, saturation and contrast control. File formats and sizing.

No. of works to be done –06

- Still Life Photography
- Portrait Photography
- Perspective Photography
- Nature Photography
- Landscape photography
- Texture/ Abstract photography

Text Book:

Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford‟s Advanced□Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance** / **Class performance** = (5 Marks)

Or

PRINTING TECHNIQUES (E)-I

Learning objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipments and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

UNIT-I	Introduction to the technique of Serigraphy to the students. They will learn the basics of Direct and Indirect methods of serigraphy. The students will be acquainted with the knowledge of tools and their applications. Practical approach to know techniques to develop a clear perception about printmaking work.
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various materials.

No. of works to be done –03

- Pattern/ fonts in Indirect Method of Serigraphy
- Pattern/ fonts in Direct Method of Serigraphy
- Project report

Text & References

- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene (Berlin: Stuttgart; Hatje Cantz, 2018).
- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or

LETTERING (TYPOGRAPHY &CALLIGRAPHY) (E)-I

Learning objective:
Getting to know and adopting bases of the structure and construction of the letter and functions individually and in the team (word, constant text). Defining Typography; Fonts/Typefaces- a historical perspective. Study of characteristics of Lettering and Typography. Application of Typography in Simple Design, and as a form. Understand and apply typographical styles through various medium. Study and history of letter forms: both Roman and Vernacular: letter as a design form; spacing; study of basic typefaces; Interrelation of Negative and Positive space. Type classification / Typefaces / Variations / Fonts / Families.

UNIT-I	Expressive Power of typography; Designing typography title for book/ novel/ films, Poster, Quotes, etc. One point & two point perspective, POP, origami, scrap, etc. Typography and Logo Design.
UNIT-II	Use of typography in designing corporate Identity and Branding. Understanding of calculating letters, words, mechanical and optical spacing, grid system, gutter space with the help of pica scale.

No. of works to be done –06
- Font Design in Perspective
- Imagery Fonts Design (Black and White)
- Slogan Writing
- Emotions through Typography
- Expressive Fonts Design
- Graffiti fonts designed & Brand name Typography

Text Book:
- The Complete Manual of Typography: A Guide to Setting Perfect Type, James Felici, Peachpit Press, 2003

References:
- Friedrich, Friedl, Nicolaus, O.H .and Bernard, Stein. Typography: An Encyclopedia
- Survey of Type Design and Techniques throughout History. New York: Black Dog & Levnthal Publishers, 1998.
- Maryanne, Grebenstein. Calligraphy Bible: A complete guide to more than 100 essential projects and techniques. New York: Watson Guptill Publishing, 2012.
- Ilene, Strizver. Type Rules: The Designers Guide to Professional Typography 4thed.
- New York: John Wiley, 2013.
- Choi, David etc. Typography. Choi‟s Gallery Publishing, 2014.
- John, Lewis. Design & Practice, Typography, Huddersfield: Jeremy Mills Publishing, 2007.
- Emil, Ruder. Textbook of Design Typography. Sulgen, Switzerland: Niggi-Verlag, 2008.
- Jim, Felici. The Contemporary Manual of Typography. Adobe Publishers. 2002.
- Ina, Saltz. Typography Essentials: 100 design principles for working with Type (design essentials). London: Rockport Publishing. 2011.
- Eleanor, Winters. Mastering Copperplate Calligraphy (lettering, calligraphy, typography). New York: Dover Publishing, 2003.
- Maryanne, Grebenstein. Calligraphy Bible: A complete guide to more than 100 essential projects and techniques. New York: Watson Guptill Publishing, 2012.
- Heller, Steven. New Vintage Type: Classic Fonts for the Digital Age. New York: Watson Guptill, 2007.
- Ruari, McLean. Typography, London UK, Thames & Hudson Publishing, 1980.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

    Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 2nd Year/ Semester IV

AESTHETICS	(Theory)	Paper Code- BFA AA T4001

Learning Objective:

The course is planned to introduce students to Indian Aesthetics and introduction to Bharata"s Natya Shashtra and an introduction to the concept of Beauty in Indian Literature like Ramayana, Raghuvansha, Kamashutra etc. In this Course they will also be introduced to the Western Aesthetics, Philosophers of ancient times like Socrates, Plato and Aristotle, contemporary theories of art that emerged out of Europe during the 19th & 20th Century. They will also be introduced to the Purpose of art and relation of Art and Society, Art and Religion and Art and Morality.

UNIT-I	• Introduction to Indian Aesthetics : Introduction to Bharata"s Natya Shashtra, an introduction to the concept of Beauty in Indian Literature like Ramayana, Raghuvansha, Kamashutra etc • Indian Concept of Art and Classification of Art
UNIT-II	• Introduction to Western Aesthetics: Introduction to Philosophers of ancient times like Socrates, Plato and Aristotle, contemporary theories of art that emerged out of Europe during the nineteenth and twentieth century.
UNIT-III	• Purpose of Art • Art and Morality • Art and Religion • Art and Society

Text Book:
   • Pandey, Kanti Chandra, Comparative Aesthetics Volume I & II

References:

   • Hospers, John: Introductory Reading in Aesthetics.
   • Durrant, Will. Story of Philosophy.
   • Bosanquet : History of Aesthetics.
   • Carritt, E. F.: Philosophy of Beauty.

Suggested Continuous Evaluation Methods:
   -Written Test   10 marks
   -Assignment/ Seminar   10 marks
   -Class performance/ Attendance   05 marks

BFA 2nd Year/ Semester IV

ADVERTISING PROFESSION & PRACTICE-II (Theory)	Paper Code- BFA AA T4002

Learning Objective:

The objective of teaching Advertising Profession and practice is to acquaint the students with advertising and artists through the ages, from the earliest time to the present. The objective of this course is to understand Advertising as a communication tool. Relationship between Advertising and Marketing. To enhance the knowledge of Functions of Advertising, Advertising copy, Types of copy etc. Students will gain the knowledge of Printing, its History and various types.

UNIT-I	• Advertising as a communication tool • Advertising communication theory • Relationship between advertising and marketing
UNIT-II	• Functions of advertising • Effects of advertising • Target audience
UNIT-III	• Why need of Advertisement? • What is advertising copy? • Types of copy
UNIT-IV	• Introduction to Printing • History of printing • Its process – Letterpress, Lithography, Offset & Silk screen etc.

Text Book:
- Advertising Management, Jaishri Jethwaney, Shruti Jain, Oxford University Press.2006, 2012

References:

- Shaw, Mark. (2012). Copy Writing: Successful Writing for Design, Advertising &Marketing .London: Laurence King Publishing
- Wells, William D, Burnett, John J. and Moriarty, Sandra. (1997). Advertising: Principles and Practices. New Jersey: Pearson Education Publishing.
- Jigenheimer. (1992). Advertising Media. Brown (William C) Publishing.
- Moriarty, Sandra E. (1990) .Creative advertising: Theory and Practice. New Jersey: Prentice-Hall.
- Herbert Holtje (1978).Theory and Problems of Advertising. New York: McGraw Hill.
- Stead, William. (2010). The Art of Advertising: Its Theory & Practice Fully Described. Charleston USA: Nabu Press.
- Pettit, Raymind. (2007). learning from Winners: How the ARF OGILVY Award Winners use Market research to create advertising success. New York: Psychology Press
- Gupta, A. (2012). Principles of Advertising Concepts and Theories. New Delhi: Cyber Tech Publication.
- Dennison, Delll. The Advertising handbook
- White, Roderick. Advertising.
- Rege, G.M. Advertising Art and Ideas.
- Jennings Simon. Advanced Illustration and Design.
- Peter Croy. Graphic Design and Reproduction Technique.
- Mitzi Sims. Sign Design: Graphic Material and technique.
- S. W. Dunn. Modern marketing.

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

BFA 2ⁿᵈ Year/ Semester V

DESIGN-II	(Practical)	Paper Code- BFA AA P4001

Leaning objective:

This subject aims at imparting basic knowledge of design and its principles and elements. Application of Design forms (geometrical and abstract), tones, textures, Colour, repetition and Rhythm. Understand and explore various applications of Design. Knowledge to develop the skill to design News Paper Ad. According to technical and creative aspect of newspaper. Enhances the knowledge of analyze, synthesize and utilize design processes and strategy. Imparting knowledge to deliver & solve communication problems creatively. Imparting knowledge to apply design principles in the ideation, development, and production of visual messages through poster and logo.

