

Bachelor of Fine Arts (Applied Arts)

Syllabus

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours = 28

Total Marks = 800

Total Credits = 28

Semester 1 st		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-101	Basic Drawing & Painting From Nature	1	4	-	-	60	40	100	5	03
BFARS1-102	2 & 3 Dimensional Design-I	1	4	-	-	60	40	100	5	03
BFARS1-103	Lettering and Typography-I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFARS1-104	Poster Designing	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFARS1-105	Print Making - I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFARS1-106	History of Indian Art –I (Classic period)	2	-	-	-	40	60	100	2	3
BFARS1-107	English and Communication Skills	2	-	-	-	40	60	100	2	3
BFARS1-108	Fundamentals of Applied Art	2	-	-	-	40	60	100	2	3
Total	Theory = 11 Studio = 17 Labs = 0	11	17	-	-	420	380	800	28	-

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours = 26

Total Marks = 800

Total Credits = 26

Semester 2 nd		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-201	Product Drawing & Painting From Objects	1	4	-	-	60	40	100	5	03 (Evaluation by External Viva-voce)
BFARS1-202	2 & 3 Dimensional Design-II	1	4	-	-	60	40	100	5	03
BFARS1-203	Computer Graphics-I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFARS1-204	Lettering and Typography-II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFARS1-205	Print Making- II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFARS1-206	History of Indian Art –II (Modern period)	2	-	-	-	40	60	100	2	3
BFARS1-207	Art forms of Punjab	2	-	-	-	40	60	100	2	3
BFARS1-208	Time & Period of Maharaja Ranjit Singh	2	-	-	-	40	60	100	2	3
Total	Theory = 11 Studio = 15 Labs = 0	11	15	-	-	420	380	800	26	-

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours = 25

Total Marks = 800

Total Credits = 25

Semester 3 rd		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-301	Study from Life & Illustrations	1	4	-	-	60	40	100	5	03 (Evaluation by External Viva-voce)
BFARS1-302	Product Design & Print Production	1	4	-	-	60	40	100	5	No Exam (Viva-voce on portfolio)
BFARS1-303	Corporate Identity	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFARS1-304	Computer Graphics-II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFARS1-305	Lettering and Typography-III	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFARS1-306	History of Western Art-I	2	-	-	-	40	60	100	2	3
BFARS1-307	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
BFARS1-308	History of Punjab Culture & Art	2	-	-	-	40	60	100	2	3
Total	Theory = 11 Studio = 14 Labs = 0	11	14	-	-	420	380	800	25	-

*Educational Tour of duration up to 04 days during (preferably at the commencement of the semester) the semester may be undertaken

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours = 18

Total Marks = 800

Total Credits = 18

Semester 4 th		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-401	Painting in Various Mediums	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFARS1-402	Packaging & Press Layout	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFARS1-403	Computer Graphics-III	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFARS1-404	Lettering and Typography-IV	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFARS1-405	Hoarding Designing	2	-	-	-	60	40	100	2	3
BFARS1-406	History of Western Art-II	2	-	-	-	40	60	100	2	3
BFARS1-407	Aesthetics (Indian)	2	-	-	-	40	60	100	2	3
BFARS1-408	Aesthetics (Western)	2	-	-	-	40	60	100	2	3
Total	Theory = 12 Studio = 6 Labs = 0	12	06	-	-	400	400	800	18	-

Total Contact Hours = 14

Total Marks = 600

Total Credits = 14

Semester 5 th		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-501	Story board Designing	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFARS1-502	Press and Magazine Graphics	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFARS1-503	Basic Animation- I	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFARS1-504	History of visual communication	2	-	-	-	40	60	100	2	3
BFARS1-505	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
Total	Theory =7 Studio = 5 Labs = 0	7	5			260	240	500	12	-

*Educational Tour of duration up to 06 days during (preferably at the commencement of the semester) the semester may be undertaken

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours = 16

Total Marks = 600

Total Credits = 18

Semester 6 th		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-601	Film & Media	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFARS1-602	Advertisement Campaign	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFARS1-603	Basic Animation- II	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFARS1-604	Art Festival	1	2	-	-	60	40	100	3	(External Viva-voce)
BFARS1-605	Theory Project	1	2	-	-	60	40	100	3	(External Viva-voce)
BFARS1-606	Photography -I	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
Department Elective – I (Select any one)		2	-	-	-	40	60	100	2	3
BFARD1-611	Literature (Punjabi)									
BFARD1-612	Literature (Hindi)									
Total	Theory = 8 Studio = 10 Labs = 0	8	10			400	300	700	18	-

*After the completion of 6th semester, the students shall have to undergo summer training of five weeks duration which shall be evaluated in 7th semester.

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH ONWARDS

Total Contact Hours =16		Total Marks = 800				Total Credits = 16				
Semester 7 th		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-701	Visual Communication Design for Social Media	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFARS1-702	Advance Photography	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFARS1-703	Advance Animation	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFARS1-704	Practical Training	-	3	-	-	100	200	300	3	(External Viva-voce)
BFARS1-705	Research Work	2	-	-	-	40	60	100	2	3
BFARS1-706	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
Total	Theory =7 Studio = 9 Labs = 0	7	9			360	440	800	16	-

Total Contact Hours =10

Total Marks =800

Total Credits =10

8th SEMESTER		Contact Hours				Maximum Marks		Total Marks	Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.			
BFARS1-801	Animation movie or Magazine design project	1	2	-	-	100	100	200	3	03 (Evaluation by External Viva-voce)
BFARS1-802	Advertisement Project Work	1	2	-	-	100	100	200	3	(External Viva-voce)
BFARS1-803	Research Work	-	4	-	-	150	250	400	4	3
Total	Theory =2 Studio = 8 Labs = 0	2	8			350	450	800	10	-

Overall Marks / Credits

Semester	Marks	Credits
1 st	800	28
2 nd	800	26
3 rd	800	25
4 th	800	18
5 th	500	12
6 th	700	18
7 th	800	16
8 th	800	10
Total	6000	153

BASIC DRAWING & PAINTING FROM NATURE

Subject Code: BFARS1-101

L S T P C
1 4 0 0 5

Duration: 75 Hrs.

COURSE PREREQUISITES The student should have an aptitude to visualize 2-D and 3- D objects. The student should have aesthetic sense about the art elements like forms, colours, light, tones, contrast etc.

COURSE OBJECTIVES:

1. The student shall be able to learn Natural forms related to the living beings and them in still and action.
2. The student shall be able to learn various forms and their 2D and 3D and express their imagination through visual representation
3. To acquaint students about the form and colours present in the nature. So students can use the same for representational commercial designs later.
4. Understanding the art elements like forms, colours, light, tones, contrast etc.
5. Developing skill to use various media like watercolour, poster colour, tempera, pastel, wax pastels and collage.

COURSE OUTCOMES:

1. Understand human anatomy and proportions.
2. Learn similarities and differences in animals, birds and human forms.
3. Learn basic and complex visual forms of nature
4. Knowledge of basic forms
5. Develop visual sense through 2 and 3 point perspective.
6. Develop their imagination by using memory recalling method.

CONTENTS

Unit –I (25 Contact Hours)

Sketching & Painting

1. Quick & rapid sketches from Human figure Animal & Birds Nature
2. Painting from objects and nature to study color, tone and texture.
3. Use of different painting media like water color, poster colour, tempera, pastel and wax pastels.

Unit –II (50 Contact Hours)

Drawing

1. Drawing exercises to study nature to observe and acquire skills for its graphic representation.
2. Exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen Brush and ink etc.
3. Drawing from imagination.
4. Study of line through constructions using different media like wire, straw and thread etc.
5. Study of perspective. Difference in handling of nearer and distant objects controlled light and shade. Ability to simplify treating the essential omitting detail.

