

# **BFA (Applied Arts)**

## **Syllabus**

**BFA -Applied Arts (1<sup>st</sup> YEAR)**

**Total Contact Hours = 28**

**Total Marks = 800**

**Total Credits = 28**

1 <sup>st</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-101	Basic Drawing & Painting From Nature	1	4	-	-	60	40	100	5	03
BFA1-102	2 & 3 Dimensional Design-I	1	4	-	-	60	40	100	5	03
BFA1-103	Lettering and Typography-I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFA1-104	Poster Designing	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFA1-105	Print Making - I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFA1-106	History of Indian Art –I (Classic period)	2	-	-	-	40	60	100	2	3
BFA1-107	English and Communication Skills	2	-	-	-	40	60	100	2	3
BFA1-108	Fundamentals of Applied Art	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory = 11 Studio = 17 Labs = 0</b>	<b>11</b>	<b>17</b>	<b>-</b>	<b>-</b>	<b>420</b>	<b>380</b>	<b>800</b>	<b>28</b>	<b>-</b>

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

**BFA -Applied Arts (1<sup>st</sup> YEAR)**

Total Contact Hours = 26

Total Marks = 800

Total Credits = 26

2 <sup>nd</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-209	Product Drawing & Painting From Objects	1	4	-	-	60	40	100	5	03 (Evaluation by External Viva-voce)
BFA1-210	2 & 3 Dimensional Design-II	1	4	-	-	60	40	100	5	03
BFA1-211	Computer Graphics-I	1	3	-	-	60	40	100	4	No Exam (Viva-voce on portfolio)
BFA1-212	Lettering and Typography-II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFA1-213	Print Making- II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFA1-214	History of Indian Art –II (Modern period)	2	-	-	-	40	60	100	2	3
BFA1-215	Art forms of Punjab	2	-	-	-	40	60	100	2	3
BFA1-216	Time & Period of Maharaja Ranjit Singh	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory = 11 Studio = 15 Labs = 0</b>	<b>11</b>	<b>15</b>	<b>-</b>	<b>-</b>	<b>420</b>	<b>380</b>	<b>800</b>	<b>26</b>	<b>-</b>

**BFA -Applied Arts (2<sup>nd</sup> YEAR)**

**Total Contact Hours = 25**

**Total Marks = 800**

**Total Credits = 20**

3 <sup>rd</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-317	Study from Life & Illustrations	1	4	-	-	60	40	100	5	03 (Evaluation by External Viva-voce)
BFA1-318	Product Design & Print Production	1	4	-	-	60	40	100	5	No Exam (Viva-voce on portfolio)
BFA1-319	Corporate Identity	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFA1-320	Computer Graphics-II	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFA1-321	Lettering and Typography-III	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFA1-322	History of Western Art-I	2	-	-	-	40	60	100	2	3
BFA1-323	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
BFA1-324	History of Punjab Culture & Art	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory = 11 Studio = 14 Labs = 0</b>	<b>11</b>	<b>14</b>	<b>-</b>	<b>-</b>	<b>420</b>	<b>380</b>	<b>800</b>	<b>25</b>	<b>-</b>

**BFA -Applied Arts (2<sup>nd</sup> YEAR)**

Total Contact Hours = 18

Total Marks = 800

Total Credits = 18

4 <sup>th</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-425	Painting in Various MEDIUMS	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFA1-426	Packaging & Press Layout	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFA1-427	Computer Graphics-III	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFA1-428	Lettering and Typography-IV	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFA1-429	Hoarding Designing	2	-	-	-	60	40	100	2	3
BFA1-430	History of Western Art-II	2	-	-	-	40	60	100	2	3
BFA1-431	Aesthetics (Indian)	2	-	-	-	40	60	100	2	3
BFA1-432	Aesthetics (Western)	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory = 12 Studio = 6 Labs = 0</b>	<b>12</b>	<b>06</b>	<b>-</b>	<b>-</b>	<b>400</b>	<b>400</b>	<b>800</b>	<b>18</b>	<b>-</b>

**BFA -Applied Arts (3<sup>rd</sup> YEAR)**

Total Contact Hours = 14

Total Marks = 600

Total Credits = 14

5 <sup>th</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-533	Story board Designing	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFA1-534	Press and Magazine Graphics	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFA1-535	Basic Animation- I	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFA1-536	History of visual communication	2	-	-	-	40	60	100	2	3
BFA1-537	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory =6 Studio = 4 Labs = 0</b>	<b>8</b>	<b>6</b>			<b>320</b>	<b>280</b>	<b>600</b>	<b>14</b>	<b>-</b>

