

Maharaja Ranjit Singh Punjab Technical University

Bathinda-151001



FACULTY OF ARCHITECTURE AND PLANNING

SYLLABUS

FOR

BACHELOR OF FINE ARTS (APPLIED ARTS)

2022 BATCH

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MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH

Semester1 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

Semester2 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

Total Contact Hours =40

Total Marks = 800

Total Credits =25

3 rd SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -301	Study from Life	1	2	-	4	60	40	100	4	6* (Evaluation by External)
BFARS1 -302	Geometry & Perspective	-	2	-	4	60	40	100	3	6* (Evaluation by External)
BFARS1 -303	Corporate Identity	1	2	-	4	60	40	100	4	No Exam (Viva-voce On portfolio)
BFARS1 -304	Computer Graphic (Adobe Photoshop)	1	2	-	4	60	40	100	4	No Exam (Viva-voce on portfolio)
BFARS1 -305	Expressive Typography	1	2	-	4	60	40	100	4	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		10	10	-	20	420	380	800	25	-

*03+03 hours with break of one hour.

** Minimum 2 Expert Lectures to be conducted.

***One week compulsory workshop.

****Educational Tour of duration upto 04 days during the semester.

**** Art Festival shall be conducted of duration upto 04 days during the semester.

***** Students can attempt the question paper of History of Punjab Culture and Art in Hindi, Punjabi or English

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH

Total Contact Hours =34

Total Marks = 700

Total Credits =24

4 th SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -401	Illustration	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -402	Packaging	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -403	Computer Graphics (Adobe Illustrator)	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -404	Press Layout	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -405	Publicity & Poster Design	2	2	-	2	60	40	100	4	6* (Evaluation by External)
BFARS1 -406	History of Western Art-II	2	-	-	-	40	60	100	2	3
BFARS1 -407	Aesthetics-I	2	-	-	-	40	60	100	2	3
Total		14	10	-	10	380	320	700	24	-

*03+03 hours with one hour break of subject Publicity & Poster Design (BFARS1-405).

** Minimum 4 Expert Lectures to be conducted

***Educational Tour of duration up to 04 days during the semester.

Total Contact Hours =35

Total Marks = 600

Total Credits =23

5 th SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -501	Story Board Design	2	2	-	4	60	40	100	5	No Exam (Internal Viva-voce)
BFARS1 -502	Magazine Layout	2	2	-	4	60	40	100	5	No Exam (Internal Viva-voce)
BFARS1 -503	Basics of Animation	1	2	-	4	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -504	Campaign Planning-I	2	2	-	4	60	40	100	5	No Exam (Viva-voce by External)
BFARS1 -505	Advertising Art and Communication	2	-	-	-	40	60	100	2	3
BFARS1 -506	Aesthetics-II	2	-	-	-	40	60	100	2	3
Total		11	08	-	16	320	280	600	23	-

* Minimum 4 Expert Lectures to be conducted

**Educational Tour of duration up to 04 days may be undertaken during the semester.

*** Annual Art Exhibition shall be conducted of duration up to 04 days during the semester.

****One week compulsory workshop.

Total Contact Hours =35

Total Marks = 700

Total Credits =23

6th SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -601	Caricature	1	2	-	2	60	40	100	3	No Exam (Internal Viva-voce)
BFARS1 -602	Campaign Planning-II	2	2	-	4	60	40	100	5	No Exam (External Viva-voce)
BFARS1 -603	Digital Animation	1	2	-	4	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -604	Photography	1	2	-	4	60	40	100	4	No Exam (Internal Viva-voce)
BFARS1 -605	Seminar	1	2	-	-	40	60	100	2	3
BFARS1 -606	Aesthetics -III	3	-	-	-	40	60	100	3	3
BFARS1 -607	Literature (Punjabi)	2	-	-	-	40	60	100	2	3
Total		11	10	-	14	360	340	700	23	-

* Mandatory training of six weeks after sixth semester during summer vacations.

* Minimum 4 Expert Lectures to be conducted

**Educational Trip of 04 days may be undertaken during the semester.

MRSPTU BFA –APPLIED ARTS SYLLABUS 2022 BATCH

Total Contact Hours =39

Total Marks = 1900

Total Credits =28

7 th SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -701	Social Media Design	-	4	-	4	180	120	300	4	No Exam (External Viva-voce)
BFARS1 -702	Exhibition Design and Display	-	4	-	4	180	120	300	4	No Exam (Internal Viva-voce)
BFARS1 -703	Hoarding Design	1	2	-	2	180	120	300	3	No Exam (Internal Viva-voce)
BFARS1 -704	Creative Landscape	-	4	-	4	240	160	400	4	No Exam (Internal Viva-voce)
BFARS1 -705	Graphic Design	-	4	-	4	240	160	400	4	No Exam (External Viva-voce)
BFARS1 -706	Advertising & Market Research-I	2	-	-	-	40	60	100	2	3
BFARS1 -707	Internship	-	-	-	-	100	-	100	3	No Exam (Internal Viva-voce)
Total		3	18	-	18	1160	740	1900	28	-

* Minimum 4 Expert Lectures to be conducted.

**One week compulsory workshop.

***Educational Tour of duration up to 07 days may be undertaken during the semester.

**** Art Festival shall be conducted of duration up to 04 days during the semester.

Total Contact Hours =37

Total Marks = 1500

Total Credits =22

8th SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFARS1 -801	Character Design	1	4	-	4	180	120	300	5	No Exam (Internal Viva-voce)
BFARS1 -802	Book Cover Design	1	4	-	4	240	160	400	5	No Exam (External Viva-voce)
BFARS1 -803	Composition Design	1	4	-	4	240	160	400	5	No Exam (External Viva-voce)
BFARS1 -804	Field Based Study	1	2	-	4	180	120	300	4	No Exam (Internal Viva-voce)
BFARS1 -805	Advertising & Market Research-II	3	-	-	-	40	60	100	3	3
Total		7	14	-	16	880	620	1500	22	-

* Minimum 4 Expert Lectures to be conducted.

Overall marks and credits

Semester	Marks	Credits
1 st	800	28
2 nd	800	26
3 rd	800	25
4 th	700	24
5 th	600	23
6 th	700	23
7 th	1900	28
8 th	1500	22
Total	7800	199

BASIC DRAWING & PAINTING FROM NATURE

Subject Code: BFARS1-101

L S T P C

Duration: 75 Hrs.

1 4 0 0 5

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-Guptill
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

Duration: 60 Hrs.

1 3 0 0 4

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, Paintsetc.
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

Duration: 60 Hrs.

1 3 0 0 4

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 'पैक्टिकल 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

Duration: 30 Hrs.