Recommended Text Books / Reference Books:

1. Tushar Moleshwari, '*Memory drawing simplified*', Jyotsna Prakashan, Mumbai
2. Pratap Mulick, '*Sketching*' Jyotsna Prakashan, Mumbai
3. Milind Mulick, '*Perspective*' Jyotsna Prakashan, Mumbai
4. Milind Mulick '*Sketchbook*' Jyotsna Prakashan, Mumbai
5. Milind Mulick '*Natural Inspiration*' Jyotsna Prakashan, Mumbai
6. Rahul Deshpande, Gopal Nandurkar '*Pencil Techniques - Graphite*' Jyotsna Prakashan, Mumbai
7. Rahul Deshpande, Gopal Nandurkar '*Pencil Techniques - Part 2*' Jyotsna Prakashan, Mumbai
8. Tushar Moleshwari, '*Figure drawing*' Jyotsna Prakashan, Mumbai
9. Rahul Deshpande '*Think 3D -Introduction to Structure Drawing*' Jyotsna Prakashan, Mumbai
10. Rahul Deshpande '*Think 3D Part II - Advanced Structure Drawing*' Jyotsna Prakashan, Mumbai
11. Gopal Nandurkar '*Approach to Drawing Animals*' Jyotsna Prakashan, Mumbai
12. Aditya Chari '*Figure Study made easy*' Jyotsna Prakashan, Mumbai
13. Shankar Modgekar '*Figure Drawing made easy*' Jyotsna Prakashan, Mumbai
14. Victor Perard '*Anatomy & Drawing*' Jyotsna Prakashan, Mumbai
15. M. M. Mehta, V. S. Adurkar '*Free Drawing*' Jyotsna Prakashan, Mumbai
16. Milind Mulick '*Watercolour*' Jyotsna Prakashan, Mumbai
17. Milind Mulick '*Watercolour Landscapes Step by Step*' Jyotsna Prakashan, Mumbai
18. Milind Mulick '*Methods and Techniques - Opaque Colour*' Jyotsna Prakashan, Mumbai
19. Rahul Deshpande, Gopal Nandurkar '*Methods and Techniques - Colour Pencil*' Jyotsna Prakashan, Mumbai
20. Milind Mulick '*Expressions In Watercolour*' Jyotsna Prakashan, Mumbai
21. Milind Mulick '*Watercolour Paintings with Photo References*' Jyotsna Prakashan, Mumbai
22. Milind Mulick '*Watercolour Demonstrations*' Jyotsna Prakashan, Mumbai
23. Rahul Deshpande '*Acrylic Explorations*' Jyotsna Prakashan, Mumbai
24. Bill Creevy '*The Pastel Book: Materials and Techniques for Today's Artist*' Watson-Guption
25. Judy Martin '*Encyclopedia of Pastel Techniques, The: A Unique Visual Directory of Pastel Painting Techniques, With Guidance On How To Use Them*' Search Press UK
26. Alannah Moore '*The Collage Ideas Book (The Art Ideas Books)*' Ilex Press UK

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks)
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

2 & 3 DIMENSIONAL DESIGN - I

Subject Code: BFARS1-102

L S T P C
1 4 0 0 5

Duration: 75 Hrs.

COURSE PREREQUISITES: The student should have an aptitude to visualize 2-D and 3-D objects.

COURSE OBJECTIVES:

1. Students explore the principles of visual perception and the meaning of form, space, function, and structure as they relate to 2 & 3-D design through a clear sequence of assignments and projects.

COURSE OUTCOMES:

1. Know formal systems of 2-D composition, using the basic principles and elements of design.
2. Acquire critical thinking skills in the development and resolution of concepts related to visual media.
3. Learn how to identify and analyze the elements, principles and vocabulary of three-dimensional design.
4. Learn to utilize and integrate the elements, principles, materials and processes of three-dimensional design to fulfill a specific intention.

CONTENTS

Unit –I (50 Contact Hours)

1. Making 2D & 3D Designs based on geometrical shapes.
2. Study of two-dimensional and three dimensional space and its organizational possibilities.
3. Converting natural shapes into geometrical designs: Study of various types of objects (natural and man-made) with a view to transform them into Regular Forms

Unit –II (50 Contact Hours)

1. Clay modeling –make basic forms with clay: To develop the sense of structure in clay (Basic form like Spherical, Conical and Cylindrical)
2. Relief sculpture.

RECOMMENDED BOOKS

1. Roger Burrows '*3D Thinking in Design and Architecture: From Antiquity to the Future*' Thames & Hudson, 2018
2. Allan Chochinov '*Designing Here Now: A Global Selection Of Objects Concepts And Spaces For The Future*' Thames and Hudson
3. Stephen Pentak, David A. Lauer '*Design Basics*' Cengage Learning, Inc
4. Bruno Munari '*Design As Art*' Penguin UK Illustrated edition
5. Alex Fowkes '*Drawing Type: An Introduction to Illustrating Letterforms*' Adams Media

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

LETTERING AND TYPOGRAPHY -I

Subject Code: BFARS1-103

L S T P C
1 3 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: Basic knowledge of lettering system

COURSE OBJECTIVES:

This course provides students the fundamental skill to design effectively with typography for work produced in Design Communication, Typographic Design, and Portfolio.

COURSE OUTCOMES:

1. Acquire advanced knowledge of the creative uses of typography, color, and image.
2. Acquire advanced knowledge of type styles and components of typography, typographic measurement systems, typographic, and layout terminology.
3. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.

CONTENTS

UNIT –I (30 Contact Hours)

1. Drawing Letterforms/Letterform Terminology
2. Nature study of Lines forms and shapes
3. Construction of letters and spacing

UNIT –II (30 Contact Hours)

1. History of Typography/Typeface Terminology
2. Scribbles with Kalam, Nib, Brush and Calligraphy Pen.
3. Viewing and analyzing fonts or different examples of creative work

RECOMMENDED BOOKS

1. Robert Bringhurst '*The Elements of Typographic Style*' Hartley & Marks Inc., U.S.
2. Sarah Hyndman '*Why Fonts Matter*' Gingko Pr Inc.
3. Marie Lynskey '*Complete Calligraphy*' D & S Books.

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester.

POSTER DESIGNING

Subject Code: BFARS1-104

L S T P C
1 3 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: Basics of drawing.

COURSE OBJECTIVES:

1. The aim of this course to encourage the students to think about the prospective audience, the poster content and the design considerations involved in the layout of a poster.
2. Also to use visual representations to present any given idea powerfully with the help of colours, forms, textures and using symbolic language.

COURSE OUTCOMES:

1. Be able to use colours, form, light textures etc to present any given visual idea.
2. To understand the Poster Presentation Life Cycle.
3. Collaboratively mock up a poster design
4. To understand what current technology is available to enhance your poster

CONTENTS

UNIT –I (20 Contact Hours)

1. Fundamentals of poster making
2. Working in various mediums
3. Making posters with three colors and multi colors

UNIT –II (40 Contact Hours)

1. Poster for Public Welfare like saving water, electricity, Postal Services, Railways, Bus Services etc.
2. Poster for Service Industry like Travel & Tours, LIC, e Shopping Malls, Paints etc.
3. Poster for Entertainment Industry like Exhibitions, Live Shows, Mass media etc.

RECOMMENDED BOOKS

1. John Foster '*New Masters of Poster Design: Poster Design for the Next Century*' Rockport Publishers
2. Gill Saunders & Margaret Timmers '*The Poster: A Visual History*' Thames and Hudson
3. Colin Salter '*100 Posters that Changed the World*' Pavilion Books
4. Zeixs '*Best Poster Designs (Design Cube Series)*' by Feierabend Unique Books
5. Robert Bringhurst '*The Elements of Typographic Style*' Hartley & Marks Publishers

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester.

PRINT MAKING- I

Subject Code: BFARS1-105

L S T P C
1 3 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. An understanding of the basic principles of making prints, and the ability to apply these principles with specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline.
2. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in lino cut, screen print etc
3. Mastery in one or more printmaking techniques, including the ability both to experiment with technical innovation and to explore and develop personal concepts and imagery.

COURSE OUTCOMES:

1. Use the printmaking medium as a means of creative and individual expression.
2. Develop facility with the tools, materials, and techniques inherent to basic printmaking processes.
3. Safely and responsibly handle the printmaking presses, equipment, and other materials common to basic printmaking processes.
4. Manage the registration of image to print matrix, and print matrix to paper, with prints composed of both single and multiple passes or layers.
5. Understand and discuss the historical and contemporary role of printmaking media in art, design, and culture.
6. Create resolved, original, prints, using the various methods introduced.

CONTENTS

UNIT –I (20 Contact Hours)

1. Introduction and brief history of Print Making
2. Basics of Print Making
3. Anticipatory and imaginative use of gathering impressions.
4. Fundamentals of various methods of taking prints.

UNIT –II (40 Contact Hours)

1. Techniques of taking prints in Mono colour
2. Lino Cut & Printing, Mono and Color print with mounting.
3. Screen Printing Basics

RECOMMENDED BOOKS

1. Frances Stanfield '*The Printmaking Ideas Book*' Ilex Press
2. Nick Morley '*Linocut for Artists & Designers*' The Crowood Press Ltd
3. Susan Yeates '*Beginner's Guide to Linocut: 10 Print Projects with Top Techniques to Get You Started*' Search Press
4. Susan Yeates '*Learning Linocut: A Comprehensive Guide to the Art of Relief Printing Through Linocut*' New Generation Publishing.

5. K.K.Aggarwal 'प्राैक्टिकल स्क्रीन प्रिंटिंग विद स्टीकर्स, लीफ, लेमिनेशन *Practical Screen Printing with Stickers, Leaf, Lamination (Hindi Edition)*' Manoj Publication
6. Sarvdeep Singh '*Guide to Professional Screen Printing*' Ferntree Publishing
7. Scholastic Books '*The History of Printmaking (Voyages of Discovery)*' Scholastic

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester.

HISTORY OF INDIAN ART –I (CLASSIC PERIOD)

Subject Code: BFARS1-106

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. Identify aesthetic traits found throughout Indian art as well as various forms of art
2. The prehistoric and proto-historic phases are presented as background for the emergence of art activity in succeeding periods.