**BFA -Applied Arts (3<sup>rd</sup> YEAR)**

Total Contact Hours = 16

Total Marks = 600

Total Credits = 16

6 <sup>th</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-638	Film & Media	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFA1-639	Advertisement Campaign	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
BFA1-640	Basic Animation- II	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFA1-641	Art Festival	1	2	-	-	60	40	100	3	(External Viva-voce)
BFA1-642	Theory Project	1	2	-	-	60	40	100	3	(External Viva-voce)
BFA1-643	Photography -I	1	1	-	-	60	40	100	2	No Exam (Viva-voce on portfolio)
Department Elective – I (Select any one)		2	-	-	-	40	60	100	2	3
BFA1-644	Literature (Punjabi)									
BFA1-645	Literature (Hindi)									
<b>Total</b>	<b>Theory = 6 Studio = 6Labs = 0</b>	<b>7</b>	<b>9</b>			<b>340</b>	<b>260</b>	<b>600</b>	<b>16</b>	<b>-</b>

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

**BFA -Applied Arts (4<sup>th</sup> YEAR)**

Total Contact Hours =16

Total Marks = 800

Total Credits = 16

7 <sup>th</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-746	Visual Communication Design for Social Media	1	2	-	-	60	40	100	3	03 (Evaluation by External Viva-voce)
BFA1-747	Advance Photography	1	2	-	-	60	40	100	3	No Exam (Viva-voce on portfolio)
BFA1-748	Advance Animation	1	2	-	-	60	40	100	3	No Exam (External Viva-voce)
BFA1-749	Practical Training	-	3	-	-	100	200	300	3	(External Viva-voce)
BFA1-750	Research Work	2	-	-	-	40	60	100	2	3
BFA1-751	Advertising Art and Ideas	2	-	-	-	40	60	100	2	3
<b>Total</b>	<b>Theory =5 Studio = 4Labs = 0</b>	<b>7</b>	<b>9</b>			<b>260</b>	<b>440</b>	<b>800</b>	<b>16</b>	<b>-</b>



**BFA -Applied Arts (4<sup>th</sup> YEAR)**

**Total Contact Hours =10**

**Total Marks =800**

**Total Credits =10**

8 <sup>th</sup> SEMESTER		Contact Hrs				Marks			Credits	Duration of Exam Hrs.
Subject Code	Subject Name	L	S	T	P	Int.	Ext.	Total		
BFA1-852	Animation movie or Magazine design project	1	2	-	-	100	100	200	3	03 (Evaluation by External Viva-voce)
BFA1-853	Advertisement Project Work	1	2	-	-	100	100	200	3	(External Viva-voce)
BFA1-854	Research Work	-	4	-	-	150	250	400	4	3
<b>Total</b>	<b>Theory =2 Studio = 3Labs = 0</b>	<b>2</b>	<b>8</b>			<b>350</b>	<b>450</b>	<b>800</b>	<b>10</b>	<b>-</b>

**Overall**

Semester	Marks	Credits
1 <sup>st</sup>	800	28
2 <sup>nd</sup>	800	26
3 <sup>rd</sup>	800	25
4 <sup>th</sup>	800	18
5 <sup>th</sup>	600	14
6 <sup>th</sup>	600	16
7 <sup>th</sup>	800	16
8 <sup>th</sup>	800	10
<b>Total</b>	<b>6000</b>	<b>153</b>

**BASIC DRAWING & PAINTING FROM NATURE**

**Subject Code: BFA1-101**

L S T P C  
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**

**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.

**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 BOOKS

- Memory drawing simplified Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
- Sketching by Pratap Mulick (Jyotsna Prakashan, Mumbai)
- Perspective by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Sketchbook by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Natural Inspiration by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Pencil Tech -1 Graphite by Rahul / Gopal (Jyotsna Prakashan, Mumbai)
- Pencil Technique - 2 by Rahul / Gopal (Jyotsna Prakashan, Mumbai)
- Figure drawing by Tushar Moleshvari (Jyotsna Prakashan, Mumbai)
- Think 3D by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Think 3D Part II by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Approach to Drawing Animals by Gopal Nandurkar (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)
- Watercolour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour Landscape by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Opaque colour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Colour Pencil by Rahul / Gopal (Jyotsna Prakashan, Mumbai)
- Expressions In Watercolour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour paintings with Photo reference by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour Demonstrations by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- The Pastel Book: Materials and Techniques for Today's Artist by Bill Creevy (Watson-Guptill)
- Encyclopedia of Pastel Techniques, The: A Unique Visual Directory of Pastel Painting Techniques, With Guidance On How To Use Them by Judy Martin (Search Press UK)
- The collage ideas book by Alannah Moore (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**

**Subject Code: BFA1-102**

L S T P C  
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.
- 3.