UNIT-I	Understanding applying elements & principles of design in poster making. Students will get the knowledge of various types of layouts to make good design. They will assess and critically evaluate the existing design
UNIT-II	Understanding applying elements & principles of design in Calendar designing, Coasters etc. Understanding applying elements & principles of design in making newspaper ad. Logo design and its application to create stationery e.g. Letterhead, Visiting Card, envelope, merchandise, and signage"s for the outlets, table tops, signage etc.

No. of works to be done –06
- Stationary Design
- Poster Design
- Newspaper ad design
- Merchandise design
- Coaster design
- Logo design

Text Book:
- Foster, John (2012), New Masters of Poster Design. Vo. 2: Poster Design for This Century and beyond: London: Rockport.

References:
- Evans, Poppy (2005). Exploring Publication Design. Boston MA. USA. Delmar Cengage Learning.
- Charlotte Rivers (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.
- Kroner, Alexander (2001). Adaptive Layout of Dynamic Web Pages. Amsterdam: IOS Press.
- Kloos, Gerhard. (2007). Matrix Methods for Optical Layout. Bellingham, USA: SPIE Press
- Book. Albert C. (1997). Fundamentals of Copy and Layout. New York: McGraw-Hill.
- Wasmuht, Barbara (2008). Branding and Corporate Identity. Saarbrucken, Germany: VDM-Verlag. 7. Hodgson, F. W. & Giles, VIC (1996). Creative Newspaper Design. 2nd ed. Oxford: Focal Press.
- Moen, Daryl (2000). Newspaper Layout and Design: A Team Approach. 4thed. New Jersey: Wiley-Blackwell.
- Carter, David. And Branding, E. (2000). The Power of Market Identity. New York: Watson Guptill.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

DRAWING & ILLUSTRATION-II (Practical)	Paper Code- BFA AA P4002

Learning Objective:

The objective of this course is to learn how to Construct an illustration using principles and elements of design, create an artwork using different rendering techniques, Modify an artwork according to the market need. Enhances Compositional Skill with understanding the values of drawing. The focus is placed on developing drawing and design skills through image making with an emphasis on construction of form, light and shadow, space interpretation, texture and observation. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Understanding Concepts of Stylized Illustration, Outdoor Study and Figurative Illustration. Learning various media and techniques of making Illustration is converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes.

UNIT-I	Students will learn to make Typographic Illustrations. Draw and paint with transparent or opaque colour on a theme (from memory & Nature). Products pencil drawing, colour rendering and different techniques. Stylized Illustration, Outdoor Study and Figurative Illustration.
UNIT-II	Understanding of Human Anatomy and Structure with human torso. Understanding of Proportions and Volume. Learn how to make Rapid Sketches. Detailed Line Drawing with pencil. Understanding Concept of Illustration and different Illustrative Techniques. Copying of Great Masters.

No. of works to be done –06
- Study of basic drawing with emphasis on composition & conceptual exercises.
- Black & White Illustration with pen or Ink
- Sketching of Human Figures
- Copying of Illustrations of Great Masters.
- Stylized and figurative Illustrations
- Colour Illustration with Brush

Text Book:
- Anatomy And Drawing, Victor Perard, Grace Prakashan

References:
- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing „From first principles".
  Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

COMPUTER GRAPHICS (E)-II or (Practical) PHOTOGRAPHY (E)-II or PRINTING TECHNIQUES (E)-II or LETTERING (TYPOGRAPHY & CALLIGRAPHY)-II	Paper Code- BFA AA P4003

COMPUTER GRAPHICS (E)-II

Learning objective:
Introduction to Computer DOS and windows, with important software required for Print Media combined application of each computer graphic software like Adobe Photoshop, Coral Draw and Adobe Illustrator etc. Develop confidence to participate in professional design practice and management within a collaborative work environment. Exercises/advertisement based on the application of these. Build cognitive and interpersonal skills. Select and Use appropriate tools to create a design to solve communication problems and create brand identity. Understand key terminology of digital images. Enhance the editing and designing skills to meet the market requirements.

UNIT-I	Apply knowledge of layers and masks and label the same to make the work easier. Identify the needs of the client and modify the images as per their need. Painting and Retouching: Clone tool, Stamp tool, Pattern Stamp tool, Dodge tool, Burn tool, Sharp tool, Smudge tool, Red-eye tool. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool.
UNIT-II	Using Adobe Photoshop Filters. Enabling and disabling effects. Poster design and composition. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool. Working with Layers and Masks. Students will Work on various Images for photo manipulation.

No. of works to be done –06
- Photo manipulations (on any Theme)
- Poster Design
- Photo Restorations
- graphics using Photoshop tools and filters
- 2D Background Design
- Logo design

Text Book:
- Data Structures for Raster Graphics: Proceedings of a Workshop held at Steensel, The Netherlands, June 24–28, 1985 (Focus on Computer Graphics) Hardcover – March 17, 1986 by Laurens R.A. Kessener (Editor),
- Frans J.Peters (Editor), MarloesL.P.vanLierop (Editor)

References:
- Broomer, Gerald F. (1974). Elements of Design: Space. Worcester: Davis Publications.
- Albert W Porter. Elements of Design-Space and Form.
- Albert W Porter. Elements of Design-Line.
- Bruce D. Kurty. (1987).Visual imagination – An introduction of Art. New Jersey: Prentice Hall.
- Akenine-Moller, T. and E. Haines (2002) *Real-Time Rendering*, A.K. Peters.
- Angel, E. (2005) *Interactive Computer Graphics: A Top-Down Approach with OpenGL,* Addison Wesley.
- "Mathematical Elements for Computer Graphics" by David F Rogers and J Alan Adams
- "Computer Graphics, C Version" by Donald D Hearn and M Pauline Baker

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PHOTOGRAPHY (E)-II

Learning objective:

The objective of the course is to understand the basic knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Introduction of Photography, Main types of photography (Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.), History of Photography, Knowledge about camera, its function and process. Process of developing and printing (contact and enlargements).

UNIT-I	Principles of photography. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Acquaint students with the basic knowledge and skill of photography. Apply Knowledge Of Light And Shadow. Understanding the role of composition in photography. Or an aesthetic approach - dynamic and color composition theories and new theories practiced in the present context.
UNIT-II	Introduction to evolution of photography, different types of cameras, their mechanism and developments. Exploring indoors and outdoors through photography; Portrait, Landscape, Cityscape, Architecture, etc. in both coloured and black white. Use of Photoshop and other software related to photography.

No. of works to be done –06

- Product Photography
- Fashion Photography
- Architectural Photography
- Food Photography
- Conceptual photography
- Portrait photography

Text Book:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah: Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PRINTING TECHNIQUES (E) -II

Learning Objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipment's and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

UNIT-I	Students will learn to add typography, logos etc. through Indirect methods of serigraphy. Practical approach to know techniques to develop a clear perception about printmaking work.
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various material.

No. of works to be done –03

- Typography in Indirect Method of Serigraphy
- Logo design in Indirect Method of Serigraphy
- Project report

Text & References:

- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene (Berlin: Stuttgart; Hatje Cantz, 2018).
- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
LETTERING (TYPOGRAPHY & CALLIGRAPHY)-II

Learning Objective:

The objective of the course is to understand variety of typographical styles for advanced communication. To gain a deeper understanding of the nature of letterforms by closely scrutinizing their design structure. Understanding of advance Typography concepts in relation to design / Layout. Application of Typography in Complex forms, Application of Typography in Design and Graphic Communication. Application of Typography in daily usage. Study and selection of typefaces for different layouts; use of letters and words as a visual element/ form; calculation of copy according to given space. To increase the skill and knowledge of Typography for graphic designers. Express and apply typographical styles through various media or purposes.