2 0 0 0 2

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, Kalinga

UNIT –II (15 Contact Hours)

4. Early Satavahanas
 - Sanchi Stupa (Great Departure from Kapilvastu and Chhadantajataka.
 - 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*' MunshiramManoharlal Publishers
3. Rowland, Benjamin '*The Art and Architecture of India : Buddhist, Hindu, Jain*' Penguin Books, Melbourne
4. Ananda K. Coomaraswamy '*Introduction to Indian Art*' MunshiramManoharlal 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*' MunshiramManoharlal 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. वाचस्पतिगैरोला '*भारतकीचित्रकलाकासंक्षिप्तइतिहास*' लोकभारतीप्रकाशन
15. Dr. Girraj Kishore Agrawal '*आधुनिकभारतीयचित्रकला*' Sanjay Publication
16. Dr. Rita Pratap '*भारतीयचित्रकलाएवंमूर्तिकलाकाइतिहास*' 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

Duration: 30 Hrs.

2 0 0 0 2

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

Duration: 30 Hrs.

2 0 0 0 2

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
1 4 0 0 5

Duration: 75 Hrs.

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. KoosEissen, RoselienSteur '*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

Duration: 75 Hrs.

1 4 0 0 5

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

Duration: 45 Hrs.

1 2 0 0 3

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

Duration: 45 Hrs.

1 2 0 0 3

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'* MunshiramManoharlal Publishers
- 3 Rowland, Benjamin *'The Art and Architecture of India : Buddhist, Hindu, Jain'* Penguin Books, Melbourne
- 4 Ananda K. Coomaraswamy *'Introduction to Indian Art'* MunshiramManoharlal 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 Balam, 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.
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ART FORMS OF PUNJAB

Subject Code: BFARS1-207

L S T P C

Duration: 30 Hrs.

2 0 0 0 2

COURSE PREREQUISITES: No prerequisites are required.

COURSE OBJECTIVES:

1. To introduce local folk art to the students so they can understand folk mind-set.
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*' Sundeeprakashan
6. ਡਾ. ਜੀਤਸਿੰਘ ਜੋਸ਼ੀ 'ਲੋਕਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ' ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ
7. ਡਾ. ਗੁਰਨਾਇਕ 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.
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MRSPTU

TIME & PERIOD OF MAHARAJA RANJIT SINGH**Subject Code: BFARS1-208****L S T P C****Duration: 30 Hrs.****2 0 0 0 2****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*' Chatarsingh 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

Subject Code: BFARS1-301

L S T P C

Duration: 105 Hrs.

1 2 0 4 4

COURSEOBJECTIVES:

1. Understand basic anatomical relationships relevant to descriptive drawing of the human form. Demonstrate competence in linear methods of drawing images of the life model.
2. Demonstrate competence in tonal methods of drawing images of the life model. Understand and be able to depict basic proportional relationships of the life model.

COURSEOUTCOMES:

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.
5. Understand rhythms of the body and natural forms and how they exist in the whole and parts of the figure.

CONTENTS

UNIT –I (55 Contact Hours)

1. Practice of single figures
2. Compositions from life

UNIT –II (50 Contact Hours)

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

Assignment:

Submission of Final 6 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)

Submission of 20 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Memory drawing simplified Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
- Sketching by Pratap Mulick (Jyotsna Prakashan, Mumbai)
- Figure drawing by Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
- Figure Study made easy by Aditya Chari (Jyotsna Prakashan, Mumbai)
- Figure Drawing made easy by Shankar Modgekar (Jyotsna Prakashan, Mumbai)
- Anatomy by Victor Perard (Jyotsna Prakashan, Mumbai)
- Free Drawing by M. M. Mehta (Jyotsna Prakashan, Mumbai)

INSTRUCTIONS TO THE PAPER SETTER

1. Section A consists of two questions of 20 marks each. The student has to attempt any one question out of it.
2. Section B consists of three questions if 10 marks each. The students has to attempt any two questions out of it. Total 20 marks.

MRSPTU

GEOMETRY & PERSPECTIVE

Subject Code: BFARS1-302

L S T P C
0 2 0 4 3

Duration: 90Hrs.

COURSE OBJECTIVES:

1. To comprehensive look at the study of geometric concepts including the basic elements of geometry, proofs, parallel and perpendicular lines, the coordinate plane, triangles, quadrilaterals, polygons, circles, trigonometry, congruence and similarity, surface area, volume and transformations.
2. To identify and apply the properties of rays and angles.

COURSE OUTCOMES:

1. After completing perspective drawing students will be able to recognize the difference between a one-point perspective and two-point perspective drawing.
2. Represent their understanding of linear perspective through a drawing.
3. Arrange a linear perspective drawing with all of its parts.
4. To identify and apply the properties of parallel and perpendicular lines.
5. To identify and apply the properties of rays and angles.

CONTENTS

UNIT –I (45 Contact Hours)

1. Draw and use the properties of points and lines.
2. Draw and apply the properties of angles & triangles.
3. Draw and apply the properties of quadrilateral, squares & rectangles.
4. Draw and apply the properties of polygons & circles.

UNIT –II (45 Contact Hours)

1. Draw and apply the properties of soiled geometry & scale drawing.
2. Draw and apply the properties of rays perspective drawing.
3. Draw and apply the properties of one point & two point perspective.
4. Draw and apply the properties of aerial & ant view of perspective.

Assignment:

Submission of Final 6 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)

Submission of 20 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Drawing Type by Alex Fowkes (Rockport), 2002
- Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler (John Wiley & Sons), 2010
- Sketch book by Milind Mulick (Jyotsna Prakashan, Mumbai), 2005

- Natural Inspiration by Milind Mulick (Jyotsna Prakashan, Mumbai), 2002
- Water colour by Milind Mulick (Jyotsna Prakashan, Mumbai), 2010
- Water colour Landscape by Milind Mulick (Jyotsna Prakashan, Mumbai), 2005
- Opaque colour by Milind Mulick (Jyotsna Prakashan, Mumbai), 2002
- Colour Pencil by Rahul/Gopal (Jyotsna Prakashan, Mumbai), 2010
- Expressions In Water colour by Milind Mulick (Jyotsna Prakashan, Mumbai), 2005

INSTRUCTIONS TO THE PAPER SETTER

1. Section A consists of two questions of 20 marks each. The student has to attempt any one question out of it.
2. Section B consists of three questions if 10 marks each. The students has to attempt any two questions out of it. Total 20 marks.

CORPORATE IDENTITY

Subject Code: BFARS1-303

L S T P C
1 2 0 4 4

Duration: 105 Hrs.

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.
5. They will be able to design the structure of communication, strategic and operational thinking, and graphic and spatial design.

CONTENTS

UNIT –I (50 Contact Hours)

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

UNIT –II (55 Contact Hours)

1. Creating an envelope design.
2. Sticker design with a social purpose.
3. Invitation Card designing.

Assignment:

Submission of Final 6 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)

Submission of 20 Rough Newspapers of large size sketches.