COURSE OUTCOMES:

1. The course will enable the student to appreciate the ancient aesthetics and knowledge of construction, and also stimulate interest to know the subject in detail.
2. The course helps to develop observational & systematic analytical skills and have their own opinions on different projects.
3. Students can relate present Indian and western art to the ancient Indian art.
4. Intended to familiarize the student to ancient Indian art traditions and stimulate an interest for the appraisal of ancient aesthetics

CONTENTS

UNIT –I (15 Contact Hours)

1. Pre–Historic Art:
 - Prehistoric Sites in India- (Bhimbetka Caves)
 - Discovery & Phases of Discovery
 - Characteristics of prehistoric paintings
2. Indus Valley Civilization
 - Centres of Indus valley civilization
 - Town planning
 - Important sculptures- Dancing Girls in Bronze, Bust of Priest
 - Seals- Pashupati Shiva seal
 - Terracotta figurines
3. Painting, Sculpture & Architecture under Mauryan, Shunga, Kushana, Gupta, Pallavas, Cholas, Pandyas, Vijaynagar, Chandelas, Klinga

UNIT –II (15 Contact Hours)

4. Early Satavaahanas
 - Sanchi Stupa (Great Departure from Kapilvastu and Chhadanta jataka.
 - Amaravati stupa & its sculptures/ reliefs
5. Painting and Architecture of Imperial style and Mughal style
6. Miniature art under Rajasthan and Pahari Rajputs

RECOMMENDED BOOKS

1. Heinrich Robert Zimmer '*Art of Indian Asia*' Princeton University Press
2. Ananda K. Coomaraswamy '*History of Indian and Indonesian Art*' Munshiram Manoharlal Publishers
3. Rowland, Benjamin '*The Art and Architecture of India : Buddhist, Hindu, Jain*' Penguin Books, Melbourne
4. Ananda K. Coomaraswamy '*Introduction to Indian Art*' Munshiram Manoharlal Publishers
5. Moti Chandra '*Studies in Early Indian Painting*' Asia Publishing House
6. W.G. Archer '*Indian Paintings in the Punjab Hills*' Victoria & Albert Museum, London
7. R. C Majumdar (Editor) '*History and Culture of the Indian People (Complete Set)*' Bharatiya Vidya Bhavan
8. S.K.Sarswati '*A Survey Of Indian Sculpture*' Munshiram Manoharlal Publishers
9. Percy Brown, '*Indian Architecture*', D.B. Taraporevala Sons & Co. Private Ltd., Bombay
10. Rowland Benjamin '*The Art and Architecture of India: Buddhist - Hindu - Jain (The Pelican History of Art)*' Penguin Books
11. L.C. Sharma '*A Brief History of Indian Painting*' Krishna Prakashan Media P. Ltd.
12. Edith Tömöry '*History of Fine Arts in India & the West*' Orient BlackSwan
13. Stella Kramrisch '*Indian Sculpture*' Motilal Banarsidass
14. वाचस्पति गैरोला 'भारत की चित्रकला का संक्षिप्त इतिहास' लोकभारती प्रकाशन
15. Dr. Girraj Kishore Agrawal 'आधुनिक भारतीय चित्रकला' Sanjay Publication
16. Dr. Rita Pratap 'भारतीय चित्रकला एवं मूर्तिकला का इतिहास' Rajasthan Hindi Granth Academy

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question is containing 6 questions of 2 marks (12 marks), each requiring short Answers are to be set from the entire syllabus.
2. The examiner is required to set another six questions (two from each UNIT), out of which the Students are required to attempt any four questions (selecting at least one from each UNIT).

ENGLISH AND COMMUNICATION SKILLS

Subject Code: BFARS1-107

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: The student should have basic knowledge of English Grammar.

COURSE OBJECTIVES:

1. To enhance the learner's communication skills by giving adequate exposure in listening, speaking, reading and writing skills and the related sub-skills.
2. To impart better writing skills by sensitizing the learners to the dynamics of effective writing.
3. To build up the learners confidence in oral and interpersonal communication by reinforcing the basics of pronunciation specially focusing on interviews / corporate meetings / international business travels.

COURSE OUTCOMES:

1. To sensitize students to the language, forms and types of poetry, fiction & prose.
2. To help them read, critically analyze and appreciate poetry, fiction & prose.
3. To sensitize students to the nuances of spoken and written forms of English and be enable them to produce grammatically and idiomatically correct language.
4. To help them master writing techniques to meet academic and professional needs.
5. To provide sufficient practice in Vocabulary, Grammar, Comprehension and Remedial English from the perspective of career oriented tests.

CONTENTS

Six chosen lessons from the book, 'Perceptions'

1. Pret in the House
2. My muscles Froze
3. Not just Oranges
4. A different kind of learning
5. The Election
6. A Night with the Bears

UNIT –I (15 Contact Hours)

Grammar:

1. Verbs
2. Use of Prepositions Voice
3. Narration

UNIT –II (15 Contact Hours)

Composition

1. Letter/Application Writing
2. Expansion of ideas/paragraph writing
3. Precise writing (not to be examined)
4. Article writing
5. Poster (not to be examined)

RECOMMENDED BOOKS

1. Shanta Rameshwar Rao '*Perception: A Selection of Modern English Writing*' Orient BlackSwan
2. Wren and Martin '*English Grammar and Composition*' S Chand and Company Pvt. Limited.

INSTRUCTIONS TO THE PAPER SETTER

1. Question paper will have two sections (A & B) Literature and Grammar.
2. Literature section will be of 30 Marks divided into three portions of 10 marks each (Poetry, Prose and Fiction) 10 objective type questions carrying 1 mark each, 2 questions carrying 5 marks each and one question carrying 10 marks.
3. Grammar section will be divided into two parts Simple grammar and composition carrying 15 marks each.

FUNDAMENTALS OF APPLIED ART

Subject Code: BFARS1-108

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. This course is the basic introduction to applied art, its history, potential and limitations.
2. Students examine various definitions of design elements and principals as well as advertising objectives to provide students with a fundamental understanding of advertising art in business, branding and society.

COURSE OUTCOMES:

1. Students will understand and use correctly most of the special terms used in the field of applied art.
2. Understand the use of good design and composition principles in solution to problems.
3. Able to interpret visual communication through design.
4. Understand the application of basic principles and elements of design. Typography Calligraphy Monograms Symbol, Trade Mark, Monograms, Logo Type, Book Cover & Poster.

CONTENTS

UNIT –I (15 Contact Hours)

1. Elements and forces. Line, Postulates & Tone.
2. Design : i) The origin of design
ii) Elements of design
iii) Principles of design.
3. Perspective
4. Techniques of various mediums.
5. Rendering with different mediums.
6. Colour Theory : i) Primary Colours
ii) Secondary Colours
iii) Complementary Colours

UNIT –II (15 Contact Hours)

1. Typography : Roman / Gothic
2. Calligraphy
3. Monograms
4. Symbol
5. Trade Mark / Monograms
6. Logo Type
7. Book Cover
8. Poster

RECOMMENDED BOOKS

1. Bruno Munari '*Design As Art*' Penguin UK
2. Alex Fowkes '*Drawing Type: An Introduction to Illustrating Letterforms*' Rockport Publishers
3. Alina Wheeler '*Designing Brand Identity: An Essential Guide for the Whole Branding Team*' Wiley
4. Jens Muller, R. Roger Remington '*Logo Modernism*' Taschen GmbH
5. Robert Bringhurst '*The Elements of Typographic Style*' Hartley & Marks Inc., U.S.
6. Sarah Hyndman '*Why Fonts Matter*' Gingko Pr Inc.
7. Alison Branagan '*The Essential Guide to Business for Artists and Designers*' A&C Black
8. Pedro Joseph Lemos '*Applied Art: Drawing, Painting, Design And Handicraft*' Nabu Press
9. Allan Wexler & Patricia C. Phillips '*Allan Wexler: The Fine Art of Applied Art*' Stadtgalerie Saarbrücken & Verlag für Moderne Kunst Nürnberg
10. Kamla C. Aryan '*Simplified Applied Art: Reference Book on Human Anatomy and Lettering in English and Hindi for Commercial Artists*' Rekha Prakashan
11. Gill Saunders, Margaret Timmers (Editor) '*The Poster: A Visual History*' Thames and Hudson
12. Colin T. Salter '*100 Posters that Changed the World*' Pavilion Books
13. Alina Wheeler, Debbie Millman '*Designing Brand Identity: An Essential Guide for the Whole Branding Team*' Wiley
14. Jens Muller, R. Roger Remington '*Logo Modernism*' Taschen GmbH

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question is containing 6 questions of 2 marks (12 marks), each requiring short answers are to be set from the entire syllabus.
2. The examiner is required to set another six questions (two from each UNIT), out of which the students are required to attempt any four questions (selecting at least one from each UNIT)

2nd SEMESTER

PRODUCT DESIGN & PAINTING FROM OBJECTS

Subject Code: BFARS1-201

L S T P C

Duration: 75 Hrs.

1 4 0 0 5

COURSE PREREQUISITES: The student should have basic knowledge of drawing.