UNIT-I	Exploring more into expressive aspects of typography. The use of fonts that represent specific feelings and emotions. Studying the different Ways in which letterform, layout and colour can be utilized in Graphic Design. Students will express Emotions through typography. Designing typography for title of book/ novel/ films, Poster, Quotes, etc.
UNIT-II	Copy oriented advertisement; posters, magazine ad, newspaper ads, etc. Understanding of calculating letters, words, mechanical and optical spacing, grid system, gutter space with the help of pica scale. Typographical posters and portraits. Working on an interpretive self-portrait limited exclusively to type. Use the font and the scale of the words that convey a message.

No. of works to be done –06
- New Font Design
- Typographical Poster
- Typographical Portraits
- Emotions through Typography
- Typographical newspaper ad
- Book Cover

Text Book:
- Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students, Ellen Lupton, Chronicle Books, 2014

References:
- David Choi, Lynn and Lei Znang (2014).Typography. Chois Gallery Publishing.
- Lewis John. (2007).Design and Practice Typography. Huddersfield: Jeremy Mills Publishing. 6. Ruder Emil. (2008).A Textbook of Design Typography. Sulgen, Switzerland: Niggi-Verlag.
- Saltz Ina. (2011).Typography Essentials: 100 design principles for working with Type (design essentials). London: Rockport Publishing.
- Winters Eleanor. (2003).Mastering Copperplate Calligraphy (lettering, calligraphy, typography). New York: Dover Publishing
- Heller, Steven. (2007). New Vintage Type: Classic Fonts for the Digital Age. New York: Watson Guptill.
- Strizver Ilene. (2013).Type Rules: The Designers Guide to Professional Typography. 4 thed. New York: John Wiley.
- Grebenstein Maryanne. (2012).Calligraphy Bible: A complete guide to more than 100 essential projects and techniques. NewYork: Watson Guptill.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 3rd Year/ Semester-V

HISTORY OF MODERN ART-I (Theory)	Paper Code- BFA AA T5001

Learning Objective:

Modern Art Course offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

It helps in employing a vocabulary of both general and specialized words appropriate to art and art historical discourse in both speaking and writing. Demonstrate knowledge of selected objects within their cultural and historical contexts. Recognize cultural and historical references in the contemporary visual environment.

UNIT-I	**Company school:** Development of Indian Modern art since 1850 and British impacts. Understanding of Company School art, Understand social, political and economic scenario, Characteristic of Company School Art. Murshidabad, Lucknow, bazaar art Emergence of new centers of arts: Patna, Murshidabad, Banaras, bazaar art, Lucknow etc. **Kalighat School of painting**: Understanding of Kalighat School of painting, Understand social, political and economic scenario, Characteristic of painting Patuas (traditional scroll painters)
UNIT-II	**Arts Of Raja Ravi Varma (1848-1906**): - Understanding of art of Raja Ravi Varma, -Characteristic and style of Raja Ravi Varma‟s paintings **Establishment of art schools:** Madras, Bombay, Calcutta, Lahore, Bichitra club Indian society of oriental arts, E B Havell, Kakuzo Okakura, Anand Coomaraswamy
UNIT-III	**Neo- Classicism-** Ingres**,** Jacques Louis David. **Romanticism-** Concept of romanticism, Gericault, Delacroix, Camille Corot, Jean Francois Millet **Realism-** Ideological position of realism**,** Honore Daumier, Gustave Courbet, Millet, Core.

UNIT-IV	• **Impressionism-** The ideological premise, Avant-Garde movement Eduard Manet, Claude Monet, Camille Pissarro, Degas, Auguste Renoir • **Neo Impressionism-** George Seurat • **Post Impressionism-** its influence on the 20thcentury art Paul Cezanne, Van- Gogh, Paul Gauguin
UNIT-V	• **Revivalism, The Bengal School:** - Santiniketan -Abanindranath Tagore, Gaganendranath Tagore, Rabindranath Tagore, Nandlal Bose, BenodeBihari Mukherjee, RamkinkarBaij, Jamini Roy, Asit Kumar Haldar. • **Emergence of New trends:** - Amrita Shergill.
UNIT-VI	• **The Calcutta group:** - Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen, Hemant Mishra, Subho Tagore, Paritosh Sen

Text Book:

• **Indian**

Dasgupta, S.N.: Fundamentals of Indian Art.
Coomaraswamy, A.K.: History of Indian and Indonesian Art.

• **Western**

Janson: History of Art.
Gardener, Helen: Art through the ages.

References:

• Read, Herbert : Art Now
• Read, Herbert: Grassroot of Art.
• Arnason, H.H.: History of Modern Art.
• Bhattacharya, S. K.: The Story of Indian Art.
• J. Rewald – History of Impressionism, Museum of Modern Art, New York.
• Herbert Road – A concise History of Modern Painting.
• William Vaughan – Romantic Art
• Arnason : History of Modern Art
• The Illustrated Story of Art – DK Publication

Suggested Continuous Evaluation Methods:
-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

ADVERTISING PROFESSION & PRACTICE-III (Theory)	Paper Code- BFA AA T5002

Learning objective:

Create interest, information and awareness related to advertising and technical terms and its uses. Enhances the understanding the ethics in advertising arts and its relation to society. Understanding the benefits of Advertising in Day to Day life. Enable students to identify different types of advertising media and their functions. Empower students to identify different elements of copy used in advertisements and understand their role in the same. Know the Elements and Principal of design and their role in different Advertising layouts.

UNIT-I	• Introduction to Advertising • Ethics or Ethical aspects in advertising • Benefits of Advertising • Types of Advertising(The Hard-Sell - The Soft-sell, Reminder, Prestige, Humorous, Consumer, Distributer, Retail, Travel & Entertainment, Testimonial, Direct-mail, Industrial, Financial, Cooperative, advertisement by government bodies or public bodies, local, National, International, media wise, etc.)
UNIT-II	• Advertising copy-writing • Role of copy writer for effective advertising (communication) • Advertising art and copy
UNIT-III	• Media of Advertising • Merit and Demerits of various Advertising Media • Introduction to AIDA model
UNIT-IV	• Elements of design, Principles of design • Its role and effect in advertising layouts • Types of layout

Text Book:

- Jaishri Jethwaney, Shruti Jain, Advertising Management, Oxford University Press

References:

- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House, Ninth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

ADVERTISING DESIGN (MANUAL & GRAPHIC)-I (Practical)	Paper Code- BFA AA P5001

Learning Objective:

This subject will help the student to know about the various aspects of Ad design. Analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Introduction to Poster as a communication medium, Elements of Poster. Different influences of Poster in various media of advertising. Product Posters, Social Posters, Events Posters. Designing Advertising Campaigns Digitally, teaser advertisements, Print ads, magazines advertisements etc. Understanding of Technical Process for Newspaper Design and Printing.

The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. Knowledge of computer software and also fundamental knowledge so that a student shall be able to us the computer for different application using the packages. Introduction to Computers, DOS and Windows, Working with paid brush tools, typography, design, introduction of Design Software (Coral, Photoshop & Illustrator, etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo poster page making layout etc.

UNIT-I	Develop an idea and execute the same in the form of an advertising campaign on Social issue. Translate the need of target audience into an effective message. Designing a teaser Ad on any event or product.
	Designing a poster or Hoarding for movies or music Albums with the help of software's like Adobe Photoshop, Adobe illustrator. Using Adobe Photoshop Filters, Enabling and disabling effects. Making Photoshop Selections: Marquee tools, Lasso tools, Quick Selection, Magic Wand tool. Working with Layers and Masks. Using Adobe Photoshop Filters. Working with Images
UNIT-II	Manual & Graphic Design a campaign on Service. Identify the human needs and USP of the service to analyse, plan and produce an advertising campaign using design elements and principles. Comparative study of selection of typefaces, calculation of copy according to space given etc.
	Designing Subsidiaries/ stationaries for a Product Campaign or institutional (Social or service). The Subsidiaries contains Letterhead, Broacher, Table /wall calendar, coasters, dangler, cut out, Logo, Envelope, Visiting Card, packaging, Book cover, Bookmarks etc.