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)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

MRSPTU

COMPUTER GRAPHIC (ADOBE PHOTOSHOP)

Subject Code: BFARS1-304

L S T P C
1 2 0 4 4

Duration: 105 Hrs.

COURSE OBJECTIVES:

1. To learn about Adobe Photoshop interface and work with menus, tools and panels.
2. To draw and edit simple and complex shapes using shape and transform tools. To work with color panels to create, manage and edit color and color groups.

COURSEOUTCOMES:

1. Upon successful completion of this course, participants will be able to:
2. Work comfortably with the software's most common tools and panels.
3. Create and edit all sorts of print documents.
4. Insert images, draw shapes, paint, type and apply color.
5. Design and save print-ready digital files.
6. To work with type and text formatting tools.

CONTENTS

Adobe Photoshop

UNIT –I (55 Contact Hours)

1. Exploring the Photoshop Environment
2. Practice of lines, curves, cones etc
3. Working with Selection Tools, Layers Basics.

UNIT –II (50 Contact Hours)

1. Creating a workspace for Painting. Using Color Palette , Brushes Painting Editing Blending, gradation, patterns etc
2. Making RGB & CMYK Illustrative designs

Assignment:

Submission of Final 6 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)

Submission of 20 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Teach yourself adobe 9 in 24 hours by Mordygolding (David M Samson)
- Adobe Photoshop 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 Photoshop for beginners 2021: learn graphic design with illustrator by Hector Grant
- Paperback - Learn Adobe Photoshop for Graphic Design and Illustration by Ramona Remy
- Adobe Photoshop 10 Classroom in a Book. Adobe Creative Team

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

MRSPTU

EXPRESSIVE TYPOGRAPHY

Subject Code: BFARS1-305

L S T P C
1 2 0 4 4

Duration: 105 Hrs.

COURSEOBJECTIVES:

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

COURSEOUTCOMES:

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 in corporate visual hierarchy, type, image, color etc.
4. Be able to compose graphic elements to effectively communicate and support the content of a design.
5. Will be able to work more efficiently in expressive typography to meet the needs of the industry.

CONTENTS

UNIT –I (50 Contact Hours)

1. Expressive Devnagari and word exercises.
2. With Kalam, Nib, Brush and Calligraphy Pen.

UNIT –II (55 Contact Hours)

1. Designing new Expressive roman fonts
2. Designing Expressive typography

Assignment:

Submission of Final 6 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)

Submission of 20 Rough Newspapers of large size sketches.

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)
- 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)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

1. Section A consists of two questions of 20 marks each. The student has to attempt any one question out of it.
2. Section B consists of three questions if 10 marks each. The students has to attempt any two questions out of it. Total 20 marks

HISTORY OF WESTERN ART-I

Subject Code: BFARS1-306

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE OBJECTIVES:

1. The course objective is for you to understand the major characteristics of Western art through several historical time periods.
2. Increase knowledge of world geography and relate it to art.

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. Improve communication skills through writing, quizzing, essay exams and formal presentation.

CONTENTS

UNIT –I (15 Contact Hours)

1. Prehistoric art
2. Egyptian art
3. Greek Art

UNIT –II (15 Contact Hours)

1. Early Christian Art
2. Byzantine Art
3. Romanesque Art

Assignment:

- Submission of two Assignments on given topic.
- Submission of one Assignment with presentation.

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-Guption Publication New York)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six 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 (at least one from each unit), out of which the students are required to attempt any four questions (selecting at least one from each unit).

ADVERTISING ART AND IDEAS

Subject Code: BFARS1-307

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

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 campaign and marketing communications
3. Technology and Production-demonstrate proficiency with the tools and graphic techniques of the profession to plan
4. Implement production of advertising media such as print collateral, audio and video spots, and Web-interactive materials
5. Critical Thinking - demonstrate knowledge of the interdependence between advertising/marketing objectives and visual expression and be able to evaluate and critique their ideas

CONTENTS

UNIT-I (Contact Hours-15) ADVERTISING

1. Advertising Definition, advertising,
2. The Industrial Market Advertising, Prestige Advertising, Advertising as a business, Conditions for Successful Advertising
3. Advertising as Information, and Advertising as a part of a marketing program. Define of Design.

UNIT-II (Contact Hours-15) ELEMENTS OF DESIGN:

1. Line: definition of line, line in nature, abstract lines, line, line as symbol, line as form, line as pattern or texture, line as direction and emphasis, the quality of line.
2. Shape: definition of shape, relation of line and shape, different types of shapes. Space: psychology of space, perception, actual space, light and tonality in depicting space.
3. Texture: definition of texture, different type of texture, textures and pattern, texture through light, use of texture in design. Color: definition of color, color & light, color theory, color properties, lightening & color, Color pigment.

Assignment:

- Submission of two Assignments on given topic.
- Submission of one Assignment with presentation.

RECOMMENDED BOOKS

- Advertising Hand Book by D.V. Gandhi.
- A Text Book of Applied Art by Dr. Mrs. Sunita Borkar (Himalaya Publishing House, Mumbai)
- Modern Advertising by Hepner.
- Advertising made simple by Frank Jefitine.
- Advertising theory and Practices by Verman Fry burger 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)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six 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 (at least one from each unit), out of which the students are required to attempt any four questions (selecting at least one from each unit).

HISTORY OF PUNJAB CULTURE & ART

Subject Code: BFARS1-308

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE OBJECTIVES:

1. This paper is designed to familiarize students with important developments in Punjab Culture and Art.
2. Students will learn various field so far and apply the same knowledge in design

COURSE OUTCOMES:

1. After the successful completion of the course students will be able to Express the background of various art and cultural fields
2. Differentiate between various forms of folk art, dance, music, drama etc.
3. They will be able to use the same knowledge to make better applied art designs.
4. They will be able to use the specific and measurable statements that define the knowledge, skills, and attitudes learners will demonstrate by the completion of a course.
5. They will be able to use the written with a verb phrase and declare a demonstrable action within a given time frame, such as by the end of the course.

CONTENTS

UNIT-I (Contact Hours-15)

1. Folk Art & Craft
2. Folk Music

UNIT-II (Contact Hours-15)

1. Folk Dance.
2. Folklore
3. Food and Textile

Assignment:

- Submission of two Assignments on given topic.
- Submission of one Assignment with presentation.

RECOMMENDED BOOKS

- Folk Art of Punjab, Harjeet Singh Gill (Punjabi University Patiala)
- Mera Makhyo Mitha Malwa, Hardarshan Singh Sohal (Preet Publication, Nabha, pb. 2021 edition)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six 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 (at least one from each unit), out of which the students are required to attempt any four questions (selecting at least one from each unit).