COURSE OBJECTIVES:

1. The focus of Product Design and Development is integration of the marketing, design, and manufacturing functions in creating a new product. Confidence in your own abilities to create a new product.
2. Awareness of the role of multiple functions in creating a new product (e.g. marketing, finance, industrial design, engineering, production).
3. Ability to coordinate multiple, interdisciplinary tasks in order to achieve a common objective.
4. To acquaint students about the form, colours and composition rules present in the nature. So students can use the same for representational commercial designs later. Reinforcement of specific knowledge from other courses through practice and reflection in an action-oriented setting.

COURSE OUTCOMES:

1. Use the Product Design and Development Process, as a means to manage the development of an idea from concept through to production.
2. Employ research and analysis methodologies as it pertains to the product design process, meaning, and user experience and Apply creative process techniques in synthesizing information, problem-solving and critical thinking.
3. Demonstrate, apply, explain, employ and recognize basic engineering, mechanical, and technical principles of hand drawing and drafting principles to convey concepts.
4. Use basic fabrication methods to build prototype models for hard-goods and soft-goods and packaging.
5. Understanding the art elements like forms, colours, light, tones, contrast etc. and developing skill to use various media like watercolour, poster colour, tempera, pastel, wax pastels and collage.

CONTENTS

UNIT –I (25 Contact Hours)

1. Drawing (Line and Tonal), Use of various techniques
2. Observation and Understanding the quality of Objects.
3. Designing a new product according to the given specifications.

UNIT –II (50 Contact Hours)

1. Rendering the product.
2. Making a prototype of the designed product
3. Making paintings in various medias from objects
4. Designing a product cover in colours

RECOMMENDED BOOKS

1. Karl Ulrich , Steven Eppinger ‘*Product Design and Development*’ McGraw Hill Education

2. Koos Eissen, Roselien Steur '*Sketching: Drawing Techniques for Product Designers*' BIS Publishers
3. Kevin Henry Drawing for Product Designers (Portfolio Skills) Laurence King Publishing
4. Rahul Deshpande '*Think 3D*' (all parts) Jyotsna Prakashan, Mumbai
5. Bruno Munari '*Design As Art*' Penguin UK Illustrated edition
6. Alex Fowkes '*Drawing Type: An Introduction to Illustrating Letterforms*' Adams Media
7. Alina Wheeler '*Designing Brand Identity: An Essential Guide for the Whole Branding Team*' Wiley
8. Milind Mulick '*Sketchbook*' Jyotsna Prakashan, Mumbai
9. Milind Mulick '*Natural Inspiration*' Jyotsna Prakashan, Mumbai
10. Milind Mulick '*Watercolour*' Jyotsna Prakashan, Mumbai
11. Milind Mulick '*Watercolour Landscapes Step by Step*' Jyotsna Prakashan, Mumbai
12. Milind Mulick '*Opaque colour*' Jyotsna Prakashan, Mumbai
13. Rahul Deshpande, Gopal Nandurkar '*Colour Pencil*' Jyotsna Prakashan, Mumbai
14. Milind Mulick '*Expressions In Watercolour*' Jyotsna Prakashan, Mumbai
15. Milind Mulick '*Watercolour paintings with Photo reference*' Jyotsna Prakashan, Mumbai
16. Milind Mulick '*Watercolour Demonstrations*' Jyotsna Prakashan, Mumbai
17. Rahul Deshpande '*Acrylic Explorations*' Jyotsna Prakashan, Mumbai
18. Milind Mulick , Co written by Priya Sathe '*Journey so far...*' Jyotsna Prakashan, Mumbai
19. John Fernandes '*The Gallery*' Grace Prakashan

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).
3. Evaluation is to be done through viva voce by external examiner appointed by the university at college level. Answer sheets after the university exam shall be retained at college level for the viva-voce.

2 & 3 DIMENSIONAL DESIGN – II

Subject Code: BFARS1-202

L S T P C
1 4 0 0 5

Duration: 75 Hrs.

COURSE PREREQUISITES: The student should have an aptitude to visualize 2-D and 3-D objects.

COURSE OBJECTIVES:

1. This subject will introduce students to fundamental topics in three-dimensional design.
2. Students explore the principles of visual perception and the meaning of form, space, function, and structure as they relate to two and three-dimensional design through a clear sequence of assignments and projects.

COURSE OUTCOMES:

1. Know and apply formal systems of two-dimensional composition, using the basic principles and elements of design.
2. Acquire critical thinking skills in the development and resolution of concepts related to visual media.
3. Learn how to identify and analyze the elements, principles and vocabulary of three-dimensional design.
4. Learn to utilize and integrate the elements, principles, materials and processes of three-dimensional design to fulfill a specific intention.

CONTENTS

UNIT –I (30 Contact Hours)

1. Using various design rules in compositions like rule of third and golden spiral
2. Activation of space through form and colour- Optical illusions. Handling of various types of material for pictorial organization and rendering, such as; Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other college material, gums and adhesives, wax crayon with
3. Understanding the colour qualities in its variations of warm and cool colours, harmony and contrast. Creating coloured designs with regular irregular forms with Mosaic/Mural/Flat Gradation effect..

UNIT –II (45 Contact Hours)

Cantilever construction, Flexibility and ability to stretch, Geometrical regularity, arched structure, Control of tensions, Hinge construction

Sculptural experience (round and relief) in various light conditions (Natural as well as artificial):–

1. Carved
2. Modelled
3. Perforated (bored through)
4. Mobile
5. Various methods of joining such as interlocking, plasting etc.

RECOMMENDED BOOKS

1. Roger Burrows '*3D Thinking in Design and Architecture: From Antiquity to the Future*' Thames and Hudson
2. Allan Chochinov '*Designing Here Now: A Global Selection of Objects Concepts and Spaces for the Future*' Thames and Hudson
3. David A Lauer, Stephen Pentak '*Design Basics*' Cengage Learning, Inc
4. Bruno Munari '*Design As Art*' Penguin UK Illustrated edition
5. Alex Fowkes '*Drawing Type: An Introduction to Illustrating Letterforms*' Adams Media

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

COMPUTER GRAPHICS -I

Subject Code: BFARS1-203

L S T P C
1 3 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: The student should have done previous computer graphic course

COURSE OBJECTIVES:

1. To learn about Adobe Photoshop interface and work with rendering techniques.
2. To understand the concept of creating textures, brushes, abstract and thematic designs. To work with color panels to create, manage and edit color and color groups.

COURSE OUTCOMES:

1. Work comfortably with the software's most common tools and panels.
2. Create and edit all sorts of print documents.
3. Insert images, draw shapes, paint, type and apply color.
4. Design and save print-ready digital files.

CONTENTS

Adobe Photoshop

UNIT –I (30 Contact Hours)

1. Introduction to Vector Shapes and Bitmaps.
2. Exploring the Photoshop Environment.
3. Using the File Browser Basic Photo Corrections - Working with Selection Tools Layer Basics.
4. Masks and Channels Retouching and Repairing,

UNIT –II (30 Contact Hours)

1. Working with Brushes, Customizing Brushes,
2. Speed Painting, Matte Painting,
3. Creating a workspace for painting, Using Colour Palette, Painting and Editing.

RECOMMENDED BOOKS

1. Edward R. Tufte '*The Visual Display of Quantitative Information*', 2nd edition Graphics Press
2. Edward R. Tufte '*Envisioning Information*' Graphics Press

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester

LETTERING AND TYPOGRAPHY - II

Subject Code: BFARS1-204

L S T P C
1 2 0 0 3

Duration: 45 Hrs.

COURSE PREREQUISITES: Basic knowledge of lettering system

COURSE OBJECTIVES:

This course provides students the fundamental skill to design effectively with typography for work produced in Design Communication, Typographic Design, and Portfolio.

COURSE OUTCOMES:

1. Acquire advanced knowledge of the creative uses of typography, color, and image.
2. Acquire advanced knowledge of type styles and components of typography, typographic measurement systems, typographic, and layout terminology.
3. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.

CONTENTS

UNIT –I (20 Contact Hours)

1. Basic calligraphic strokes of Punjabi, Hindi, English
2. Calligraphic Upper case Alphabets
3. Calligraphic Lower case Alphabets

UNIT –II (25 Contact Hours)

1. Ascending and Descending Letters
2. Alphabet, sentences and paragraph composition of different types.
3. Letters with Diagonal Lines

RECOMMENDED BOOKS

1. Robert Bringhurst '*The Elements of Typographic Style*' Hartley & Marks Inc., U.S.
2. Sarah Hyndman '*Why Fonts Matter*' Gingko Pr Inc.
3. Marie Lynskey '*Complete Calligraphy*' D & S Books.
4. Manoj Publications '*English-Hindi Lettering Styles*' Manoj Publications
5. *Learn Devnagari Calligraphy Vol (Revised)* Akshar Sanskar Publications
6. Margaret Shepherd '*Learn Calligraphy: The Complete Book of Lettering and Design*' Watson-Guptill

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester.