No. of works to be done –03

- Campaign Design on Services related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Advertising Design is 10 works.)
- Designing Teaser ad
- Campaign Design on Social related with any of the appropriate media including

- Print and various techniques available.
- (Minimum Submission for Advertising Design is 10 works.)
- Campaign And Subsidiaries design
- Poster design for movie
- Music album cover design

Text Book:

- Foster, John. (2012).New Masters of Poster Design. Vol. 2 - Poster Design for This Century and beyond. London: Rockport Publisher.
- Data Structures for Raster Graphics: Proceedings of a Workshop held at Steensel, The Netherlands, June 24–28, 1985 (Focus on Computer Graphics) Hardcover – March 17, 1986 by Laurens R.A. Kessener, Frans J. Peters , MarloesL .P.vanLierop

References:

- Book. Albert C. (1997). Fundamentals of Copy and Layout. New York: McGraw-Hill.
- Wasmuht, Barbara. (2008). Branding and Corporate Identity. Saarbrucken, Germany: VDM-Verlag. 3. Hodgson, F. W. &Giles Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar Cengage Learning.
- Charlotte Rivers. (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.
- Kroner, Alexander. (2001). Adaptive Layout of Dynamic Web Pages. Amsterdam: IOS Press.
- Kloos, Gerhard. (2007). Matrix Methods for Optical Layout. Bellingham: SPIE Press. Broomer,

  Gerald F. (1974). Elements of Design: Space. Worcester: Davis Publications.

- Albert W Porter. Elements of Design-Space and Form.
- Albert W Porter. Elements of Design-Line.
- Bruce D. Kurty. (1987).Visual imagination – An introduction of Art. New Jersey: Prentice Hall.
- Akenine-Moller, T. and E. Haines (2002) *Real-Time Rendering*, A.K. Peters.
- Angel, E. (2005) *Interactive Computer Graphics: A Top-Down Approach with OpenGL,* Addison Wesley.
- Farin, G. and D. Hansford (2004) *Practical Linear Algebra: A Geometry Toolbox*, AK Peters.
- Hearn, D. and M.P. Baker (2003) *Computer Graphics with OpenGL*, Prentice Hall.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
                                   Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 3rd Year/ Semester –V

DRAWING & ILLUSTRATION-III	(Practical)	Paper Code- BFA AA P5002

Learning Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in traditional drawing. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will have to study drawing and painting from still life, human figure draped and undraped, study of anatomy and proportion block of mass with the aid of light and shade, especially learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw different type of illustration by continuous observation and careful study.

UNIT-I	Create illustrations of short Stories by narrating its scenes manually. Designing editorial illustration by reading any article in newspaper. Self - stylized illustrations on any product or social.
UNIT-II	Creating illustrations for Story Board of any Story based on your life incidence by using software‟s like Adobe Photoshop, Adobe illustrator etc. Mascot design for any Brand.

No. of works to be done –04
- Illustration on Short stories (Manually)
- Self -Stylized Editorial Illustrations (Manually)
- Story Board of any Story(Digital)
- Mascot design(Manually)

Text Book:

- Derek Brazell, Jo Davies, Becoming a Successful Illustrator, Bloomsbury Visual Arts, 2017

References:
- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists‟ way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing „From first principles‟. Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

PACKAGING (E) or PHOTOGRAPHY(E)- or PRINTING TECHNIQUES (E)	(Practical)	Paper Code- BFA AA P5003

PACKAGING (E)

Learning Objective:

The objective of this course is to understand the basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label & packaging impact on its design, with reference to historical and contemporary precedent. Evaluate the requirements for label & packaging in response to a brief. Develop & present packaging prototypes in support of a given product.

UNIT-I	Understand the basic concepts of Label design. Identify the key elements of a Label design including placement, product, and audience. Design the Label design for any product digitally by using software"s like Adobe Photoshop or Adobe Illustrator. Print the final output of packaging design for any product.
UNIT-II	Understand Different types of packaging. Functions of packaging. Develop and present packaging. Designing Packaging for various products (Primary and Secondary). Print the final output of packaging design for any product.

No. of works to be done –03

- Labels design for any product
- Primary packaging
- Secondary

Text Book:
- Marianne R. Klimchuk, Sandra A. Krasovec, Packaging *Design: Successful Product Branding From Concept to Shelf* 2nd Edition, Wiley; January 14, 2013

References:
- John Foster, *For Sale: Over 200 Innovative Solutions in Packaging Design*
- Trish Witkowski, *Paper Folding Templates for Print Design, Formats, Techniques and Design Considerations for Innovative Paper Folding*
- Grip,*Best Practices for Graphic Designers: Packaging*
- Daniel Bellon& Steven Speeg, *Cool Beer Labels*
- IliseBenun,*The Package Pricing Bundle*
- The Editors of Print Magazine,*How+ Print, Amazing Packaging Design*
- Robertson l. Gordon,*Food packaging: principles and practice*,crc press, 3rd edition jan01, 2017,
- Robert Klanten, M. Hubner, *Boxed and Labelled Two! : New Approaches to Packaging Design*, gestalten, September 21, 2011

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PHOTOGRAPHY (E)

Learning Objective:

The objective of the course is to understand the basic knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Enhances proficiency with and command of camera and photography equipment"s. Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing. Experiment in software"s to get the desired outcome according to the market. Interpret and apply the aesthetic sense to meet the industry standards. Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs.

UNIT-I	Use of camera; observation and selection of subject Composition, Exploring indoors and outdoors through photography; Product, Portrait, Texture, Architecture. Framing a subject in an interesting perspective etc. in both coloured and black white. Apply the principles of light to produce appropriate image.
UNIT-II	Using Software"s to get the desired outcome according to the market. Use of software for non- destructive image, correction enhancement, manipulation. Creative interpretation of photographs.

No. of works to be done –05
- Product Photography
- Architectural Photography
- texture photography
- Portrait photography
- Perspective photography

Text Book:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael &BilissiEfthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PRINTING TECHNIQUES

Learning Objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipments and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

UNIT-I	Students will learn create half tone portraits through indirect methods of serigraphy. Practical approach to know techniques to develop a clear perception about serigraphy.
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various material.

No. of works to be done –03

- Typography in Indirect Method of Serigraphy
- Half tone portrait in Indirect Method of Serigraphy
- Project report

Text & References:

- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after theAnthropocene (Berlin: Stuttgart; HatjeCantz, 2018).
- Adam, Roberts and RobertsonCarol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance** / **Class performance** = (5 Marks)

HISTORY OF MODERN ART-II (Theory)	Paper Code- BFA AA T6001

Learning Objective:

Modern Art offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

It demonstrates critical thinking and persuasive written exposition, particularly in relation to images, artifacts, and the built environment. It explains the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology. Recognize and employ different methodologies in analyzing a specific images and objects.

It helps in writing cogently on selected aspects of art studied, evaluating diverse opinions and conflicting accounts. And analyzing primary texts (literature and writings about art over the centuries) in relation to selected images, artifacts, and buildings.

UNIT-I	**Fauvism:** -Three regions / groups AcademieCarriere (under Gustav Moreau), from Chatou and from Le Havre **Artists at AcademieCarriere**: Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy. **Artists from Chatou**: Andre Derain, Maurice de Vlaminck. **Artists from Le Havre:** Emile Othon Friesz, Raoul Dufy, Georges Braque. Reaction from critics
UNIT-II	**Cubism:** Influence of Post-Impression on Cubism Pablo Picasso Blue Period, Red Period. Analytic cubism and Synthetic Cubism. George Braque, Fernand Leger, Juan Gris **Futurism:** Notion of a manifesto. Umbreto Boccioni, Luigi Russolo, GiacomaBalla, Gino Sevrini, Carlo Cara
UNIT-III	**Progressive Artists' Group:** Study of the post-independence political, social and cultural scenario. Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, and H. A. Gade. Role of Critics and collectors - Rudy von Leyden, Walter Langhammer, and E. Schlesinger **Delhi Silpi Chakra:** B. C. Sanyal and P. N. Mago**,** Other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna
UNIT-IV	**Dadaism:** A mid-world war art movement Jean Arp and Marcel Janco in Zurich Marcel Duchamp, Man Ray, and Francis Picabia in New York, Andre Breton with the above members in Paris Richard Huelsenbeck went to Berlin to draw John Heartfield and George Grosz, Max Ernst in Cologne Kurt Schwitters in Hanover Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck

UNIT-V	• **Surrealism:**
	Manifesto
	Psychic automatism
	Prominent artists- Salvador Dali , Rene Magritte , Joan Miro , Max
	Ernst, Man Ray, Andre Masson, Yves Tanguy , Giorgio de Chirico
	• **German Expressionism:**
	-Die Brücke, (The Bridge) 1905 -
	Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde
	Other artists - Otto Mueller or Müller, Fritz Bleyl, Karl Schmidt-Rottluff
	-Der Blaue Reiter (The Blue Raider) 1911,
	-Wassily Kandinsky. Franz Marc Gabriele Munter

Text & References:

Text Book:

- **Indian**
  Dasgupta, S.N.: Fundamentals of Indian Art.
  Coomaraswamy, A.K.: History of Indian and Indonesian Art.
- **Western**
  Janson: History of Art.
  Gardener, Helen: Art through the ages.