4th SEMESTER

ILLUSTRATION

Subject Code: BFARS1-401

L S T P C
2 2 0 2 4

Duration: 90 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic anatomical drawing and perspective study

COURSE OBJECTIVES:

1. Student shall learn various types of illustration techniques with historical perspective.
2. They shall also learn to imitate great masters to understand their focal point concepts of drawing and illustration. It shall make them understand the application of illustration techniques, its element and principle.

COURSE OUTCOMES:

1. Student will be able to understand the Illustration techniques
2. They shall be able to draw fast. They shall learn the different types of Illustration techniques and their purpose in everyday life.
3. They will be able to understand the quality of illustration, inks, papers, and their behavior when they are in applied on different surfaces.
4. It will help student understand drawing as a medium of artistic expression.
5. After this they shall be able draw to create expressive illustration and apply different techniques accordingly.

CONTENTS

UNIT-I (45 Hrs.)

1. Personal Series based on life events, interests, writings, etc.
2. Compositions of visual interest - Students must learn the following when creating compositions: Compositions must be visually interesting -- not just to the artist creating the work. Only fresh new composition will be interesting.
3. Conceptual thinking/Telling a story

UNIT-I (45 Hrs.)

Newspaper Illustrations – choose three relevant, current topics Magazine full page layout spreads

1. Research the news stand for interesting, creative possibilities. Society of Publication Designers annuals are also invaluable.
2. Package or label Design – wine labels, beer bottles, soda cans, cereal, detergent, toys, clothing, a fancy boutique, etc. Type is required - actually affix your designs to the object. Get creative with this aspect.

Assignment:

Submission of Final 4 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (50 pages)

Submission of 10 Rough Newspapers of large size sketches.

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 Pastel Rahul 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)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce

PACKAGING

Subject Code: BFARS1-402

L S T P C
2 2 0 2 4

Duration:90 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. 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.
2. 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

UNIT-I (45 Hrs.)

1. Label and carton design
2. Principles of packaging

UNIT-II (45 Hrs.)

1. Method of Packaging.
2. Latest packaging methods and its design.

Assignment:

Submission of Final 4 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)

Submission of 10 Rough Newspapers of large size sketches.

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 pack aging and design templates source book 1 by lukeherriott (Rockport Publishers)
- The packaging and design templates source book 2 by lukeherriott (Rockport Publishers)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

COMPUTER GRAPHICS (ADOBE ILLUSTRATOR)

Subject Code: BFARS1-403

L S T P C
2 2 0 2 4

Duration: 90 Hrs.

COURSE PREREQUISITES: Students should have knowledge of Adobe Photoshop and Corel Draw Software

COURSE OBJECTIVES:

1. To learn about Coral Draw inter face 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 color.
4. Design and save print-ready digital files.

CONTENTS

Adobe Illustrator
UNIT-I (45 Hrs.)

1. Use of Illustrator and Basic Commands
2. Texture and other techniques for creating graphic designs

Adobe Illustrator
UNIT-II (45 Hrs.)

1. Press ads
2. Posters

Assignment:

Submission of Final 4 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)

Submission of 10 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Corel DRAW Training Guide by Satish Jain, M. Geetha (BPB Publications), 2011
- Basics of illustration (Corel DRAW) by Peter Schiessl, 2010
- Corel DRAW 2020-Training Book with many Exercises by Peter Schiessl, 2020
- Corel DRAW 12: The Official Guide by Steve Bain, Nick Wilkinson (McGraw-Hill/Osborne Media), 2020

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce

MRSPTU

PRESS LAYOUT

Subject Code: BFARS1-404

L S T P C
2 2 0 2 4

Duration: 90 Hrs.

COURSE PREREQUISITES: Students should have knowledge of Adobe Photoshop and Corel Draw Software

COURSE OBJECTIVES:

1. Layout design is the process of arranging visual and textual elements on-screen or on-paper in order to grab a reader's attention and communicate information in a visually appealing way.
2. The goal is to produce eye-catching pages that grab the attention of the reader.

COURSE OUTCOMES:

1. Create maximizing the effectiveness of the production process and meeting the needs of employees. The basic objective of layout is to ensure a smooth flow of work, material, and information through a system.
2. The design must have balance, rhythm, emphasis, unity, simplicity.
3. The design must have preparation, harmony, line, shape and movement.
4. Good layouts never just happen, they have to be deliberately and carefully planned and worked out.
5. To have most effective and optimum utilization of available floor space.

CONTENTS

UNIT-I (45 Hrs.)

1. Introduce complex design ideas and design principles.
2. To learn the relative use of Type, graphics, illustration and photography in print media

UNIT-II (45 Hrs.)

1. Visual problem solving and print production standards
2. To understand the Graphic design knowledge required for Catalogues, brochures, book covers, advertisements which involve print media.

Assignment:

Submission of Final 4 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (50 pages)

Submission of 10 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Fundamentals of Graphic Design by Gavin Ambrose,
- Paul Harris, AVA Publishing ii.
- Graphic Design Solutions by Robin Landa, Cengage Learning
- The Art of Game Design: A book of lenses by Jesse Schell CRC Press, 04-Aug-2008
- Game Feel: A Game Designer's Guide to Virtual Sensation (Morgan Kaufmann Game Design Books) by Steve Swink
- On the Way to Fun: An Emotion-Based Approach to Successful Game Design by Roberto Dillon

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce

MRSPTU

PUBLICITY & POSTER DESIGN

Subject Code: BFARS1-405

**LS T P C
2 2 0 2 4**

Duration: 90 Hrs.

COURSE PREREQUISITES: Students should have basic knowledge of poster designing.

COURSE OBJECTIVES:

1. To learn the design for bigger surface.
2. 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.

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.
4. By the end of the course students should be able to use visual representations to present. Any given idea powerfully with the help of colors, forms, textures and using symbolic language.
5. To understand the mindset of spectator and apply the design elements according to that.

CONTENTS

UNIT-I (45 Hrs.)

1. Importance of designing Publicity & Poster advertisement
2. Establishes brand value
3. Tone of voice
4. Poster campaign for any consumer product

UNIT-II (45 Hrs.)

1. Poster campaign for social Cause
2. Fundamentals of poster making
3. Working in various mediums
4. Making posters with three colors and multicolor.

Assignment:

Submission of Final 4 Artworks.

Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)

Submission of 10 Rough Newspapers of large size sketches.

RECOMMENDED BOOKS

- Corel DRAW2020-TrainingBookwithmanyExercisesbyPeterSchiessl
- Corel DRAW 12: The Official Guide by Steve Bain, Nick Wilkinson (McGraw-Hill/ Osborne Media)
- New Masters of Poster Design : Poster Design for the Next Century by John Foster

(Rockport Publishers)

- New Masters of Poster Design: Poster Design for the Next Century by John Foster Volume 2 (Rockport Publishers)
- The Poster: A Visual History by Gill Saunders & Margaret Timmers (Thames Hudson)
- 100 Posters that Changed the World by Colin Salter (Pavilion)
- Best Poster Designs (Design Cube Series) by Zeixs (Round house Publishing Group)
- 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 Book)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONSTOTHEPAPER 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.