**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**

1. Making 2D & 3D Designs based on geometrical shapes
2. Converting natural shapes into geometrical designs
3. Clay modeling –make basic forms with clay
4. Relief sculpture.

**RECOMMENDED BOOKS**

- 3D Thinking in Design and Architecture: From Antiquity to the Future by Roger Burrows ( Thames & Hudson, 2018)
- Designing Here Now: A Global Selection Of Objects Concepts And Spaces For The Future by Allan Chochinov (Core77)
- Design Basics by Stephen Pentak, David A. Lauer (Wadsworth Publishing Company)
- Design As Art (1966)By Bruno Munari
- Drawing Type by Alex Fowkes ( Rockport )

**INSTRUCTIONS TO THE PAPER SETTER**

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

**LETTERING AND TYPOGRAPHY**

**Subject Code: BFA1-103**

L S T P C  
1 3 0 0 4

**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**

1. Nature study of Lines forms and shapes.
2. Scribbles with Kalam, Nib, Brush and Calligraphy Pen.

**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)

**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).

**POSTER DESIGNING**

**Subject Code: BFA1-104**

L S T P C  
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:**

By the end of the course students should be able to:-

1. Be able to use colours, form, light textures etc to present any given visual idea.
2. Be aware that the created poster must be aimed at the intended audience or the assessment criteria.
3. Consider what is required for the design and creation of an attractive and effective poster.
4. To understand the Poster Presentation Life Cycle.
5. Collaboratively mock up a poster design
6. Be aware of what current technology is available to enhance your poster
7. To be aware of where to go next and the support models available

**CONTENTS**

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

**RECOMMENDED BOOKS**

- 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 (Roundhouse 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 Books)

**. 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).

**PRINT MAKING**

**Subject Code : BFA1-105**

L S T P C  
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**

1. Introduction and brief history of Print Making
2. Basics of Print Making
3. Lino Cut & Printing, Mono and Color print with mounting.
4. Screen Printing Basics

**RECOMMENDED BOOKS**

- The Printmaking Ideas Book by Frances Stanfield (Ilex Press)
- Linocut for Artists & Designers by Nick Morley (The Crowood Press)
- Beginner's Guide to Linocut: 10 print projects with top techniques to get you started by Susan Yeates (Search Press)
- Learning Linocut: A Comprehensive Guide to the Art of Relief Printing Through Linocut by Susan Yeates (Search Press)
- प्रैक्टिकल स्क्रीन प्रिंटिंग विद स्टीकर्स, लीफ, लेमिनेशन Practical Screen Printing with Stickers, Leaf, Lamination (Hindi Edition) | K K Aggarwal (Manoj Publications)
- Guide to Professional Screen Printing by Sarvdeep Singh
- The History of Printmaking - Voyages of Discovery (Scholastic Books)

**INSTRUCTIONS TO THE PAPER SETTER**

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



**HISTORY OF INDIAN ART (CLASSIC PERIOD)**

**Subject Code : BFA1-106**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No prerequisites are required.

**COURSE OBJECTIVES:**

Define several major areas in the history of Indian art

1. Identify aesthetic traits found throughout Indian art
2. To intended to familiarize the student to ancient Indian art traditions and stimulate an interest for the appraisal of ancient aesthetics.
3. The prehistoric and proto-historic phases are presented as background for the emergence of art activity in succeeding periods.
4. The course surveys through phases of Indian art as well as various forms of art.
5. The course covers Indian religious architectures- rock cut and structural, temples, sculptures and the literature on painting from different regions of India from the given period.
6. The course also aims to introduce the students to medieval Indian art, related major sites and structures.
7. It also introduces students to the great Indian miniature art of various sub schools.