References:

- Read, Herbert : Art Now
- Read, Herbert: Grassroot of Art.
- Arnason, H.H.: History of Modern Art.
- Bhattacharya, S. K.: The Story of Indian Art.
- J. Rewald – History of Impressionism, Museum of Modern Art, New York.
- Herbert Road – A concise History of Modern Painting.
- William Vaughan – Romantic Art
- Arnason : History of Modern Art
- The Illustrated Story of Art – DK Publication

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

BFA 3rd Year/ Semester –VI

ADVERTISING PROFESSION & PRACTICE-IV	(Theory)	Paper Code- BFA AA T6002

Learning Objective:

Understanding the basics of creative advertising Campaign, designing & execution. Plan and Produce Advertising Campaign. Understand and articulate how Research is done in Advertising, Different types of research methods. Enhancing knowledge about Advertising Agency, its Departments and workflow. Knowledge of Computer peripherals for working digitally. Understanding creativity and creative strategy.

UNIT-I	• Research in Advertising • Types of research methods • Creativity and creative strategy.
UNIT-II	• Introduction to Advertising Agency • Structure and functions • Department and working process.
UNIT-III	• Introduction to Advertising Campaign • Elements of advertising campaign • Creative brief, Brainstorming.
UNIT-IV	• Introduction to Computer Graphics • Vector and bitmaps, Image resolution • Computer peripherals

Text Book:

- Jaishri Jethwaney, Shruti Jain, Advertising Management, Oxford University Press

References:

- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House, Ninth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

ADVERTISING DESIGN & GRAPHIC DESIGN-II (Practical)	Paper Code- BFA AA P6001

Learning Objective

This subject will help the student to know about the various aspects of Ad design. Analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style. Introduction to Poster as a communication medium, Elements of Poster. Different influences of Poster, Hoardings, and Banners etc. in various media of advertising. Product Posters, Social Posters, Events Posters. Designing Advertising Campaigns manually, teaser advertisements, Print ads, Counter Display etc. Understanding of Technical Process for Newspaper Design and Printing.

The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. Knowledge of computer software and also fundamental knowledge so that a student shall be able to us the computer for different application using the packages. Introduction to Computers, DOS and Windows, Working with paid brush tools, typography, design, introduction of Design Software (Coral, Photoshop & Illustrator, etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo poster page making layout etc.

UNIT-I	• The emphasis is to be placed on visual image development and execution, creativity and generation of ideas. Students will learn to communicate messages through print media. Press ads, Magazine ads, Poster, Hoarding etc. or Designing a Counter Display • 2D Background Design of a place, park, garden, city space etc. by using Digital Software‟s like Adobe Photoshop, adobe Illustrator etc.
UNIT-II	• Develop an idea and execute the same in the form of an advertising campaign. Identify the human needs and USP of the service to analyze, plan and produce an advertising campaign using design elements and principles. Translate the need of target audience into an effective message. • Communicate visually using the elements and principles of design and common design techniques. Design the Signs-Symbols (Airport, Railways, Bank, Hospitals, Offices, Postal Services, Hotels etc.) social issues, any industry, corporation, public services/Govt. Services. Designing Subsidiaries/ stationaries for a Product Campaign or institutional (Social or service).

No. of works to be done –03

- Campaign Design on consumer product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Advertising Design is 10 works.)
- Redesigning of existing press and magazine ads, Posters, Hoardings etc. to understand the elements of an ad and experiment with layout.
- Design Counter Display.
- Designs of Signs & Symbols

- 2D Background Design
- Campaign and Subsidiaries design

Text Book:

- Foster, John. (2012).New Masters of Poster Design. Vol. 2 - Poster Design for This Century and beyond. London: Rockport Publisher.

References:

- Book. Albert C. (1997). Fundamentals of Copy and Layout. New York: McGraw-Hill.

- Wasmuht, Barbara. (2008). Branding and Corporate Identity. Saarbrucken, Germany: VDM-Verlag.

  3. Hodgson, F. W. &Giles Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar

  Cengage Learning.

- Charlotte Rivers. (2007). Poster-Art: Innovation in Poster Design. Brighton: Rotovision.

- Kroner, Alexander. (2001). Adaptive Layout of Dynamic Web Pages. Amsterdam, : IOS Press.

- Kloos, Gerhard. (2007). Matrix Methods for Optical Layout. Bellingham: SPIE Press.

- Hodgson, F. W. and Giles, VIC. (1996). Creative Newspaper Design. 2nd ed. Okford : Focal Press

- Broomer, Gerald F. (1974). Elements of Design: Space. Worcester: Davis Publications.

- Albert W Porter. Elements of Design-Space and Form.

- Albert W Porter. Elements of Design-Line.

- Bruce D. Kurty. (1987).Visual imagination – An introduction of Art. New Jersey: Prentice Hall.

- Akenine-Moller, T. and E. Haines (2002) *Real-Time Rendering*, A.K. Peters.

- Angel, E. (2005) *Interactive Computer Graphics: A Top-Down Approach with OpenGL,*

  Addison Wesley.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
                              Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

DRAWING & ILLUSTRATION-IV	(Practical)	Paper Code- BFA AA P6002

Learning Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software"s like Adobe Photoshop, Adobe Illustrator. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw different type of illustration by continuous observation and careful study.

UNIT-I	Illustrate any publications such as children's story book or Educational book related to any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration.
UNIT-II	Designing Caricature using Software"s like Adobe Photoshop, Adobe Illustrator. Creating illustrations for TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc.

No. of works to be done –04
- Story Book or Educational Book(Digital)
- Caricature design (Manually/Digitally)
- Illustrations for TV Commercials/ Fashion/Social/Medical/Product etc.
- Self - Stylized illustrations on various situations (Digital/ Manual) with your imaginations.

Text Book:
- Derek Brazell, Jo Davies, Becoming a Successful Illustrator, Bloomsbury Visual Arts, 2017

References:
- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists" way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing „From first principles".
  Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

PACKAGING (E) or PHOTOGRAPHY (E)- or PRINTING TECHNIQUES (E)	(Practical)	Paper Code- BFA AA P6003

PACKAGING (E)

Learning Objective:
The objective of this course is to give Introduction to primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging, commercial accessories and specialized items. Understand the basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label & packaging impact on its design, with reference to historical and contemporary precedent.

UNIT-I	Introduction to primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging, commercial accessories and specialized items. Students will understand the basic concepts of packaging its characteristics.
UNIT-II	Understanding various types of Packaging materials. Enhancing knowledge of Functions of label and packaging design. Designing Packaging design for various products with the help of Digital Software"s like Adobe Illustrator and Adobe Photoshop. Printing the Final Output.