HISTORY OF WESTERN ART-II

Subject Code: BFARS1-406

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: Students should have basic knowledge of history of Indian Art.

COURSE OBJECTIVES:

1. The course objective is for you to understand the major characteristics of Western art through several historical time periods.
2. To learn the development of world modern art.
3. Increase knowledge of world geography and relate it to 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

UNIT-I (15 Hrs.)

1. Impressionism
2. Post Impressionism
3. Neo Impressionism

UNIT-II (15 Hrs.)

1. Expressionism
2. Cubism
3. Fauvism

Assignment:

- Submission of two Assignments on given topic.
- Submission of one Assignment with presentation.

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)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six 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 (at least three from each unit), out of which the students are required to attempt any four questions

MRSPTU

AESTHETICS-I

Subject Code: BFARS1-407

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. To give an understanding on Indian Aesthetics
2. To analyse various literary arts and its specifications .To understand various schools of literary criticism

COURSE OUTCOMES:

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

CONTENTS

UNIT-I (15 Hrs.)

1. Introduction the theory of Indian Aesthetics
2. Relationship of Art and Aesthetics.
3. Theory of Bharat Muni's Natyashastra

UNIT-II (15 Hrs.)

1. Six limbs of Indian Painting
2. Theory of Rasa

Assignment:

- Submission of two Assignments on given topic.
- Submission of one Assignment with presentation.

RECOMMENDED BOOKS

- Aesthetics by Prakash Veereshwar and Nupur Sharma (Krishna Prakashan Meerut)
- The Blooms bury Research Handbook of Indian Aesthetics and the Philosophy of Art by Arindam Chakrabarti (Blooms bury Publishing India Pvt Ltd New Delhi)
- Indian Art and Aesthetics: Endeavours in Interpretation by Murti Nandan Tiwari and Kamalgiri (Aryan Books International)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six 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 (at least three from each unit), out of which the students are required to attempt any four questions (selecting at least one from each unit).

FIFTH SEMESTER

STORY BOARD DESIGN

Subject Code: BFARS1-501

L S T P C
2 2 0 4 5

Duration: 120 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic principles of designing and illustrations.

COURSE OBJECTIVES:

1. Student shall learn about various organizing ideas, break down concepts, and visualize their learning.
2. To make the students enhance their meta cognitive understanding.

COURSE OUTCOMES:

1. To make the students understand the best use of time and resource.
2. To make the understand the great way to organize the video without having to spend hours editing.

UNIT-I (60 Hrs.)

1. Personal Stories based on life events, interests, writings, memories etc.
2. Concept of Illustration and different Illustrative Techniques of Story Board Designing.
3. Creation and Conceptual thinking/ story telling with new style.

UNIT-II (60 Hrs.)

1. Cartooning Illustrations based on drama, reality, series and specific characters.
2. New ways of presenting story board that visually impacts the viewers.
3. Design traditional and ancient stories based on Indian Artists.

RECOMMENDED BOOKS

- 2."Art and Visual Perception – A Psychology of the Creative Eye 50th Anniversary" by Rudolf Arnheim
- Fundamental Of Visual Art" by Mukesh Kumar.
- "Philosophy and the Visual Arts: Seeing and Abstracting (Royal Institute of Philosophy Conferences)" by Andrew Harrison
- Film Directing Shot by Shot: Visualizing from Concept to Screen
- Star Wars Storyboards: The Original Trilogy

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva -voce.

MAGAZINE LAYOUT

Subject Code: BFARS1-502

L S T P C
2 2 0 4 5

Duration: 120 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic principles of designing and Press layouting.

COURSE OBJECTIVES:

1. Student shall learn accessing the magazine in print or online, they create images and design that are easy for the eyes to follow and that are arranged in a way that's appealing and easy to follow.
2. Students are exposed to a variety of texts that encourage them to read, listen, learn and interact with engaging content.

COURSE OUTCOMES:

1. To make the student understand and develop a distinctive, outcome showcasing students creative magazine layout skills.
2. Understand the design process, critical thinking skills and research methodologies.
3. To make the student to understand creative ideation as a means of problem-solving and enhancing visual communication.

UNIT-I (60 Hrs.)

1. Basic concepts, principles and layouts of magazine design.
2. Various types of Magazine Layout Design such as single page design, double spread layout design, editorial design, custom design.
3. Introduction to Single Spread layout of magazine design and its process; gather and organize content ,choose a layout grid, create a layout plan, design the headline, arrange content, incorporate visual elements, apply typography, design for readability, use color and styles , review and finalize, prepare for print.

UNIT-II (60 Hrs.)

1. Introduction to Double Spread Magazine layout design.
2. Its process ; content gathering and planning, choose a layout grid for double page magazine design , conceptualize the layout, design the headline ,design the cover and leading elements, balance and visual hierarchy, typography and text layout, image and graphic placement, color scheme and style consistency, review and refine, prepare for print.

RECOMMENDED BOOKS

- Magazines: Inside & Out **Authors: Steven Heller and Teresa Fernandes**
- Designing for Newspapers and Magazines **Author: Chris Frost**
- Designing Magazines: Inside Periodical Design, Redesign, and Branding **Editor: Jandos Rothstein**
- How to Design and Improve Magazine Layouts **Author: Raymond Dorn**
- Magazine Design That Works **Author: Stacey King**

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva -voce.

MRSPTU

BASICS OF ANIMATION

Subject Code: BFARS1-503

L S T P C
1 2 0 4 4

Duration: 105 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic principles of designing and illustration.

COURSE OBJECTIVES:

1. To develop the understanding of animation entails planning, sketching, and generating the appearance of motion from static images.
2. To develop the understanding of messages and complex subjects and help improve learners' retention.

COURSE OUTCOMES:

1. To learn a variety of animation methods to give fictional characters a sense of movement and action.
2. To enhance the comprehension of complex concepts, simplifying the learning process. To develop the ability to translate abstract ideas into images.

UNIT-I (52 Hrs.)

1. Introduction to Animation, definition and its history. Principles of Animation: - straight action and pose to pose Timing, Exaggeration, Drama and Psychological Effect, Fade in and fade out, Squash and Stretch, Anticipation, staging, follow through and overlapping action, slow in and slow out, arcs, timing, solid drawing, and appeal.
2. Types of Animation: -Traditional Animation (2D- Animation), Stop Motion Animation, Computer Animation (3D- Animation), Motion Graphics, Claymation, Cutout Animation, Typography Animation, Pixilation, Rotoscoping, Virtual Reality (VR) Animation.

UNIT-II (53 Hrs.)