**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.

**CONTENTS**

1. Pre Historic Art, Art of Indus Valley Civilization
2. Painting, Sculpture & Architecture under Mauryan, Shunga, Satvahna, Kushana, Gupta,
3. Pallavas, Cholas, Pandyas, Vijaynagar, Chandelas, Klinga
4. Painting and Architecture of Imperial style and Mughal style
5. Miniature art under Rajasthan and Pahari Rajputs.

**RECOMMENDED BOOKS**

- Art of Indian Asia by Zimmer. H. (Princeton University Press)
- History of Indian and Indonesian Art by A.K. Coomaraswamy. (Munshiram Manoharlal New Delhi)
- Art & Architecture of Indian by B. Rowland. (Penguin Books, Melbourne)
- Introduction to Indian Art by A.K. Coomaraswamy. (Munshirm Manoharlal Pub Pvt Ltd)
- Studies in Early Indian Painting by Moti Chander (Asia Publishing House)
- Indian Paintings in the Panjab Hills by W.G. Archer (Victoria & Albert Museum, London)
- Lalit Kala Akademi, New Delhi, Publications of Indian Modern Art
- Cultural History of Indian, (Bhartiya Vidya Bhavan Publication.)

- A survey of Indian Sculpture by S.K.Sarwati. (Firma K.L. Mukhopadhyay, Calcutta)
- Indian Architecture by Percy Brown. (D.B. Taraporevala, Bombay)
- The Pelican history of Art by Benjamin Rowland (Penguin Books Ltd)
- A Brief History of Indian Painting by LC Sharma (Krishna Prakashan Meerut)
- History of Fine Arts in India & the West by Edith Tömöry (Orient Longman, Bombay)
- Indian Sculpture by Stella Kramrisch (Motilal Banarsidas pvt ltd Delhi)
- भारत की चित्रकला का संक्षिप्त इतिहास लोकेश (Krishna Prakashan Meerut)
- आधुनिक भारतीय चित्रकला डॉ. गिराज किशोर अग्रवाल (संजय पब्लिकेशन आगरा )
- भारतीय चित्रकला एवं मूर्तिकला का इतिहास डॉ. रीता प्रताप (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर )

## **INSTRUCTIONS TO THE PAPER SETTER**

1. The examiner is required to set a question paper with sections
  2. Section A will have 10 multiple choice questions carrying 1 mark each.
  3. Section B will have 5 Questions Carrying 2 Marks each.
  4. Section C will have 5 Questions Carrying 3 Marks each.
  5. Section D will have 5 Questions Carrying 5 Marks each.
- Examiner should give internal choice in Sections B,C & D.

**ENGLISH AND COMMUNICATION SKILLS**

**Subject Code: BFA1-107**

L S T P C  
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 analyse and appreciate poetry, fiction & prose.
3. To sensitize students to the nuances of spoken and written forms of English
4. To update and expand basic informatics skills and attitudes relevant to the emerging knowledge society
5. To enable them produce grammatically and idiomatically correct language.
6. To help them master writing techniques to meet academic and professional needs.
7. 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

**LANGUAGE ACTIVITY.**

**Grammar:**

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

**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)

### **BOOKS**

1. Preceptions Edited by Shanta Rameshwar Rao.
2. English Grammar and compositions by Wren & Martin by Tickoo, M.L.Subramanian, A.E. and Subramanian P.R.

### **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 Marks Each)
3. 10 objective type questions carrying 1 mark each, 2 5 marks questions carrying 5 marks each and one question carrying 10 marks.
4. Literature section will be of 30 Marks divided into three portions of 10 marks each ( Poetry, Prose and Fiction , 10 Marks Each)
5. Grammer section will be devided into two pars Simple grammar and composition carrying 15 marks each.

**FUNDAMENTAL OF APPLIED ART**

**Subject Code: BFA1-108**

L S T P C  
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.
3. as well as advertising objectives. The objective of this course is 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**

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
7. Typography : Roman / Gothic
8. Calligraphy
9. Monograms
10. Symbol
11. Trade Mark / Monograms
12. Logo Type
13. Book Cover
14. Poster