PRINT MAKING- II

Subject Code: BFARS1-205

L S T P C
1 2 0 0 3

Duration: 45 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. An understanding of the basic principles of making prints, and the ability to apply these principles with specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline.
2. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product using traditional methods and contemporary practices in lino cut, screen print etc

COURSE OUTCOMES:

1. Use the printmaking medium as a means of creative and individual expression.
2. Develop facility with the tools, materials, and techniques inherent to basic printmaking processes.
3. Safely and responsibly handle the printmaking presses, equipment, and other materials common to basic printmaking processes.
4. Manage the registration of image to print matrix, and print matrix to paper, with prints composed of both single and multiple passes or layers.
5. Understand and discuss the historical and contemporary role of printmaking media in art, design, and culture.
6. Create resolved, original, prints, using the various methods introduced.

CONTENTS

UNIT –I (22 Contact Hours)

Sketch and Block cutting

1. Wood Cut & Printing basics and History
2. Preparing layouts for wood cut printing.

UNIT –II (23 Contact Hours)

Block Printing

1. Process of taking out coloured relief printing
2. Experience of hand printing with wood blocks

RECOMMENDED BOOKS

1. Scholastic Books '*The History of Printmaking (Voyages of Discovery)*' Scholastic
2. George A. Walker '*The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking (Woodcut Artist's Handbook: Techniques & Tools for Relief Printmaking)*' Firefly Books Ltd
3. The Encyclopedia of Printmaking Techniques : A Unique Visual Directory of Printmaking Techniques, with Guidance on How to Use Them by Judy Martin (Search Press Ltd)

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester

HISTORY OF INDIAN ART- II (MODERN PERIOD)

Subject Code: BFARS1-206

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. Identify aesthetic traits found throughout Indian art
2. To intended to familiarize the student to Modern Indian art and stimulate an interest for the appraisal of efforts done by Indian Great Masters.
3. The course also aims to surveys through phases of Indian modern art as well as various forms of art and to introduce the students to various art movements and their present situation

COURSE OUTCOMES:

1. The course will enable the student to appreciate the Modern aesthetics and knowledge of various modern art techniques.
2. Stimulate interest to know the modern subject matter in detail.
3. The course helps to develop observational & systematic analytical skills and have their own opinions on different projects.
4. Students can relate present Indian modern art to the International Modern art.
5. Students can get an inspiration from modern art and transform the same into applied art designs.

CONTENTS

UNIT –I (15 Contact Hours)

- 1 Background of Indian modern art movement (Company School, British Art Colleges, Western modern art movement)
- 2 Bengal School of Art
- 3 Progressive Art Group

UNIT –II (15 Contact Hours)

1. Delhi Shilpi Chakra
2. Baroda Art Movement
3. Chola Mandalam Art Movement
4. Contemporary Art

RECOMMENDED BOOKS

- 1 Zimmer, Heinrich Robert, Campbell, Joseph '*The art of Indian Asia, its mythology and transformations*' Princeton University Press
- 2 Ananda K. Coomaraswamy '*History of Indian and Indonesian Art*' Munshiram Manoharlal Publishers
- 3 Rowland, Benjamin '*The Art and Architecture of India : Buddhist, Hindu, Jain*' Penguin Books, Melbourne
- 4 Ananda K. Coomaraswamy '*Introduction to Indian Art*' Munshiram Manoharlal Publishers
- 5 Rowland Benjamin '*The Art and Architecture of India: Buddhist - Hindu - Jain (The Pelican History of Art)*' Penguin Books

- 6 L.C. Sharma '*A Brief History of Indian Painting*' Krishna Prakashan Media P. Ltd
- 7 Edith Tömöry '*History of Fine Arts in India & the West*' Orient BlackSwan
- 8 Stella Kramrisch '*Indian Sculpture*' Motilal Banarsidass,
- 9 Kishore Singh '*Indian Modern Art A Visual History*' Delhi Art Gallery
- 10 Rakhee Balaram, Partha Mitter, Parul Dave Mukherji '*20th Century Indian Art: Modern, Post-Independence, Contemporary*' Thames and Hudson
- 11 Dr. Girraj Kishore Agrawal 'आधुनिक भारतीय चित्रकला' Sanjay Publication
- 12 Dr. Rita Pratap 'भारतीय चित्रकला एवं मूर्तिकला का इतिहास' Rajasthan Hindi Granth Academy

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question is containing 6 questions of 2 marks (12 marks), each requiring short Answers are to be set from the entire syllabus.
2. The examiner is required to set another six questions (two from each UNIT), out of which the Students are required to attempt any four questions (selecting at least one from each UNIT)

ART FORMS OF PUNJAB

Subject Code: BFARS1-207

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. To introduce local folk art to the students so they can understand folk mindset.
2. To intended to familiarize the student to the development of Punjab folk art forms
3. The course will be helpful for the students to create professional designs based on local cultural demands.

COURSE OUTCOMES:

1. The course will enable the student to appreciate the folk art forms of Punjab
2. Students will be able to apply these art forms in their professional field
3. Students will learn principles and elements of painting & Design, Art meaning, concept and paintings, Traditional and Modern mediums and materials.
4. To become familiar with the basic materials and process
5. Students can work better on the concept of 'Think local act global'.

CONTENTS

UNIT –I (15 Contact Hours)

1. Phulkari
2. Wall Painting
3. Leatherwork
4. Weaving
5. Chowk Poorna (Sanjhi)

UNIT –II (15 Contact Hours)

1. Wood work
2. Metal Work
3. Making Pranda, Naale, Innu etc
4. Mural Art

RECOMMENDED BOOKS

1. Harjeet Singh Gill '*Folk Art of Punjab*' Punjabi University Patiala
2. Dr. Harmandeep Kaur '*Significance of Mural Art of 19th Century Punjab*' Indian Books and Periodicals
3. R.P. Srivastava '*Punjab Painting*' Abhinav Publications
4. Anu H. Gupta, Shalina Mehta '*Phulkari from Punjab: Embroidery in Transition*' Niyogi Books
5. R. P. Srivastava '*Art and Archaeology of Punjab*' Sundeep Prakashan
6. ਡਾ. ਜੀਤ ਸਿੰਘ ਜੇਸੀ 'ਲੋਕ ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ' ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ
7. ਡਾ. ਗੁਰਨਾਇਬ ਸਿੰਘ 'ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ' ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ
8. ਡਾ. ਭੁਪਿੰਦਰ ਸਿੰਘ ਖਹਿਰਾ, ਡਾ. ਸੁਰਜੀਤ ਸਿੰਘ 'ਲੋਕਧਾਰਾ ਦੀ ਭੂਮਿਕਾ' ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ
9. ਸੋਹਿੰਦਰ ਸਿੰਘ ਬੇਦੀ 'ਪੰਜਾਬ ਦੀ ਲੋਕਧਾਰਾ' ਨੈਸ਼ਨਲ ਬੁਕ ਟਰਸਟ ਦਿੱਲੀ

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question is containing 6 questions of 2 marks (12 marks), each requiring short Answers are to be set from the entire syllabus.
2. The examiner is required to set another six questions (two from each UNIT), out of which the Students are required to attempt any four questions (selecting at least one from each UNIT)

MRSPTU

TIME & PERIOD OF MAHARAJA RANJIT SINGH**Subject Code: BFARS1-208****L S T P C**
2 0 0 0 2**Duration: 30 Hrs.****COURSE PREREQUISITES:** No prerequisites are required.**COURSE OBJECTIVES:**

This paper is designed to familiarize students with important developments in Punjab history of the Maharaja Ranjit Singh's period. The curriculum will acquaint the pupils with major ideas and thoughts of this period. It will give information about the artistic, social, political, economic, cultural and geographical aspects of that period. After completing this course student can professionally use this information in the field of design and work better in this region.

COURSE OUTCOMES:

1. Student will learn basic narrative of historical events, chronology, personalities and turning points of the history of the Punjab under Maharaja Ranjit Singh.
2. Through completion of a combination of courses, students become familiar with the political processes and structures, society and culture, political Ideas and institutions, historical thought and historiography, economy and society in Punjab.
3. Understand background of the religions, customs, institutions and administration and so on.
4. By analyzing relationship between the past and the present students will understand the social, political, religious and economic conditions of the people.
5. Students will be able to apply these art forms in their professional field

CONTENTS**UNIT –I (15 Contact Hours)**

1. Background (Banda Singh Bahadur to Misl Period)
2. Rise of Maharaja Ranjit Singh
3. Establishing Lahore Darbar

UNIT –II (15 Contact Hours)

1. Civil Administration
2. Secularism of Maharaja Ranjit Singh

RECOMMENDED BOOKS

1. Patwant Singh, Jyoti M. Rai '*Empire of the Sikhs: The Life and Times of Maharaja Ranjit Singh*' Peter Owen Publishers
2. Mohamed Sheikh '*Emperor of the Five Rivers: The Life and Times of Maharajah Ranjit Singh*' I.B. Tauris
3. Khushwant Singh '*Ranjit Singh - Punjab Da Maharaja*' Chatar singh Jiwan singh
4. Kirpal Singh '*Historical Study of Maharaja Ranjit Singh's Times*' National Bookshop
5. Dr. Bhagat Singh '*A History of the Sikh Misals*' Punjabi-University-Patiala
6. Dr. Jasbir Singh Ahluwalia and Dr. Param Bakhshish Singh '*An Overview of Maharaja Ranjit Singh and His Times*' Publication Bureau, Punjabi University

8. Prithipal Singh Kapur & Dharam Singh '*Maharaja Ranjit Singh - Commemorative Volume*' Publication Bureau, Punjabi University
9. Fauja Singh , A. C. Arora '*Maharaja Ranjit Singh : Politics, Society and Economy*' Publication Bureau, Punjabi University

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question is containing 6 questions of 2 marks (12 marks), each requiring short Answers are to be set from the entire syllabus.
2. The examiner is required to set another six questions (two from each UNIT), out of which the Students are required to attempt any four questions (selecting at least one from each UNIT)

3rd SEMESTER

STUDY FROM LIFE & ILLUSTRATIONS

Subject Code: BFARS1-301

L S T P C

Duration: 75 Hrs.