1. Terminology of Animation– Keyframe, Tweening, Frame Rate Storyboard, Timeline , Rendering, Character Rigging, Texture Mapping, Onion Skinning , Looping, Masking, Keying , Spline, Rendering Pipeline, Storyboard Artist .
2. Skills for an Animation Artist: -Visual and creative development of an Artist, importance of observation with minute details, efficiency to draw gestures, facial expressions, good listener, hard work and patience, creative and innovative.

RECOMMENDED BOOKS

- Chris Patmore The complete animation course Baron's Educational Series. (New York) Designing for Newspapers and Magazines
- The Animator's Survival Kit / Richard Williams
- Cartoon Animation / Preston Blair
- The Illusion of Life / Frank Thomas and Ollie Johnston

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva -voce.

MRSPTU

CAMPAIGN PLANNING - I

Subject Code: BFARS1-504

L S T P C
2 2 0 4 5

Duration: 120 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic media of advertising.

COURSE OBJECTIVES:

1. To make the student understand about a particular topic, refine creative concepts for mini campaign, considering target audience, message and medium.

COURSE OUTCOMES:

1. To enhance the technical skills in various design software and tools, enabling students to create visually compelling campaign materials.
2. Developing the ability to present and pitch campaign ideas confidently.
3. Understanding the steps involved in planning, executing, and managing a mini campaign from start to finish.

UNIT-I (60 Hrs.)

1. Introduction to Campaign planning –its parameters.
2. Principles of Campaign planning, co ordinations, policies, objectives of advertising campaign planning.
3. Process of campaign planning - theme, products , assembling different parts, headline, sub-heading, slogans, illustrations, text, identifications closing idea parts of poster-using direct command headline and question headlines.

UNIT-II (60 Hrs.)

1. Campaign for a new product using various types of media such as print media, electronic media, outdoor media, digital media.
2. Colored layout for print media using digital printing method, classification of advertising according to style-pictures and photographs.
3. Ethics in Advertising - Benefits ,utility, importance and manufacturers Ethical objection-Reith report on advertising , legal restrictions-obligations to value systems and life style, Responsibility towards children, Socio-economic values.

RECOMMENDED BOOKS

- Confessions of an Advertising Man by David Ogilvy
- Ogilvy on Advertising by David Ogilvy
- Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads by Luke Sullivan
- Targeted: How Technology Is Revolutionizing Advertising and the Way Companies Reach Consumers by Mike Smith
- Introduction to Programmatic Advertising by Dominik Kosorin
- Influence: The Psychology of Persuasion by Robert B. Cialdini
- Predictably Irrational: The Hidden Forces That Shape Our Decisions by Dan Ariely

- Hooked: How to Build Habit-Forming Products by Nir Eyal
- The End of Advertising: Why It Had to Die, and the Creative Resurrection to Come by Andrew Essex
- Disruptive Marketing: What Growth Hackers, Data Punks, and Other Hybrid Thinkers Can Teach Us About Navigating the New Normal by Geoffrey Colon
- The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells by Robert W. Bly
- Made to Stick: Why Some Ideas Survive and Others Die by Chip Heath and Dan Heath
- Made to Stick: Why Some Ideas Survive and Others Die by Chip Heath and Dan Heath

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through external viva- voce

ADVERTISING ART AND COMMUNICATION

Subject Code: BFARS1-505

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: Students should have basic knowledge of advertising history and its importance in relevant media of advertising.

COURSE OBJECTIVES:

1. To make the students aware about the major characteristics and role of advertising in market strategy.
2. To develop the understanding of advertising as an element of marketing communications, of how the advertising planning process is managed, and the various factors affecting decision-making in this area.

COURSE OUTCOMES:

1. To increase knowledge of students between information and selling.
2. To make the student recognize the codes and conventions of different categories of advertisements and art.
3. To sharpen the analytical and critical thinking skills in examining visual art.

CONTENTS

UNIT-I (15 Hrs.)

1. **Introduction to Advertising and Communication** –as a paid, non personal ,targeted ,mass communication ,media channels , informative, persuade, remind, measurable results
2. **Process of communication**; Sender, Message, Channel, Receiver, Feedback, Noise and Context.
3. **Types of communication**; Verbal, Nonverbal, Written, Visual, Digital, Direct Marketing, Interpersonal, Sales promotion, Public relations.

UNIT-II (15 Hrs.)

1. **Introduction to Marketing/Media Strategy** : Setting Advertising Objectives-Message about Product, Message about Price, Message About Other Promotions, Message about Distribution
2. **Strategic Planning Process**: Select the Target Audience , Understand target Audience Decision Making, Determine the Best Positioning Develop Communication Strategy Set a Media Strategy
3. **Media Planning** –elements of Media Planning, Developing A Media Plan, Components of Media Plan

RECOMMENDED BOOKS

- Innovation in Marketing- T. Levitt
- Advertising Hand book- Barton-Roger Boviton
- Modern Advertising- Hepnar
- Advertising- John S. Wright, Daniel S. Marner, Wills L. Winter Jr. And S.K. Zeigler
- Confessions of an Advertising Man-David Ogilvy
- Ogilvy on Advertising- David Ogilvy
- The Applied art handbook-Luthra S.K.

- Advertising Art & Ideas- G.M.Rege
- Advertising- What it is and How to do it- R. White

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six questions of 2 marks each (12 marks), are to be set from the entire syllabus.
2. The examiner is required to set another six questions of 12 marks each (three from each unit), out of which the students are required to attempt any four questions

AESTHETICS-II

Subject Code: BFARS1-506

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: Students should have the basic knowledge of Indian Aesthetics and relevant contextual theories of Aesthetics.

COURSE OBJECTIVES:

1. Understanding of Indian Aesthetics
2. To analyse the difference between art and craft, its specifications.
3. To understand the basic religious system of Buddhism

COURSE OUTCOMES:

1. To get a historical understanding on Indian Aesthetics
2. To understand the theory of Chitrasutra of Vishnu Dharmottara Purana.
3. To develop a culture of critical and analytical thinking
4. To analyse the interconnection between Art and emotion

CONTENTS

UNIT-I (15 Hrs.)

1. **Introduction to Art as a Kala**– according to Bharat Muni , Plato, Croche, Ruskin and Shri Jai Shankar Prasad.
2. **Division of Art** –Professional Art and Liberal Art
3. **Iconography and Mudras**– Types of Mudras; Abhaya , Varada, Jnana, Vyakhyana, Katyavalambita, Namaskara, Gajahasta, Dhyana, Harini , Kartari , Kataka, Vitarka, Tarjani, Suci, Tarpana, Ksepana, Uttarakodhi, Buddhasramana, Bhumisparsha, Bhutadamara, Anjali and Vajrahumkara.

UNIT-II (15 Hrs.)