No. of works to be done –03
- Labels design for any product
- Primary packaging
- Secondary Packaging

Text Book:
- Marianne R. Klimchuk, Sandra A. Krasovec, Packaging *Design: Successful Product Branding From Concept to Shelf* 2nd Edition, Wiley; January 14, 2013

References:
- Capsule, Michelle Taute, Maura Keller, *Design Matters: An Essential Primer-Brochures, Logos, Packaging, Portfolios*, Rockport Publishers,October 1, 2011
- Wendy Jedlicka, *Packaging Sustainability: Tools, Systems and Strategies for Innovative Package Design*, Wiley, December 31, 2008
- Steven DuPuis, John Silva, *Package Design Workbook, The Art and Science of Successful Packaging*, Rockport Publishers, June 1, 2011
- Scott Boylston, *Designing Sustainable Packaging*, Laurence King Publishing, April 29, 2009
- Suzanne Carpenter, *Soap and Cosmetic Packaging & Labeling Rules and Regulations*, *How to Implement Good Manufacturing Practices*, CreateSpace Independent Publishing Platform; 1st edition, June 17, 2017
- Paul Jackson, Structural Packaging: *Design your own Boxes and 3D Forms (Paper engineering for designers and students),* Laurence King Publishing, February 15, 2012
- Josep M. Garrofé, *New Structural Packaging,*Promopress, December 8, 2020
- Huang Lei, *The Beauty of Structure in Packaging Design (ARTPOWER)*, Artpower International, September 1, 2021

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 3rd Year/ Semester –VI

Or
PHOTOGRAPHY (E)

Learning Objective:

Learning to frame a subject in an interesting perspective. Organizing and managing visual inputs in a system with the help of Adobe Lightroom and Photoshop software. Mastering color management and color profile to be able to make consistently high quality prints of exhibition standards. Understanding product characteristics to plan a perfect shoot. Getting to understand artificial light sources and light shaping tools to highlight object characteristics like form, texture, and dramatic effects. Creative seeing, visualization and Capturing conceptual creative images using a contrived approach.

UNIT-I	Students have to express a story through a series of photographs. Practice photography explore nature, landscape, food, Fashion, etc. through camera. Capturing conceptual creative images.
UNIT-II	Framing a subject in an interesting Composition. Editing visual inputs in a system with the help of Adobe Light room and Photoshop software. Analysing product characteristics to plan a perfect shoot .Applying digital image capture to various fields of interest ranging from Fashion to Food.

No. of works to be done –06

- Fashion Photography
- Food Photography
- Conceptual photography
- Story through a series of photography
- Nature/Landscape photography

Text Book:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael &BilissiEfthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PRINTING TECHNIQUES

Learning Objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipments and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application

UNIT-I	Composition skills will be enhanced by creating sophistic and balanced illustrations. The students will digitally create illustrations for any imaginary character and convert it through indirect method of serigraphy
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various material.

No. of works to be done –03
- Typography in Indirect Method of Serigraphy
- Illustrations in Indirect Method of Serigraphy
- Project report

Text & References:

- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene (Berlin: Stuttgart; HatjeCantz, 2018).
- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 4th Year /Semester – VII

AESTHETICS-III	(Theory)	Paper Code- BFA AA T7001

Learning Objective:

The course is planned to introduce students to Shadanga in Indian Aesthetics and introduction to Pratima Lakshan Vigyaan as mentioned in Vishnu Dharmottara Purana. They will also be studying about Bharatmuni‟s Rasa Theory and elaboration of Rasa Shutra. In this Course they will also be studying about various commentators on Rasa Shutra of Bharatmuni - Bhattalolat, Shankuk, Bhattanayak and Abhinavgupta and their elaboration of Meaning of Rasa Shutra. They will be studying about various commentators on Indian Poetics – Ananda Vardhana, Bhamah, Vamana and Kchemedra.

UNIT-I	• Shadanga and its relation to Art, • Pratima Lakshan Vigyaan as mentioned in Vishnu Dharmottar Purana
UNIT-II	• Origin and Meaning of word "Rasa" • Bharatmuni‟s Rasa Theory and elaboration of Rasa Shutra • Various Commentators on Rasa Theory of Bharatmuni – Bhattalolat, Shankuk, Bhattanayak and Abhinavgupta and their elaboration of Meaning of Rasa Shutra.
UNIT-III	• Various commentators on Indian Poetics – Ananda Vardhana, Bhamah, Vamana, Kchemedra.

Text Book:

• Pandey, Kanti Chandra, Comparative Aesthetics Volume I & II

References:

• Hospers, John: Introductory Reading in Aesthetics.
• Durrant, Will. Story of Philosophy.
• Bosanquet: History of Aesthetics.
• Carritt, E. F. : Philosophy of Beauty
• Pollock Sheldon, A Rasa Reader Classical Indian Aesthetics

Suggested Continuous Evaluation Methods:
-Written Test   10 marks
-Assignment/ Seminar   10 marks
-Class performance/ Attendance   05 marks

ADVERTISING PROFESSION & PRACTICE-V	(Theory)	Paper Code- BFA AA T7002

Learning Objective:

Create interest, information and awareness related to advertising Campaign and technical terms and its uses. Enhances the understanding the elements if advertising Campaign. Understanding the benefits of Advertising campaign in Day to Day life. Enable students to understand different types of appeals used for making an advertising Campaign and their Classifications. Empower students to identify different Packaging design and their types and functions. Understand Consumer Behaviour.

UNIT-I	• Advertising Campaign • Elements of Advertising Campaign • Unique Selling Proposition/Point
UNIT-II	• Appeals in Advertising • Concepts of Advertising appeal • Classification of appeals
UNIT-III	• Understanding Consumer behavior • Sales Promotion • Public Relation & Publicity
UNIT-IV	•.Introduction to Packaging Design. • Function of packaging. • Types of packaging. • Sign & symbol used in packaging. • Material & costing of packaging.

Text Book:
- Philip kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth edition

References:
- M. N. Mishra, Sales promotion and Advertising Management, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising-Theory and Practice, Himalaya Publishing House, Revised Ninth Edition
- George E. Belch, Michael A. Belch, Advertising and Promotion, Tata McGraw-Hill Publishing Company Limited, Sixth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- Jaishri Jethwaney, Shruti Jain, Advertising management, Oxford University Press
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- Akhil Mathur, Food Processing Packaging Labelling and Marketing, Anmol Publications Pvt. Ltd.

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

ADVERTISING DESIGN & GRAPHIC DESIGN-III	(Practical)	Paper Code- BFA AA P7001

Learning Objective:

The Objective of this course is to develop an idea and execute the same in the form of an advertising campaign. Create an effective message strategy in accordance with the target group. Understand the needs of the target group. Identify and conclude the unique feature of a product. This subject will help the student to analyze the problem and to apply the appropriate use of art to solve the problem and improve the life style.

Computers are used now days in all aspects of our life. The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. The content of this paper has been developed with a view to give them a basic knowledge and computer software packages for various application and also fundamental knowledge so that a student shall be able to us the computer for different application using the packages. Introduction to Computers, DOS and Windows, Working with paid brush tools, typography design, introduction of Design Software (Coral, Photoshop, Illustrator, InDesign, After effects etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc.

UNIT-I	1 Full Flashed Campaign on consumer product related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It can be made manually or digitally. Designing a Counter Display for the product.
UNIT-II	1 Full Flashed Campaign on Social issue related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It is to be made digitally by using various softwares like Adobe Photoshop, Adobe Illustrator etc.
UNIT-III	Research on any product, social issue or service and Designing and execution of Report for the advertising campaign. Designing Label for various products. Making of a short Gif. Designing a brand book.
UNIT-IV	Design and execution of product advertising campaign; designing corporate identity, branding, newspaper ad, magazine ad, poster, hoardings, sales promotions, POP‟s, other relevant media, digital media, etc.

No. of works to be done –03

- Product Campaign

- Social Campaign

- Counter Display

- Campaign design

- Report design

- Brand Book
- Label Design

Text Book:

- Rege, G.M. Advertising Art and Ideas.

References:

- Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston: Harvard Business School Press.
- Shireen, Stengel. (2013). Corporate Identity. Saarbrucken, Germany: AV Akademikerverlag Publishing.
- Landa, Robin. (2004). Advertising by Design. Creating Visual Communications with Graphic impact. New Jersey: John Wiley.
- Dennison Dell. The Advertising handbook.
- White, Roderick. Advertising.
- Kurtz, Bruce D.Visual Imagination.
- Behrens, Ray R. Design in the Visual arts.
- Jennings, Simon. Advanced Illustration and Design.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

BFA 4th Year /Semester – VII

DRAWING & ILLUSTRATION-III	(Practical)	Paper Code- BFA AA P7002

Learning Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software"s like Adobe Photoshop, Adobe Illustrator. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw any type of illustration by continuous observation and careful study and using various software"s like Adobe Photoshop, Adobe illustrator.