**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)

- Logo Modernism by Jens Müller and Julius Wiedemann (Taschen)
- The Elements of Typographic Style by Robert Bringhurst (Hartley & Marks)
- Why Fonts Matter by Sarah Hyndman (Virgin Books)
- The Essential Guide to Business for Artists and Designers by Alison Branagan (Bloomsbury Publishing India Pvt Ltd New Delhi)
- Applied Art: Painting, Design, and Handicraft by Pedro J. Lemos
- Allan Wexler: The Fine Art of Applied Art by Bernd Schultz Nuremberg, Germany
- Simplified Applied Art: Reference Book on Human Anatomy and Lettering in English and Hindi for Commercial Artists by Aryan, Kamla C. (Rekha Prakashan)
- The Poster: A Visual History by Gill Saunders & Margaret Timmers (Thames Hudson)
- 100 Posters that Changed the World by Colin Salter (Pavilion)
- Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler (John Wiley & Sons)
- Logo Modernism by Jens Müller and Julius Wiedemann (Taschen)

### **INSTRUCTIONS TO THE PAPER SETTER**

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

## 2<sup>nd</sup> SEMESTER

### PRODUCT DESIGN & PAINTING FROM OBJECTS

**Subject Code: BFA1-209**

L S T P C  
1 4 0 0 5

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

#### **COURSE OBJECTIVES:**

1. The focus of Product Design and Development is integration of the marketing, design, and manufacturing functions in creating a new product.
2. Confidence in your own abilities to create a new product.
3. Awareness of the role of multiple functions in creating a new product (e.g. marketing, finance, industrial design, engineering, production).
4. Ability to coordinate multiple, interdisciplinary tasks in order to achieve a common objective.
5. Reinforcement of specific knowledge from other courses through practice and reflection in an action-oriented setting.
6. Enhanced team working skills.
7. 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.
8. Understanding the natural forms and compositional rules like rule of third and golden spiral etc.

#### **COURSE OUTCOMES:**

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

#### **CONTENTS**

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.
4. Rendering the product.
5. Making a prototype of the designed product
6. Making paintings in various medias from objects
7. Designing a product cover in colours

## **RECOMMENDED BOOKS**

- Product Design and Development by Karl Ulrich & Steven Eppinger (The McGraw-Hill Companies)
- Sketching: Drawing Techniques for Product Designers by Koos Eissen, Roselien Steur (BIS Publishers)
- Drawing for Product Designers by Kevin Henry (Laurence King Publishing)
- Think 3D by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Think 3D Part II by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- 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)
- Sketchbook by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Natural Inspiration by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour Landscape by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Opaque colour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Colour Pencil by Rahul / Gopal (Jyotsna Prakashan, Mumbai)
- Expressions In Watercolour by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour paintings with Photo reference by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Watercolour Demonstrations by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Milind Mulick Journey So Far by Milind Mulick (Jyotsna Prakashan, Mumbai)
- The Gallery by John Fernandes (Jyotsna Prakashan, Mumbai)

## **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**

**Subject Code: BFA1-210**

L S T P C  
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**

1. Using various design rules in compositions like rule of third and golden spiral
2. Using colours to depict emotions in designs.
3. Make sculpture with unconventional material.
4. Make group sculpture project.

**RECOMMENDED BOOKS**

- 3D Thinking in Design and Architecture: From Antiquity to the Future by Roger Burrows ( Thames & Hudson, 2018)
- Designing Here Now: A Global Selection Of Objects Concepts And Spaces For The Future by Allan Chochinov (Core77)
- Design Basics by Stephen Pentak, David A. Lauer (Wadsworth Publishing Company)
- Design As Art (1966)By Bruno Munari
- Drawing Type by Alex Fowkes ( Rockport )

**INSTRUCTIONS TO THE PAPER SETTER**

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

**COMPUTER GRAPHICS -II**

**Subject Code: BFA1-211**

**L S T P C**

**1 3 0 0 4**

**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.
3. To work with type and text formatting tools.
4. To work with documents, layers and artboards..

**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 Photoshop**

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,
5. Working with Brushes, Customizing Brushes,
6. Speed Painting, Matte Painting,
7. Creating a workspace for painting, Using Colour Palette, Painting and Editing.