1 4 0 0 5

COURSE PREREQUISITES: The student should have basic knowledge of freehand drawing.

COURSE OBJECTIVES:

1. Understand basic anatomical relationships relevant to descriptive drawing of the human form.
2. Demonstrate competence in linear and tonal methods of drawing images of the life model.
3. Understand and be able to depict basic proportional relationships of the life model.
4. Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

COURSE OUTCOMES:

1. Students will apply basic foundation drawing skills to principles of gesture, anatomy, and creative interpretation of the human figure.
2. Students will demonstrate knowledge of classical and contemporary drawing styles and artists.
3. Students will experiment with various drawing materials and processes to produce both accurate and creative representational works.
4. Students will appropriate related vocabulary to the analysis of finished work in a constructive and critical dialogue.

CONTENTS

UNIT –I (35 Contact Hours)

1. Practice of single figures
2. Compositions from life

UNIT –II (40 Contact Hours)

1. Make illustrations from life.
2. Make complex illustration along with perspective and nature.

RECOMMENDED BOOKS

1. Memory drawing simplified Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
2. Sketching by Pratap Mulick (Jyotsna Prakashan, Mumbai)
3. Figure drawing by Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
4. Figure Study made easy by Aditya Chari (Jyotsna Prakashan, Mumbai)
5. Figure Drawing made easy by Shankar Modgekar (Jyotsna Prakashan, Mumbai)
6. Anatomy by Victor Perard (Jyotsna Prakashan, Mumbai)
7. Free Drawing by M. M. Mehta (Jyotsna Prakashan, Mumbai)

INSTRUCTIONS TO THE PAPER SETTER

External marks shall be awarded through viva- voce conducted by the External Examiner appointed by the University of the Work done by the student during the semester.

PRODUCT DESIGN & PRINT PRODUCTION

Subject Code: BFARS1-302

L S T P C
1 4 0 0 5

Duration: 75 Hrs.

COURSE PREREQUISITES: The student should have previously done the product design.

COURSE OBJECTIVES:

1. The Product Design and print program trains multidisciplinary designers to use their creativity, design thinking, and design process to bring new ideas, products, and value to companies, communities, and people. Educators and industry professionals experienced in a wide range of areas guide students in developing their creative process, researching user experience, and applying diverse 2-D and 3-D design skills to create well-conceived and executed objects, products, and systems that service a human need.
2. Print Production for Designers focuses on current print production procedures that can prepare designers and creative thinkers for real world situations. Understanding print (offset and digital) processes is an essential part of design that can assure a predictable outcome of deliverables.

COURSE OUTCOMES:

1. Use the Product Design and Development Process, as a means to manage the development of an idea from concept through to production.
2. Employ research and analysis methodologies as it pertains to the product design process, meaning, and user experience.
3. Apply creative process techniques in synthesizing information, problem-solving and critical thinking.
4. Demonstrate and employ hand drawing and drafting principles to convey concepts.
5. The student will demonstrate the ability to read pertinent information using industry-specific sources.
6. They will gain a thorough grounding in print production technology and procedures, including how to communicate with other print professionals, estimate costs, and deal with digital output

CONTENTS

UNIT –I (35 Contact Hours)

1. Studying various products and marketing strategies.
2. Designing simple products in 2D and 3D.
3. Making their prints

RECOMMENDED BOOKS

- Product Design And Development by Karl T. Ulrich, Steven D. Eppinger (McGraw-Hill Higher Education)
- Designing for Print Production: Essential Concepts (Graphic Design/Interactive Media) by John C. Luttrepp (Author), Martin L. Greenwald
- Art and Print Production Second Edition by Sarkar N. N.

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

CORPORATE IDENTITY

Subject Code: BFARS1-303

L S T P C
1 2 0 0 3

Duration: 45 Hrs.

COURSE PREREQUISITES: The student should have

COURSE OBJECTIVES:

1. The Brand Identity & Visual Communications Design course deals with the branding and identity design of products, brands, services, and even organizations.
2. This program makes you a specialist designer who combines the function and structure of communication, strategic and operational thinking, and graphic and spatial design.

COURSE OUTCOMES:

1. After completion of the branding and identity design course students are able to identify the needs of the producer and demand of the market.
2. They will be able to design the Brand identity according to the needs and demands.
3. They will be able to use creative potentiality to design the brand material with symbolic and attractive visual language.
4. Branding done by them will be everlasting and impactful.

CONTENTS

1. Creation of Symbol & Logo.
2. Creating corporate identity with Visiting Card designing
3. Use of Logo & Symbol to create a Letter Head design as a part of Corporate Identity
4. Creating an envelope design.
5. Sticker design with a social purpose.
6. Invitation Card designing.

RECOMMENDED BOOKS

- Design As Art (1966)By Bruno Munari
- Drawing Type by Alex Fowkes (Rockport)
- Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler (John Wiley & Sons)
- Creating a Brand Identity: A Guide for Designers: (Graphic Design Books, Logo Design, Marketing) by Catharine Slade-Brooking (Laurence King Publishing)
- LOGO Modernism by Jens Müller, R. Roger Remington (Taschen)
- Identity Designed: The Definitive Guide to Visual Branding by David Airey (Rockport Publishers)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

COMPUTER GRAPHICS -II

Subject Code: BFARS1-304

L S T P C
1 2 0 0 3

Duration: 45 Hrs

COURSE PREREQUISITES: The student should have done previous computer graphic course

COURSE OBJECTIVES:

3. To learn about Adobe Illustrator CC interface and work with menus, tools and panels.
4. To draw and edit simple and complex shapes using shape and transform tools.
5. To work with color panels to create, manage and edit color and color groups.
6. To work with type and text formatting tools.
7. To work with documents, layers and artboards..

COURSE OUTCOMES:

Upon successful completion of this course, participants will be able to:

5. Work comfortably with the software's most common tools and panels.
6. Create and edit all sorts of print documents.
7. Insert images, draw shapes, paint, type and apply color.
8. Design and save print-ready digital files.

CONTENTS
Adobe Illustrator

1. Practice of lines, curves, cones etc
2. Making signs, masking, 3D shapes
3. Blending, gradation, patterns etc
4. Making Illustrative designs

RECOMMENDED BOOKS

- Teach yourself adobe illustrator 9 in 24 hours by Mordy golding (David M Samson)
- Adobe Illustrator CC Classroom in a Book 2022 by Brian wood (Adobe press)
- Learning Vector Illustration with Adobe Illustrator: ...through videos, projects, and more by Jodi Staniunas Hopper (Bloomsbury Visual Arts)
- Adobe illustrator for beginners 2021: learn graphic design with illustrator by Hector Grant
- Paperback - Learn Adobe Illustrator CC for Graphic Design and Illustration by Ramona Remy
- Adobe Illustrator 10 Classroom in a Book . Adobe Creative Team

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

LETTERING AND TYPOGRAPHY

Subject Code: BFARS1-305

L S T P C
1 2 0 0 3

Duration: 45 Hrs

COURSE PREREQUISITES: Basic knowledge of lettering system

COURSE OBJECTIVES:

This course provides students the Advance typography skills to design their own new fonts to produced work in Design Communication. Students will also learn Font Design and Expressive typography.

COURSE OUTCOMES:

1. Acquire advanced knowledge of the creative uses of typography, color, and image.
2. Acquire advanced knowledge of designing new fonts.
3. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.
4. Will be able to work more efficiently in expressive typography to meet the needs of the industry.

CONTENTS

1. Devnagri and Urdu sentence exercises. with Kalam, Nib, Brush and Calligraphy Pen.
2. Designing new roman fonts
3. Designing Expressive typography

RECOMMENDED BOOKS

- The Elements of Typographic Style by Robert Bringhurst (Hartley & Marks)
- Why Fonts Matter by Sarah Hyndman (Virgin Books)
- Complete Calligraphy by Marie Lynskey (D & S Books)
- इंगलिश-हिंदी लैटरिंग स्टाइल्स English-Hindi Lettering Style (Manoj Publications)
- Learn Devnagari Calligraphy Vol (Revised) (Akshar Sanskar Publications)
- Learn Calligraphy: The Complete Book of Lettering and Design by Margaret Shepherd (Watson-Guptill)
- Expressive Typography : Word as Image By Keir Elam (John Wiley and Sons Ltd)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

HISTORY OF WESTERN ART-1

Subject Code: BFARS1-306

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No Prerequisites are required.