1. **Basic Religious System** – Buddhism Beliefs and Practices, Dharmachakra or Dharma Wheel
2. **Diversity of Buddhist Symbolism** – Theravada , Mahayana , Vajrayana
3. **Common Buddhist Symbols** – Parasol, Treasure Vase, Lotus Flower, Conch Shell, Golden Fish, Vajra, Tribu , Swastika, Kapala, Lion, Bodhi Tree

RECOMMENDED BOOKS

- Aesthetics by Prakash Veereshwar and Nupur Sharma (Krishna Prakashan Meerut)
- The Blooms bury Research Handbook of Indian Aesthetics and the Philosophy of Art by Arindam Chakrabarti (Blooms bury Publishing India Pvt Ltd New Delhi)
- Indian Art and Aesthetics Endeavours in Interpretation by Murti Nandan Tiwari and Kamalgiri (Aryan Books International)

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

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

MRSPTU

SIXTH SEMESTER

CARICATURE

Subject Code: BFARS1-601

L S T P C
1 2 0 2 3

Duration: 75 Hrs.

COURSE PREREQUISITES: No Prerequisites is required.

COURSE OBJECTIVES:

To make the students identify the style of caricature, including traditional drawing and mix media.

COURSE OUTCOMES:

1. Developing a personal style or theme in caricatures that showcases unique perspective.
2. Understanding of visual composition and layout.
3. Experimentation with different mediums and techniques to create expressive caricatures.

UNIT-I (37 Hrs.)

1. Introduction and history to the Caricature. Study the work of famous caricaturists (Al Hirschfeld, Ralph Steadman)
2. Exaggerating specific facial features (such as nose, eyes, mouth) in separate sketches.
3. Using various techniques ; Enlargement, Distortion, Simplification, Contrast
4. Study the various facial expressions and emotions (such as happy, sad, angry, surprised).
Accuracy and proportion of facial features.
5. Creativity and originality in composition and design.

UNIT-II (38 Hrs.)

1. Observing Facial Features – Observe a friend's or family members face, paying attention to the shape, proportion and characteristics of their facial features (eyes, nose, mouth, eyebrows.)
2. Create a detailed sketch of the face, focusing on the accurate representation of each feature.
3. Create a series of caricatures from live faces, focusing on exaggerating specific features to create humor or emphasis.
4. Choose a subject from popular culture (celebrity, politician cartoon character) or a self-portrait.
5. Experiment with different media (such black and colored pencils, markers, inks, brushes pens).

RECOMMENDED BOOKS

- America on Film by Harry M. Benshoff
- The Beginning or the End: How Hollywood—and America—Learned to Stop Worrying and Love the Bomb by Greg Mitchell
- The Big Goodbye: Chinatown and the Last Years of Hollywood by Sam Wasson

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva- voce

CAMPAIGN PLANNING-II

Subject Code: BFARS1-602

L S T P C
2 2 0 4 5

Duration: 120 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic principles of campaign and advertising media.

COURSE OBJECTIVES:

To make the students to inform the target audience about product through creative visualization and presentation.

COURSE OUTCOMES:

1. Understanding of fundamental marketing concepts, and principles in areas of marketing policy; of market and consumer of product, distribution, promotion and pricing decisions. It accelerates and enhances comprehension of complex concepts, simplifying the learning process.
2. Understanding the current market situation of advertising related aspects in visual learning styles.

UNIT-I (60 Hrs.)

1. Advertising Campaign includes the complete digital design-based campaign on a particular theme of consumer advertising as double spread magazine design.
2. Campaign Planning includes the complete digital design-based campaign on a particular theme of non-product advertising as newspaper advertising

UNIT-II (60 Hrs.)

1. Media Planning includes the complete digital design-based campaign on a particular theme of socio cultural communication themes in sync with the poster and hoarding advertising.
2. Execution of final art work of approved material supported with a brief report/data as social media advertising.

RECOMMENDED BOOKS

- Chris Patmore The complete animation course Baron's Educational Series. (New York) Designing for Newspapers and Magazines
- The Animator's Survival Kit / Richard Williams
- Cartoon Animation / Preston Blair
- The Illusion of Life / Frank Thomas and Ollie Johnston

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through external viva- voce

DIGITAL ANIMATION

Subject Code: BFARS1-603

L S T P C
1 2 0 4 4

Duration: 105 Hrs.

COURSE PREREQUISITES: Students should have knowledge of basic principles of designing and illustration.

COURSE OBJECTIVES:

1. To make the students understand about animation entails planning, sketching, and generating the appearance of motion from static images that are not interchangeable.
2. Students shall learn the numerous studies support the educational benefits of well-designed animation.

COURSE OUTCOMES:

1. Understanding a variety of animation methods to give fictional characters a sense of movement and action.
2. Understanding the comprehension of complex concepts, simplifying the learning process.
3. Developing the ability to translate abstract ideas into images especially beneficial for students who favour visual learning styles.

UNIT-I (52 Hrs.)

1. Introduction to the Digital Animation; its key frame, its history and tweening.
2. Fundamentals and Principles of storytelling in animation
3. Creating characters for 3d animations and story boarding techniques.
4. Creating vector graphics and pixel art.

UNIT-II (53 Hrs.)

1. Creating 3d Characters and environments.
2. Basic rigging and animation techniques (such as walk cycles, character movements)
3. Adding special effects to animations (explosions, magic)
4. Compositing techniques (layering, blending modes)
5. Creation of short animation (1- 2 minutes) using digital software.

Software Requirements

Adobe Animate, Blender

RECOMMENDED BOOKS

- Chris Patmore The complete animation course Baron's Educational Series. (New York) Designing for Newspapers and Magazines
- The Animator's Survival Kit / Richard Williams
- Cartoon Animation / Preston Blair
- The Illusion of Life / Frank Thomas and Ollie Johnston

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva- voce

MRSPTU

PHOTOGRAPHY**Subject Code: BFARS1-604****L S T P C
1 2 0 4 4****Duration: 105 Hrs.**

COURSE PREREQUISITES: Students should have the knowledge of basic idea of frame & composition in the area of still images. Knowledge of the Camera & Computer operation is also necessary.

COURSE OBJECTIVES:

The students should be able to visualize Photography & video studios, edit set-up, graphic arts industry and other audio visual sectors.

COURSE OUTCOMES:

1. Understanding the concept of the basics of digital imaging, Raster & Vector Graphics, Resolution, Pixel depth, Aspect Ratio, Dynamic Range, File Formats, File Size, Image Compression etc.
2. Understanding the concept of digital platform and various methods of image capture.
3. Understanding the various methods of post-production and retouching techniques.

UNIT-I (52 Hrs.)

1. Introduction to Photography and its history. Types of Photography: still, motion, and multimedia.
2. Types of photography: film, digital, and hybrid. Camera body and its parts (lens, shutter, aperture, ISO)
3. Lens types; prime, zoom, macro, fisheye. Aperture: f-stop, depth of field, and bokeh.
4. ISO; sensitivity, noise reduction, and grain.