**RECOMMENDED BOOKS**

1. The Visual Display of Quantitative Information, 2nd edition by Edward R. Tufte (Hardcover - May 2001)
2. Envisioning Information by Edward R. Tufte (Hardcover - May 1990)

**LETTERING AND TYPOGRAPHY - II**

**Subject Code: BFA1-212**

L S T P C  
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**

1. Calligraphy of Punjabi, Hindi and English.
2. Alphabet, sentences and composition of different types.

**RECOMMENDED BOOKS**

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

**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).

**PRINT MAKING II**

**Subject Code: BFA1-213**

L S T P C  
1 2 0 0 3

**COURSE PREREQUISITES:** No prerequisites are required.

**COURSE OBJECTIVES:**

4. 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.
5. 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
6. 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:**

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

**CONTENTS**

1. Wood Cut & Printing basics and History
2. Making layouts for the woodcuts
3. Getting woodcut final prints

**RECOMMENDED BOOKS**

- The Printmaking Ideas Book by Frances Stanfield (Ilex Press)
- The History of Printmaking - Voyages of Discovery (Scholastic Books)
- The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking by George A. Walker (Firefly Books)
- 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**

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

**HISTORY OF INDIAN ART (MODERN PERIOD)**

**Subject Code: BFA1-214**

L S T P C  
2 0 0 2

**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 surveys through phases of Indian modern art as well as various forms of art.
4. The course also aims 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**

1. Background of Indian modern art movement ( Company School, British Art Colleges, Western modern art movement)
4. Bengal School of art
5. Progressive art group
6. Delhi Shilpi Chakra
7. Baroda art movement
8. Cholamandalam art movement
9. Contemporary art

**RECOMMENDED BOOKS**

- Art of Indian Asia by Zimmer. H. (Princeton University Press)
- History of Indian and Indonesian Art by A.K. Coomaraswamy. (Munshiram Manoharlal New Delhi)
- Art & Architecture of Indian by B. Rowland. (Penguin Books, Melbourne)
- Introduction to Indian Art by A.K. Coomaraswamy. (Munshirm Manoharlal Pub Pvt Ltd)
- The Pelican history of Art by Benjamin Rowland (Penguin Books Ltd)
- A Brief History of Indian Painting by LC Sharma (Krishna Prakashan Meerut)
- History of Fine Arts in India & the West by Edith Tömöry (Orient Longman, Bombay)
- Indian Sculpture by Stella Kramrisch (Motilal Banarsidas pvt ltd Delhi)
- भारत की चित्रकला का संक्षिप्त इतिहास लोकेश (Krishna Prakashan Meerut)
- Indian Modern Art A Visual History by Kishore Singh (Delhi Art Gallery)

- 20th Century Indian Art: Modern, Post- Independence, Contemporary by Rakhee Balaram, Partha Mitter, Parul Dave Mukherji (Thames Hudson)
- आधुनिक भारतीय चित्रकला डॉ. गिर्राज किशोर अग्रवाल (संजय पब्लिकेशन आगरा )
- भारतीय चित्रकला एवं मूर्तिकला का इतिहास डॉ. रीता प्रताप (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर )

### **INSTRUCTIONS TO THE PAPER SETTER**

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

**ART FORMS OF PUNJAB**

**Subject Code: BFA1-215**

L S T P C  
2 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 mindset.
2. To intended to familiarize the student to the development of Punjab folk art forms
3. The course will be helpful for the students to creat 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 can work better on the concept of 'Think local act global'.

**CONTENTS**

1. Phulkari
2. Wall Painting
3. Leatherwork
4. Weaving
5. Chowk Poorna (Sanjhi)
6. Wood work
7. Metal Work
8. Making Pranda, Naale, Innu etc
9. Mural Art

**RECOMMENDED BOOKS**

- Folk Art of Punjab Harjeet Singh Gill (Punjabi University Patiala)
- Significance of Mural Art of 19th Century Punjab by Dr Harmandeep Kaur (Indian Books and Periodicals)
- Punjab Painting R.P. Srivastava (Abhinav Publications)
- Phulkari from Punjab: Embroidery in Transition by Anu H. Gupta, Shalina Mehta (Niyogi Books)
- Art and Archaeology of Punjab by R. P. Srivastava (Sundeep Prakashan)
- ਲੋਕ ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ ਡਾ. ਜੀਤ ਸਿੰਘ ਜੋਸ਼ੀ ( ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ )
- ਕਲਾ ਅਤੇ ਸਭਿਆਚਾਰ ਡਾ. ਗੁਰਨਾਇਬ ਸਿੰਘ ( ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ )
- ਲੋਕਧਾਰਾ ਦੀ ਭੂਮਿਕਾ ਡਾ. ਤੁਪਦਿਰ ਸਿੰਘ ਖਹਿਰਾ, ਡਾ. ਸੁਰਜੀਤ ਸਿੰਘ ( ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ )
- ਪੰਜਾਬ ਦੀ ਲੋਕਧਾਰਾ ਸੋਹਦਿਰ ਸਿੰਘ ਬੇਦੀ ( ਨੈਸ਼ਨਲ ਬੁਕ ਟਰਸਟ ਦਿੱਲੀ )