COURSE OBJECTIVES:

The course objective is for you to understand the major characteristics of Western art through several historical time periods.

COURSE OUTCOMES:

Upon successful completion of the course, the student will acquire the listed skills:

1. Distinguish between art historical periods, Prehistory through Medieval.
2. Accurately identify individual works of art and architecture of significance.
3. Comprehend the advancements of technology as it impacts art.
4. Sharpen analytical and critical thinking skills in examining visual art.
5. Increase knowledge of world geography and relate it to art..
6. Improve communication skills through writing, quizzing, essay exams and formal presentation.

CONTENTS

Ancient Art

1. Pre historic art
4. Egyptian Art
5. Greek Art
6. Roman Art

Medival Art

1. Early Christian Art
2. Byzantine Art
3. Romanesque Art
4. Gothic Art
5. Renaissance Art

RECOMMENDED BOOKS

- History of art by H.W. Janson
- Art by Fredrick Hartt
- Story of art by Gombreich
- History of Modern Art by Aranson
- Art and Civilization by Mayers
- Great Masters of Western Art by Jordi Vigue (Watson-Guptill Publication New York)
- आधुनिक चित्रकला का इतिहास, साखलकर (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- यूरोपीय चित्रकला का इतिहास, साखलकर (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- पश्चिमी आधुनिक चित्रकार प्रो. रामचंद्र शुक्ल (साहित्य संगम इलाहाबाद)

INSTRUCTIONS TO THE PAPER SETTER

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
3. Section A will have 20 multiple choice questions carrying 1 mark each.
4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.
6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

ADVERTISING ART AND IDEAS

Subject Code: BFARS1-307

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No prerequisite is required.

COURSE OBJECTIVES:

1. Identify and describe advertising art
2. Differentiate between the strategies used when creating advertising art
3. Using social media for advertising.

COURSE OUTCOMES:

1. Theory - apply industry knowledge and critical thinking skills to analyze, develop, and implement effective advertising solutions that meet professional standards
2. Design - develop concepts as well as analyze and incorporate aesthetics and layout in the design process for advertising campaigns and marketing communications
3. Technology and Production - demonstrate proficiency with the tools and graphic techniques of the profession to plan and implement production of advertising media such as print collateral, audio and video spots, and Web-interactive materials
4. Critical Thinking - demonstrate knowledge of the interdependence between advertising/marketing objectives and visual expression and be able to evaluate and critique their ideas
5. Be able to articulate the vision behind their creative work and explain and promote their solutions to clients and colleagues
6. Professionalism - demonstrate professional presentation; articulation of knowledge of advertising and visual problem solving; and mastery of industry standards, professional practices and ethics

CONTENTS

1. Communication.
2. The origin of design
3. Creative Planning
4. Press advertising
5. Outdoor advertising
6. Printing or Reproduction

RECOMMENDED BOOKS

- Advertising Hand Book by D. V. Gandhi.
- A Text Book of Applied Art by Dr Mrs. Sunita Borkar (Himalaya Publishing House, Mumbai)
- Mordern Advertising by Hepner.
- Advertising made simple by Frank Jefitine.
- Advertising theory and Practices by Verman Fryburger and Kim Rotzoll.
- The creative Connection, Advertising Copy writing and Idea Visualization.By Arthur A.Winters Shirley F. Milton.
- Advertising Art and Ideas. By M.G. Rege
- Hand Book of Applied Art. By
- Art and Advertising by Joan Gibbons (Bloomsbury Publishing India Pvt Ltd New Delhi)
- Simplified Applied Art: Reference Book on Human Anatomy and Lettering by K.C.Aryan

(Rekha Prakashan)

- विज्ञापन तकनीक एवं सिद्धांत, नरेंद्र सिंह यादव (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- ललित कला के आधारभूत सिद्धांत, मीनाक्षी कासलीवाल (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- ग्राफिक डिज़ाइन, नरेंद्र सिंह यादव (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)

INSTRUCTIONS TO THE PAPER SETTER

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
3. Section A will have 20 multiple choice questions carrying 1 mark each.
4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.
6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

HISTORY OF PUNJAB CULTURE & ART

Subject Code: BFARS1-308

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No prerequisites are required

COURSE OBJECTIVES:

This paper is designed to familiarize students with important developments in Punjab Culture and Art. Students will learn various fields of art and apply the same knowledge in design

COURSE OUTCOMES:

After the successful completion of the course students will be able to

Express the background of various art and cultural fields

Differentiate between various forms of folk art, dance, music, drama etc

They will be able to use the same knowledge to make better applied art designs.

CONTENTS

1. Folk Art
2. Folk Music
3. Folk Dance.
4. Folklore
5. Food and Textile

RECOMMENDED BOOKS

- Folk Art of Punjab Harjeet Singh Gill (Punjabi University Patiala)
- ਲੋਕ ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ ਡਾ. ਜੀਤ ਸਿੰਘ ਜੋਸ਼ੀ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ)
- ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ ਡਾ. ਗੁਰਨਾਇਬ ਸਿੰਘ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ)
- ਲੋਕਧਾਰਾ ਦੀ ਭੂਮਿਕਾ ਡਾ. ਭੁਪਿੰਦਰ ਸਿੰਘ ਖਹਿਰਾ, ਡਾ. ਸੁਰਜੀਤ ਸਿੰਘ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ)
- ਪੰਜਾਬ ਦੀ ਲੋਕਧਾਰਾ ਸੋਹਿੰਦਰ ਸਿੰਘ ਬੇਦੀ (ਨੈਸ਼ਨਲ ਬੁਕ ਟਰਸਟ ਦਿੱਲੀ)
- ਪੰਜਾਬ ਦਾ ਇਤਿਹਾਸ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ)
- ਪੰਜਾਬੀ ਸੱਭਿਆਚਾਰ, ਓਮ ਪ੍ਰਕਾਸ਼ ਗਾਮੇ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ)

INSTRUCTIONS TO THE PAPER SETTER

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
3. Section A will have 20 multiple choice questions carrying 1 mark each.
4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.
6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

4th SEMESTER

PAINTING IN VARIOUS MEDIUMS

Subject Code: BFARS1-401

L S T P C
1 2 0 0 3

Duration: 45 Hrs

COURSE PREREQUISITES: The student should have done watercolor painting and sketching before.

COURSE OBJECTIVES:

To acquaint students about the various art techniques Acrylics, oil and mix media. So students can use the same for representational commercial designs later.

COURSE OUTCOMES:

1. Understanding various art techniques
2. Understanding tonal, gradation values
3. Developing skill to use various media like Acrylics, Oil and Mix Media
4. Developing Eyes, muscles and brain coordination.

CONTENTS

1. Painting in Acrylics
2. Painting in Oil
3. Mix Media

RECOMMENDED BOOKS

- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Opaque colour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Call of the Seas by Chandramohan Kulkarni (Jyotsna Prakashan, Mumbai)
- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Methods and Techniques by PastelRahul Deshpande, Gopal Nandurkar (Jyotsna Prakashan, Mumbai)
- My Paintings and Thoughts Behind Them by Vasudeo Kamath (Jyotsna Prakashan, Mumbai)
- My Way of Digital Painting by Chandramohan Kulkarni (Jyotsna Prakashan, Mumbai)
- The Art of Basic Oil Painting (Walter Foster)
- Painting with Bob Ross (Walter Foster)
- Painting: Acrylic Basics (Walter Foster)
- The Art of Painting Flowers in Oil & Acrylic (Walter Foster)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

PACKAGING & PRESS LAYOUT**Subject Code: BFARS1-402****L S T P C**
1 1 0 0 2**Duration: 30 Hrs****COURSE PREREQUISITES:** No prerequisite is required**COURSE OBJECTIVES:**

This course introduces students to the principles of packaging design and develops research, conceptual and implementation abilities and an understanding of the importance of an integrated approach to branding, visual and typographical communication for packaging design. It incorporates knowledge of structural and production considerations and the economic, environmental and sustainability issues relevant to packaging design. Students will access industry resources and information to enhance their knowledge of technical, material and marketing information.

COURSE OUTCOMES:

Students who successfully complete this unit will be able to:

1. Investigate a packaged product category in relation to a defined market.
2. Analyse the economic, environmental and social factors of packaging design
3. Apply understanding of the principles of two and three dimensional design to create a packaging design outcome
4. Review design decision making to formulate and refine design solutions.
5. Develop, document, evaluate and present the iterative design process in a packaging design project.

CONTENTS

1. Label and carton design
2. Principles of packaging
3. Knowledge of various materials,
4. Method of Packaging.
5. Latest packaging methods and its design.