UNIT-II (53 Hrs.)

1. Introduction to image editing software (such as Adobe Light room, Photoshop).
2. Basic editing techniques: cropping, adjusting, brightness, contrast, color balance.
3. Natural Light: types (softbox, sidelight, backlight, its characteristics (warmth, direction)
4. Artificial Light: studio strobes, continuous lights and LEDs.

RECOMMENDED BOOKS

1	M. Langford	Advance Photography	1985	Blaker Applied depth of field
2	H. Angel W	Landscape photography	2009	White Photo macro graphy
3	Langford	An introduction Visual aids	2005	Wadsworth Publishing Company
4.	Spencer's	Photography in education	2000	Applied photography
5.	Arnold	Color photography in practice	2003	Applied photography

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission; End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

Evaluation shall be awarded through internal viva- voce

SEMINAR

Subject Code: BFARS1-605

L S T P C
1 2 0 0 2

Duration: 45 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

To enhance students' ability to critically analyze and interpret works of art, art history, and artistic practices. To develop advanced research skills relevant to the field of fine arts, including the ability to locate, evaluate, and synthesize scholarly and artistic sources.

COURSE OUTCOMES:

1. Students will demonstrate the ability to conduct thorough and effective research related to their artistic interests and the broader field of fine arts.
2. Students will show improved critical thinking skills by analyzing and discussing various art forms, theories, and practices.
3. Students will be proficient in presenting their ideas and research findings in a clear, engaging, and professional manner.

CONTENTS

UNIT-I (23 Hrs.)

1. A Student has to select a Topic / Subject on Contemporary Indian Art and Artists.
2. Submission of a field based study on any topic with data collection and analysis under the guidance of a guide.

UNIT-II (22 Hrs.)

1. Focused on professional enhancement according to the specific talent of the particular student in his field and to become mature under the guidance.
2. A student can work under any one faculty by choice and depending upon the specific field expertise

RECOMMENDED BOOKS

- Simple Ideas on Presentation Design and Delivery by Garr Reynolds
- The Psychology of Persuasion by Robert B. Cialdini
- The Art and Science of Creating Great Presentations by Nancy Duarte
- Present Visual Stories that Transform Audiences by Nancy Duarte
- The official TED guide to public speaking by Howard Hugh

Portfolio Methodology

- Individual's daily performance
- Project Review; Mid Semester
- Project Submission ;End of the Semester

INSTRUCTIONS TO THE PAPER SETTER

- Evaluation shall be awarded through internal viva- voce

AESTHETICS-III

Subject Code: BFARS1-606

L S T P C
3 0 0 0 3

Duration: 45 Hrs.

COURSE PREREQUISITES: Students should have knowledge of Indian Aesthetics and relevant contextual theories of Aesthetics.

COURSE OBJECTIVES:

Students shall learn about the iconography of various Asanas and Aesthetics of Philosophers.

COURSE OUTCOMES:

1. Understanding the concept of Indian Aesthetics
2. Understanding the theory of various Philosophers.

CONTENTS

UNIT-I (23 Hrs.)

1. Nature of Beauty as discussed by Plato, Aristotle, Immanuel Kant, Georg Hegel, Tolstoy.
2. Nature of Beauty as discussed by Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre, John Dewey.
3. Theory of Asana and its types: Padmasana, Virasana, Siddhasana, Bharadvajasana, Dhanurraasana, Utkatasana, ArdhaMatsyendrasana, Haumanasana, Marichyasana, Usttrasana.

UNIT-II (22 Hrs.)

1. Introduction to Jainism in Aesthetic and its concepts ; Ahimsa (Non –Violence), Aparigraha (Non – Possession), Anekantavada (Non- Absolutism), Karmaphala (Cause and effect)
2. Artistic Elements in Jain Aesthetic: Naturalism, Minimalism, Symbolism, Linear Perspective.
3. Jain Art and Architecture: Sanchi Stupa, Ellora Caves, Khujuraho group of Monuments.

RECOMMENDED BOOKS

- Aesthetics by Prakash Veere shwarand Nupur Sharma (Krishna Prakashan Meerut)
- The Blooms bury Research Handbook of Indian Aesthetics and the Philosophy of Art by Arindam Chakrabarti (Blooms bury Publishing India Pvt Ltd New Delhi)
- Indian Art and Aesthetics Endeavours in Interpretation by Murti Nandan Tiwari and Kamalgiri (Aryan Books International)

INSTRUCTIONS TO THE PAPER SETTER

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

LITERATURE (PUNJABI)

Subject Code: BFARS1-607

L S T P C
2 0 0 0 2

Duration: 30 Hrs.

COURSE PREREQUISITES: Students should have the basic knowledge of Punjabi Grammar and Punjabi Literature.

COURSE OBJECTIVES:

To develop analytical skills by studying various genres such as poetry, prose, drama, and folk literature. To examine literary techniques, themes, and stylistic elements used by Punjabi writers.

COURSE OUTCOMES:

1. Students will be able to identify and describe significant Punjabi literary works and authors.
2. Students will have a comprehensive understanding of the evolution of Punjabi literature and its major periods and styles.
3. Students will demonstrate the ability to analyze and interpret literary texts, including their themes, characters, and narrative techniques.
4. Students will gain insight into the cultural and historical background that shapes Punjabi literature.

CONTENTS

UNIT-I (15 Hrs.)

Punjabi Prominent Poets (Life and Literary work style with any two poems)

1. Bhai Veer Singh,
2. Puran Singh,
3. Dhaniram Chatrik
4. Varis Shah

Punjabi Story writers / Novelists (Life and Literary work style with any one story)

1. Sant Singh Sekhon
2. Santokh Singh Dheer
3. Nanak Singh
4. Gurbaksh Singh Preetladi

UNIT-II (15 Hrs.)

Modern Punjabi Poets (Life and Literary work style with any two poems)

- a. Professor.Mohan Singh
- b. Surjit Patar
- c. Shiv Kumar Batalvi
- d. Amrita Pritam

Modern Punjabi Story writers / Novelists (Life and Literary work style with any one story)

- a. Navtej Singh
- b. Daleep Kaur Tiwana
- c. Gurdial Singh

RECOMMENDED BOOKS

- Adhunik Kaav Sangam (Sutinder Singh Noor)
- Punjabi Katha (Gurdial Singh)
- 10 Pratinidhi Kahaniyan (Nanak Singh)
- Bhai Veer Singh Kaav
- Main Tenu Phir Milangi (Amrita Pritam)
- Selected Stories of Gurbhaksh Singh Preetladi
- Saave Patar (Prof.Mohan Singh)
- Birhada (Shiv Kumar)
- Hva Vich Likhe Harf (Surjit Patar)
- Gurdial Singh Rachanavali
- Eho Hmara Jiwana (Dalip Kaur Tiwana)

INSTRUCTIONS TO THE PAPER SETTER

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