**INSTRUCTIONS TO THE PAPER SETTER**

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



**TIME & PERIOD OF MAHARAJA RANJIT SINGH**

Subject Code: BFA1-216

L S T P C  
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, economical, 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**

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

**RECOMMENDED BOOKS**

- ਪੰਜਾਬ ਦਾ ਇਤਹਾਸ (ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ ਪਟਿਆਲਾ )
- Empire of the Sikhs: The Life and Times of Maharaja Ranjit Singh by Patwant Singh, Jyoti M. Rai (Peter Owen Publishers)
- Emperor of the Five Rivers: The Life of Ranjit Singh, First Maharaja of the Sikhs by Mohamed Sheikh (I. B. Tauris & Company)
- ਰਣਜੀਤ ਸਾਹਿਬ ਪੰਜਾਬ ਦਾ ਮਹਾਰਾਜਾ : ਖੁਸ਼ਵੰਤ ਸਾਹਿਬ ( ਚਤੁਰ ਸਾਹਿਬ ਜੀਵਨ ਸਾਹਿਬ )
- ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਾਹਿਬ ਕਾਲ : ਕੁਝ ਅਣਗੌਲੇ ਤੱਖ ਗੁਰਬਚਨ ਸਾਹਿਬ ਨਈਅਰ (Punjabi University Patiala)
- Historical Study of Maharaja Ranjit Singh's Times by Kirpal Singh
- A History of the Sikh Misals : Bhagat Singh (Punjabi University Patiala)
- An Overview of Maharaja Ranjit Singh and His Times by Singh Ahluwalia, Parm Bakhshish Singh (Punjabi University Patiala)

- Maharaja Ranjit Singh Commemoration Volume by Prithipal Singh Kapur, Dharam Singh (eds.) (Punjabi University Patiala)
- A History of the Sikh Misals : Bhagat Singh (Punjabi University Patiala)
- An Overview of Maharaja Ranjit Singh and His Times by Jasbir Singh Ahluwalia (Punjabi University Patiala)
- Maharaja Ranjit Singh : Politics, Society and Economy by Fauja Singh, A.C. Arora (eds.) (Punjabi University Patiala)

### **INSTRUCTIONS TO THE PAPER SETTER**

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

## 3<sup>rd</sup> SEMESTER

### STUDY FROM LIFE & ILLUSTRATIONS

Subject Code: BFA1-317

L S T P C

1 4 0 0 5

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

#### **COURSE OBJECTIVES:**

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

#### **COURSE OUTCOMES:**

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

### CONTENTS

1. Practice of single figures
2. Compositions from life
3. Make illustrations from life.
4. Make complex illustration along with perspective and nature.

#### **RECOMMENDED BOOKS**

- Memory drawing simplified Tushar Moleshwari (Jyotsna Prakashan, Mumbai)
- Sketching by Pratap Mulick (Jyotsna Prakashan, Mumbai)
- Figure drawing by Tushar Moleshvari (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. 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).

**PRODUCT DESIGN & PRINT PRODUCTION**

**Subject Code: BFA1-318**

L S T P C  
1 4 0 0 5

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

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**CORPORATE IDENTITY**

**Subject Code: BFA1-319**

L S T P C  
1 2 0 3

**COURSE PREREQUISITES:** The student should have

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**COMPUTER GRAPHICS -II**

**Subject Code: BFA1-320**

**L S T P C**

**1 2 0 0 3**

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

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

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

**CONTENTS**

**Adobe Illustrator**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**LETTERING AND TYPOGRAPHY**

**Subject Code: BFA1-321**

L S T P C  
1 2 0 0 3

**COURSE PREREQUISITES:** Basic knowledge of lettering system

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**HISTORY OF WESTERN ART (TILL CLASSIC PERIOD)**

**Subject Code: BFA1-322**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No Prerequisites are required.

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

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

**CONTENTS**

**Ancient Art**

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

**Medival Art**

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

**RECOMMENDED BOOKS**

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



**INSTRUCTIONS TO THE PAPER SETTER**

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

**ADVERTISING ART AND IDEAS**

**Subject Code: BFA1-323**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No prerequisite is required.

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

- Advertising Hand Book by D. V. Gandhi.
- A Text Book of Applied Art by Dr Mrs. Sunita Borkar (Himalaya Publishing House, Mumbai)
- Mordern Advertising by Hepner.
- Advertising made simple by Frank Jefitine.
- Advertising theory and Practices by Verman Fryburger and Kim Rotzoll.
- The creative Connection, Advertising Copy writing and Idea Visualization.By Arthur A.Winters Shirley F. Milton.
- Advertising Art and Ideas. By M.G. Rege