RECOMMENDED BOOKS

- The Package Design Book by Julius Wiedemann & Pentawards (Taschen)
- Packaging Design: Successful Product Branding from Concept to Shelf by Marianne R. Klimchuk, Sandra A. Krasovec (John Wiley & Sons)
- the packaging and design templates sourcebook 1 by luke herriott (Rockport Publishers)
- the packaging and design templates sourcebook 2 by luke herriott (Rockport Publishers)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

COMPUTER GRAPHICS -III

Subject Code: BFARS1-403

L S T P C
1 2 0 0 3

Duration: 45 Hrs

COURSE PREREQUISITES: The student should have done previous course of computer graphics

COURSE OBJECTIVES:

1. To learn about Coral Draw interface and work with menus, tools and panels.
2. To draw and edit simple and complex shapes using shape and transform tools in Photo Paint
3. To work with color panels to create, manage and edit color and color groups.
4. To work with type and text formatting tools.
5. To work with documents, layers and art boards.
6. Preparing professional designs

COURSE OUTCOMES:

Upon successful completion of this course, participants will be able to:

1. Work comfortably with the software's most common tools and panels.
2. Create and edit all sorts of print documents.
3. Insert images, draw shapes, paint, type and apply colour.
4. Design and save print-ready digital files.

CONTENTS

Corel Draw:

1. Use of Corel Draw
2. Photo Paint
3. Coral Trace
4. Texture and other techniques for creating graphic designs
5. Press ads
6. Posters
7. Title covers
8. Jackets etc.

RECOMMENDED BOOKS

- CorelDRAW Training Guide by Satish Jain, M. Geetha (BPB Publications)
- Basics of illustration (CorelDRAW)
- CorelDRAW 2020 - Training Book with many Exercises by Peter Schiessl
- CorelDRAW 12: The Official Guide by Steve Bain, Nick Wilkinson (McGraw-Hill/Osborne Media)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

LETTERING AND TYPOGRAPHY- IV

Subject Code: BFARS1-404

L S T P C
1 1 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: Basic knowledge of lettering system

COURSE OBJECTIVES:

This course provides students the Advance typography skills to design their own new fonts to produced work in Design Communication. Students will also learn Font Design and Expressive typography.

COURSE OUTCOMES:

1. Acquire advanced knowledge of the creative uses of typography, color, and image.
2. Acquire advanced knowledge of designing new fonts.
3. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color, and graphic elements to effectively communicate and support the content of a design.
4. Will be able to work more efficiently in expressive typography to meet the needs of the industry.

CONTENTS

1. English, Roman and Gothic type exercise.
2. Serif and San serif type,
3. Ascending and descending and Spacing
4. Character/Letter Spacing
5. Word Spacing and Making of units of different sentences.

RECOMMENDED BOOKS

- The Elements of Typographic Style by Robert Bringhurst (Hartley & Marks)
- Why Fonts Matter by Sarah Hyndman (Virgin Books)
- Complete Calligraphy by Marie Lynskey (D & S Books)
- इंगलिश-हिंदी लैटरिंग स्टाइल्स English-Hindi Lettering Style (Manoj Publications)
- Learn Devnagari Calligraphy Vol (Revised) (Akshar Sanskar Publications)
- Learn Calligraphy: The Complete Book of Lettering and Designby Margaret Shepherd (Watson-Guptill)
- Expressive Typography : Word as Image By Keir Elam (John Wiley and Sons Ltd)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

HOARDING DESIGNING

Subject Code: BFARS1-405

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: The student should have poster painting and worked in coreldraw.

COURSE OBJECTIVES:

1. To learn the design for bigger surface
2. To understand the mindset of spectators and apply the design elements according to that

COURSE OUTCOMES:

1. After the successful completion of this course students will be able to design layouts for large hoardings
2. They can understand marketing strategies better and relate it to the design
3. They can work better in the market related field

CONTENTS

1. Importance of designing hoarding advertisement
2. Establishes brand value
3. Tone of voice
4. Hoarding campaign for any consumer product
5. Hoarding campaign for social Cause

RECOMMENDED BOOKS

- CorelDRAW 2020 - Training Book with many Exercises by Peter Schiessl
- CorelDRAW 12: The Official Guide by Steve Bain, Nick Wilkinson (McGraw-Hill/Osborne Media)

INSTRUCTIONS TO THE PAPER SETTER

1. Two questions are to be set from Unit–I and students are required to attempt any one question (20 marks).
2. Three questions are to be set from Unit–II and students are required to attempt any two questions (10 marks each, total 20 marks).

HISTORY OF WESTERN ART -II

Subject Code: BFARS1-406

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No Prerequisites are required.

COURSE OBJECTIVES:

The course objective is for you to understand the major characteristics of Western art through several historical time periods.

To learn the development of world modern art.

COURSE OUTCOMES:

Upon successful completion of the course, the student will acquire the listed skills:

1. Distinguish between art historical periods of modern art
2. Accurately identify individual works of art and architecture of significance.
3. Comprehend the advancements of technology as it impacts art.
4. Sharpen analytical and critical thinking skills in examining visual art.
5. Increase knowledge of world geography and relate it to art..

CONTENTS

1. Background
2. Impressionism
3. Post Impressionism
4. Fauvism
5. Expressionism
6. Cubism
7. Surrealism
8. Abstract Expressionism
9. Dada, Pop, Op and other trends

RECOMMENDED BOOKS

- History of art by H.W. Janson
- Art by Fredrick Hartt
- Story of art by Gombreich
- History of Modern Art by Aranson
- Art and Civilization by Mayers
- Great Masters of Western Art by Jordi Vigue (Watson-Guptill Publication New York)
- आधुनिक चित्रकला का इतिहास, साखलकर (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- यूरोपीय चित्रकला का इतिहास, साखलकर (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- पश्चिमी आधुनिक चित्रकार प्रो. रामचंद्र शुक्ल (साहित्य संगम इलाहाबाद)

INSTRUCTIONS TO THE PAPER SETTER

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
3. Section A will have 20 multiple choice questions carrying 1 mark each.
4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.
6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

AESTHETICS (INDIAN)

Subject Code: BFARS1-407

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No prerequisites are required

COURSE OBJECTIVES:

1. To give an understanding on Indian Aesthetics
2. To analyse various literary arts and its specifications
3. To understand various schools of literary criticism
4. To analyse the interconnectedness of Art and emotion

COURSE OUTCOMES:

1. To get a historical understanding on Indian Aesthetics
2. To understand the aesthetic concepts from various Indian philosophers
3. To analyse the contextual relevance of aesthetic theories
4. To develop a culture of critical and analytical thinking

CONTENTS

1. Brief introduction to Indian Aesthetics and its background
2. Six limbs of Indian Painting
3. Theory of Rasa
4. Mudras, Asana, Bhangima etc
5. Religion and Art

RECOMMENDED BOOKS

- Aesthetics by Prakash Veereshwar and Nupur Sharma Krishna Prakashan Meerut
- The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art by Arindam Chakrabarti (Bloomsbury Publishing India Pvt Ltd New Delhi)
- Indian Art and Aesthetics: Endeavours in Interpretation by Murti Nandan Tiwari and Kamal giri (Aryan Books International)
- सौंदर्य शास्त्र, डॉ. ममता चतुर्वेदी (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- कला कोश, साखलकर (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर)
- कला दर्शन , प्रकाश वीरेश्वर , (Krishna Prakashan Meerut)

INSTRUCTIONS TO THE PAPER SETTER

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
3. Section A will have 20 multiple choice questions carrying 1 mark each.
4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.
6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

AESTHETICS (WESTERN)

Subject Code: BFARS1-408

L S T P C
2 0 0 0 2

Duration: 30 Hrs

COURSE PREREQUISITES: No prerequisites are required

COURSE OBJECTIVES:

1. To give an understanding on Western Aesthetics
2. To analyse various literary arts and its specifications
3. To understand various schools of literary criticism
4. To analyse the interconnectedness of Art and emotion

COURSE OUTCOMES:

1. To get a historical understanding on Indian Aesthetics
2. To understand the aesthetic concepts from various Western philosophers
3. To analyse the contextual relevance of aesthetic theories
4. To develop a culture of critical and analytical thinking

CONTENTS

1. Beauty and Art
2. Art through ages
3. Art as imitation
4. Art and communication
5. Art as intuition and expression
6. Art as empathy value and design
7. Art as symbol
8. Art as wish fulfillment
9. Art and society

RECOMMENDED BOOKS

- Oxford Dictionary of Modern and Contemporary Art (Oxford University Press)
- Aesthetics: A Study of the Fine Arts in Theory and Practice (Classic Reprint) by James K Feibleman (Forgotten books)
- Aesthetics by Prakash Veereshwar and Nupur Sharma Krishna Prakashan Meerut
- History of art by H.W. Janson
- Art by Fredrick Hartt
- Story of art by Gombreich
- Art and Civilization by Mayers

INSTRUCTIONS TO THE PAPER SETTER

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2. Section A will have 20 multiple choice questions carrying 1 mark each.
3. Section A will have equal questions from both units 1 & 2.

4. Section B will have 5 Questions Carrying 3 Marks each.
5. Section C will have 5 Questions Carrying 5 Marks each.
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7. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

MRSPTU