UNIT-I	Making small Gif"s of self - Stylized illustrations. Designing a Mascot for a Brand. Creating illustrations for TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Story Illustration. Press Illustration.
UNIT-II	Designing a character() with four different angles (Front side, Back side, left side, right side, 3/4th angle) and creating a story by your imagination with the help of Software"s like Adobe Photoshop, Adobe illustrator, After Effects etc.

No. of works to be done –06
- GIF/Stylized illustration
- Character design
- Mascot Design
- Story Illustration

Text Book:
- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010

References:
- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists" way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing „From first principles".
  Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

PACKAGING (E) or PHOTOGRAPHY (E)- or PRINTING TECHNIQUES (E)	(Practical)	Paper Code- BFA AA P7003

PACKAGING (E)

Learning Objective:

The objective of this course is to understand the basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label & packaging impact on its design, with reference to historical and contemporary precedent. Evaluate the requirements for label & packaging in response to a brief. Develop & present packaging prototypes in support of a given product.

UNIT-I	Understand the basic concepts of packaging. Identify the key elements of a packaging composition including placement, product, and audience. Design the packaging for any product digitally by using software‟s like Adobe Photoshop or Adobe Illustrator.
UNIT-II	Understand Different types of packaging. Functions of Label design and packaging. Develop and present packaging. Designing label for various products. Print the final output of packaging design or label design for any product.

No. of works to be done –03

- Labels design for any product
- Primary packaging
- Secondary packaging

Text Book:
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael &BilissiEfthimia. (2007). Lanford‟s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance** / **Class performance** = (5 Marks)

Or
PHOTOGRAPHY (E)

Learning Objective:

The objective of the course is to understand the basic knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Enhances proficiency with and command of camera and photography equipment"s. Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing. Experiment in software"s to get the desired outcome according to the market. Interpret and apply the aesthetic sense to meet the industry standards. Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs.

UNIT-I	Use of camera; observation and selection of subject Composition, Exploring indoors and outdoors through photography; Fashion photography, Creative Photography, Advertising Photography etc. in both coloured and black white. Apply the principles of light to produce appropriate image. Interpret And Apply The Aesthetic Sense To Meet The Industry Standards.
UNIT-II	Using Software"s to get the desired outcome according to the market. Use of software for non- destructive image, correction enhancement, manipulation. Creative interpretation of photographs. Learning to digitally manipulate the photographs. Narrating a story through a series of photographs.

No. of works to be done –05

- Fashion Photography
- Creative Photography
- Advertising Photography
- Digital Manipulation

Text Book:
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:
- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PRINTING TECHNIQUES

Learning Objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipments and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

UNIT-I	An interesting assignment of Surface printing like T- Shirt printing, coaster printing etc. will be assigned to the students. They will create any illustration including typography and print it on any of the surfaces that are used in daily life.
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various material.

No. of works to be done –03
- Typography in Indirect Method of Serigraphy
- Surface printing through Indirect Method of Serigraphy
- Project report

Text & References:

- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the Anthropocene (Berlin: Stuttgart; Hatje Cantz, 2018).
- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

AESTHETICS-IV	(Theory)	Paper Code- BFA AA T8001

Learning Objective:

The course is planned to introduce students to concept of Beauty and Art in the Philosophy of Various important philosophers of different times.   In   this   they   will   be   studying about German Idealization of Kant, Hegel and Schopenhauer and their views on art, Absolute and Beauty. In this Course they will also be studying about Art as Intuition and Expression as the core philosophy of Croce, Art from the perspective of Psychoanalyst Sigmund Freud and Meaning of Art and Beauty in the Philosophy of Arthur Schopenhauer. In this Course they will also be Studying about Formalists like Clive Bell and Roger Fry and meaning of Beauty in their philosophy. In this Course they will also be Studying about Russian Materialist and Marxist Philosophy of Leo Tolstoy and Karl Marx.

UNIT-I	- German Idealization – Immanuel Kant -Transcendentalism and his views on Beauty and art - Hegel – Division of Art and his Perception of Beauty and Absolute in Art - Arthur Schopenhauer – His perception of Beauty and Art
UNIT-II	- Art as Intuition and Expression- Benedetto Croce - Meaning of Art according to Croce, what is not Art? Intuition as Expression, conclusion. - Sigmund Freud - Psychoanalysis and art, Id, Ego, Super ego, Narcissism - Formalists - Clive Bell and Roger Fry and their contribution in meaning of aesthetics
UNIT-III	Russian Materialist and Marxist Philosophy Karl Marx and Leo Tolstoy

Text Book:
- Pandey, Kanti Chandra, Comparative Aesthetics.

References:

- Hospers, John: Introductory Reading in Aesthetics.
- Durrant, Will. Story of Philosophy.
- Bosanquet: History of Aesthetics.
- Carritt, E. F. : Philosophy of Beauty

Suggested Continuous Evaluation Methods:
     -Written Test   10 marks
     -Assignment/ Seminar   10 marks
     -Class performance/ Attendance   05 marks

BFA 4th Year/ Semester – VIII

ADVERTISING PROFESSION & PRACTICE-V I (Theory)	Paper Code- BFA AA T8002

Learning Objective:

Understanding Marketing research in advertising, Process of Marketing research. Analysing Marketing Strategy, Different types of research methods. Enhancing knowledge about Brand, Brand Planning, Brand communication, Brand Cycle etc. Knowledge of today"s Marketing Concepts. Students will Understand 4 P"s of Marketing, Social Media marketing. Enhancing role of Photography and illustration in Advertising. Window Display, Counter Display.

UNIT-I	• Marketing Research in Advertising • Research Process • Marketing Strategy.
UNIT-II	• Understanding Brand and Brand Communication • Brand Cycle • Brand Planning.
UNIT-III	• The modern Marketing Concept • 4 P"s of Marketing • Social Media Marketing.
UNIT-IV	• Role of Photography • Illustration in Advertising • Window display, Counter display etc.

Text Book:

- Philip kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth edition

References:

- Dhruv Grewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition
- S.A. Sherlekar, Marketing Management, Himalaya Publishing House,Thirteenth Revised Edition
- Philip Kotler, Kevin Lane Keller, Abraham Koshy, Mithileshwar Jha, Marketing Management, Pearson, Fourteenth Edition
- V. S. Ramaswamy, S. Namakumari, Marketing Management, Macmillan India limited, Third Edition
- Philip Kotler, Siew Meng Leong, Swee HoonAng, Chin Tiong Tan, Marketing Management an Asian Perspective, Prentice Hall Simon & Schuster (Asia) Pte Ltd
- Philip Kotler, Kevin Lane Keller, Marketing Management, Pearson, Fifteenth Edition
- G. C. Beri, Marketing Research, Tata McGraw Hill Education Private Limited, Fourth Edition
- Harper W. Boyd, Ralph Westfall, Stanley F. Stasch, Marketing Research Text and Cases, AITBS Publishers
- Naresh K. Malhotra, Marketing Research an Applied Orientation, Pearson, Fourth Edition
- Alan Wilson, Marketing Research an Integrated Approach, Pearson, Third Edition
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition

Suggested Continuous Evaluation Methods:

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

ADVERTISING DESIGN & GRAPHIC DESIGN-IV (Practical)	Paper Code- BFA AA P8001

Learning objective:

The Objective of this course is to develop an idea and execute the same in the form of an advertising campaign. Students will learn how to select, plan, schedule, produce and budget for services required creating successful advertising campaigns. Campaigns incorporating traditional as well as modern media. Analyze the social problems prevailing in the society. Construct an impactful message strategy to spread awareness to overcome social problems. Employ appropriate advertising appeal to capture the attention of the target audience.