- Hand Book of Applied Art. By
- Art and Advertising by Joan Gibbons (Bloomsbury Publishing India Pvt Ltd New Delhi)
- Simplified Applied Art: Reference Book on Human Anatomy and Lettering by K.C.Aryan (Rekha Prakashan)
- विज्ञापन तकनीक एवं सिद्धांत, नरेंद्र सिंह यादव (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर )
- ललित कला के आधारभूत सिद्धांत, मीनाक्षी कासलीवाल (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर )
- ग्राफिक डिज़ाइन, नरेंद्र सिंह यादव (राजस्थान हिंदी ग्रंथ अकादमी, जयपुर )

### **INSTRUCTIONS TO THE PAPER SETTER**

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

**HISTORY OF PUNJAB CULTURE & ART**

Subject Code: BFA1-324

L S T P C  
2 0 0 2

**COURSE PREREQUISITES:** No prerequisites are required

**COURSE OBJECTIVES:**

This paper is designed to familiarize students with important developments in Punjab Culture and Art.

Students will learn various fields of art and apply the same knowledge in design

**COURSE OUTCOMES:**

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

Express the background of various art and cultural fields

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

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

4<sup>th</sup> SEMESTER

**PAINTING IN VARIOUS MEDIUMS**

**Subject Code: BFA1-425**

L S T P C  
1 2 0 0 3

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

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**PACKAGING & PRESS LAYOUT**

**Subject Code: BFA1-426**

L S T P C  
1 1 0 0 2

**COURSE PREREQUISITES:** No prerequisite is required

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

Students who successfully complete this unit will be able to:

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**COMPUTER GRAPHICS -III**

**Subject Code: BFA1-427**

L S T P C  
1 2 0 0 3

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

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

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

**CONTENTS**

**Corel Draw:**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**LETTERING AND TYPOGRAPHY- IV**

**Subject Code: BFA1-428**

L S T P C  
1 1 0 0 2

**COURSE PREREQUISITES:** Basic knowledge of lettering system

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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



## HOARDING DESIGNING

Subject Code: BFA1-429

L S T P C  
2 0 0 0 2

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

### **COURSE OBJECTIVES:**

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

### **COURSE OUTCOMES:**

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

## CONTENTS

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

### **RECOMMENDED BOOKS**

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

### **INSTRUCTIONS TO THE PAPER SETTER**

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

**HISTORY OF WESTERN ART -II**

**Subject Code: BFA1-430**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No Prerequisites are required.

**COURSE OBJECTIVES:**

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

To learn the development of world modern art.

**COURSE OUTCOMES:**

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

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

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

**AESTHETICS (INDIAN)**

**Subject Code: BFA1-431**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No prerequisites are required

**COURSE OBJECTIVES:**

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

**COURSE OUTCOMES:**

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

**CONTENTS**

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

**RECOMMENDED BOOKS**

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

**INSTRUCTIONS TO THE PAPER SETTER**

1. The examiner is required to set a question paper with sections.
2. Section A (20X1=20) Section B (5X3=15) Section C (5X5=25).
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4. Section A will have equal questions from both units 1 & 2.
5. Section B will have 5 Questions Carrying 3 Marks each.

6. Section C will have 5 Questions Carrying 5 Marks each.
7. Examiner should give internal choice in Sections B & C.
8. Equal weightage should be given to the units 1 & 2 in all sections of the question paper.

### **AESTHETICS (WESTERN)**

**Subject Code: BFA1-432**

L S T P C  
2 0 0 0 2

**COURSE PREREQUISITES:** No prerequisites are required

#### **COURSE OBJECTIVES:**

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

#### **COURSE OUTCOMES:**

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

### **CONTENTS**

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

#### **RECOMMENDED BOOKS**

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

## **INSTRUCTIONS TO THE PAPER SETTER**

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