Computers are used now days in all aspects of our life. The objective of this is to create an awareness of computer application in the students and also to make them familiar with the working of computer system. This exposure will enable the students to enter the world with confidence, live in these environments in a harmonious way and contribute to the productivity. Basic knowledge of computer software for various application so that a student shall be able to us the computer for different application. Introduction to Computers, DOS and Windows, Working with paid brush tools, typography design, introduction of Design Software (Coral, Photoshop, Illustrator, InDesign, After effects, Adobe XD etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc. Understanding website page design and its prototype. Basic knowledge of UI/UX.

UNIT-I	1 Full Flashed Interactive Campaign on consumer product or institutional (Service or Social)) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Campaign Design is 10 works). It can be made manually or digitally
UNIT-II	1 Full Flashed Campaign on Service given to the consumers by various companies like Airtel, Zomato, Banks etc. related with any of the appropriate media including Print and various techniques available. (Minimum Submission for Advertising Design is 10 works). It is to be made digitally by using various software's like Adobe Photoshop, Adobe Illustrator etc.
UNIT-III	Understanding UI/UX. Research on Website design and re designing the web page of any website with improvements by using Various Software's like Adobe Photoshop, Adobe Illustrator, Adobe XD. Making the Prototype of the webpage.
UNIT-IV	Understand the principles of creating brand awareness & planning the complete advertising campaigns. Design and execution of product advertising campaign; designing corporate identity, branding, newspaper ad, magazine ad, poster, hoardings, sales promotions, POP‟s, other relevant media, digital media, etc. Research on the topic of the campaign and Designing a report.

No. of works to be done –02

- Interactive Campaign

- Service Campaign

- Prototype of website

- Research work and Website page redesign
- Campaign design
- Report design

Text Book:
- Rege, G.M.Advertising Art and Ideas.

References:

- Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston: Harvard Business School Press.
- Shireen, Stengel. (2013). Corporate Identity. Saarbrucken, Germany: AV Akademikerverlag Publishing.
- Landa,Robin. (2004). Advertising by Design. Creating Visual Communications with Graphic impact. New Jersey: John Wiley.
- Dennison Dell. The Advertising handbook.
- White, Roderick. Advertising.
- Kurtz, Bruce D.Visual Imagination.
- Behrens, Ray R. Design in the Visual arts.
- Jennings, Simon.Advanced Illustration and Design.
- Broomer, Gerald F. (1974). Elements of Design: Space. Worcester : Davis Publications.
- Albert W Porter. Elements of Design-Space and Form.
- Albert W Porter. Elements of Design-Line.
- Bruce D. Kurty. (1987).Visual imagination – An introduction of Art. New Jersey: Prentice Hall.
- Akenine-Moller, T. and E. Haines (2002) *Real-Time Rendering*, A.K. Peters.
- Angel, E. (2005) *Interactive Computer Graphics: A Top-Down Approach with OpenGL* , Addison Wesley.
- Farin, G. and D. Hansford (2004) *Practical Linear Algebra: A Geometry Toolbox*, AK Peters.
- Hearn, D. and M.P. Baker (2003) *Computer Graphics with OpenGL*, Prentice Hall.
- Schneider, P. and D.H. Eberly (2002) *Geometric Tools for Computer Graphics*, Morgan Kaufmann.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

DRAWING & ILLUSTRATION-IV (Practical)	Paper Code- BFA AA P8002

Learning Objective:

Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw any type of illustration by continuous observation and careful study.

UNIT-I	Discover and employ personal style in creating a story based on personal life experience and illustrate the same, Translate the written content through a visual or multiple visuals. Students are expected to write a story talking about them. The story has to be compiled in a storybook form having realistic and typographic illustrations with creative applications.
UNIT-II	Creating illustrations for Comics, TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Self-Stylized Illustration or Designing Caricature using Software's like Adobe Photoshop, Adobe Illustrator or manually.

No. of works to be done –04
- Editorial Illustrations based on various articles in newspapers
- Story Book based on personal life experiences
- Stylized and figurative Illustrations
- Caricature design

Text Book:
- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010

References:
- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists" way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg .Landscape Drawing „From first principles".
  Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

PACKAGING (E) or PHOTOGRAPHY (E)- or PRINTING TECHNIQUES (E)	(Practical)	Paper Code- BFA AA P8003

PACKAGING (E)

Learning Objective:

The objective of this course is to understand primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging, commercial accessories and specialized items. Understand the basic concepts of packaging its characteristics. Learn different packaging materials. Understand the basic concepts of packaging evaluation, ecological aspects. Enable the students to explain how the functions of Label & packaging impact on its design, with reference to historical and contemporary precedent.

UNIT-I	Introduction to primary, tertiary and secondary packaging and role of packaging in endorsing the sales of a product by packaging, commercial accessories and specialized items. Understand the basic concepts of packaging its characteristics. Designing labels for product with the help of digital software's.
UNIT-II	Understanding various types of Packaging materials. Enhancing knowledge of Functions of label and packaging design. Designing Packaging design for various products with the help of Digital Software's like Adobe Illustrator and Adobe Photoshop. Printing the Final Output

No. of works to be done –03

- Labels design for any product
- Primary packaging
- Secondary Packaging

Text Book:
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:
- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & BilissiEfthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PHOTOGRAPHY (E)

Learning Objective:

Learning to frame a subject in an interesting perspective. Organizing and managing visual inputs in a system with the help of Adobe Lightroom and Photoshop software. Mastering color management and color profile to be able to make consistently high quality prints of exhibition standards. Understanding product characteristics to plan a perfect shoot. Getting to understand artificial light sources and light shaping tools to highlight object characteristics like form, texture, and dramatic effects. Creative seeing, visualization and Capturing conceptual creative images using a contrived approach

UNIT-I	Identifying the graphic elements in an image and capturing them to create a strong visual output. Editing visual inputs in a system with the help of Adobe Light room and Photoshop software. Analysing product characteristics to plan a perfect shoot. Applying digital image capture to various fields of interest ranging from Portraits to the Abstract.
UNIT-II	Express A Social Issue Through A Series Of Photographs. Practice photography & explore nature, Product, portrait, Architecture, etc. through camera. Capturing conceptual creative images. Interpret different styles of photography. Development of Individual style

No. of works to be done –05

- Product Photography
- Conceptual Photography
- Architectural/ Abstract Photography
- Portrait Photography
- Series of Photography on social issue

Text Book:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford: Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford: Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence, Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London: Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford"s Advanced Photography.7thed. Oxford: Focal Press.

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+

  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)

Or
PRINTING TECHNIQUES

Learning Objective:

This course is designed for learning basic techniques of serigraphy and use of serigraphy equipments and tools. This course provides training on technical method of printing typography and illustrations in poster with help of technique of serigraphy.

Keeping open the option of the influence of contemporary movements, the student is also exposed to the opportunity of benefiting from new materials, techniques and cultivation discipline in work. The Course is meant to equip the student with such abilities as to inspire and recreate the living quality of our art traditions in the contemporary manifestations and an attitude of professional responsibility. It differs from other fields of specializations to the extent that a major portion of the creative work is intended to be realized through manipulation and exploration of the latest materials and exploration of the latest materials and processes in arriving at a synthesis between content and form rather than a direct application.

UNIT-I	An interesting assignment of Surface printing like T- Shirt printing, coaster printing etc. will be assigned to the students. They will create any illustration including typography and print it on any of the surfaces that are used in daily life.
UNIT-II	Each student is asked to carry out a short-term practice-based research project as part of the course requirement. A project report based on their experience of the technique of serigraphy and its commercial use in the Advertising market and for printing various materials.

No. of works to be done –03

- Typography in Indirect Method of Serigraphy
- Surface printing through Indirect Method of Serigraphy
- Project report

Text & References:
- Christiane Paul, Digital Art, 3rd ed. (London; Thames & Hudson, 2015).
- Pedro Gadanho ed., Eco-Visionaries: Art, Architecture, and New Media after the
- Anthropocene (Berlin: Stuttgart; Hatje Cantz, 2018).
- Adam, Roberts and Robertson Carol, Screen Printing- The complete water based system

Suggested Continuous Evaluation Methods: Continuous internal valuation through internal tests and Presentation.
- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+
  Sketch book (50 pages) 5 marks   = (20 Marks)
- **Attendance** / **Class performance**   = (5 Marks)