

Maharaja Ranjit Singh Punjab Technical University
Bathinda-151001



FACULTY OF ARCHITECTURE AND PLANNING
SYLLABUS
FOR
INTEGRATED/DUAL DEGREE BFA-MFA (APPLIED ARTS)
2023 BATCH ONWARDS

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Significance of Integrated Degree BFA -MFA

BFA MFA (Bachelor of Fine Arts and Master of Fine Arts) is a five-year programme that combines a bachelor's and master's degree in the same field. The dual degree programme of Bachelor of Fine Arts and Master of Fine Arts allows students to gain expertise and experience in a variety of specializations. BFA MFA are abbreviations for Bachelor of Fine Arts and Master of Fine Arts, respectively. Drawing, sculpture, cinematography, writing, and animation etc. are among the subjects covered in the (BFA) degree programme. The Master of Fine Arts (MFA) is a postgraduate degree programme that focuses on visual and performing arts. The BFA MFA dual degree is a bachelor's and master's degree in fine arts that covers all aspects of the particular field, The BFA MFA programme is designed to assist creative people to develop their skills so that they can create more significant, intriguing, and polished art forms.

Benefits & Scope of Integrated Degree BFA-MFA

BFA MFA degree not only trains but also improves students' capabilities, enabling them towards becoming artists in their desired field. An individual obtains a sense of the professional world after obtaining a BFA MFA degree. Individuals with a BFA MFA can develop and utilize visual and performing arts talents, as well as pursue a variety of employment options. Students who successfully complete this dual degree programme can work in marketing, manufacturing, art studios, publishing companies, magazines, and a number of other industries.

What Integrated Degree BFA- MFA(Applied Art) is all about:

A Bachelor of Fine Arts (Applied Arts) and Master of Fine Arts (Applied Arts) is a degree that produces design professionals artist. This degree will help a student to become a part of a growing employment sector which is visual arts and design. This program offers students an overall view of the creative industry. The program serves as a creative and academic knowledge for artist-designers and scholars and gives an edge over regular program. It focuses on refinement of ability to conceptualize and strategize contextual solutions within all realms of communications, and specifically within visual integrated domains.

It propels to investigate and integrate within a range of techniques, crafts, and knowledge, of various forms of arts to apply them efficiently for various communication requirements, within society in general and industry.

It brings awareness about the latest Digital publishing techniques and Print Technology for optimisation of outputs on parameters of visual results and economy.

Name of Degree - Integrated BFA- MFA(Applied Art)

Duration – 5 Year (10 Semesters)

Degree Level - Under Graduation / Post Graduation

Total Seats - 30

Course Eligibility - Aspiring candidates should have completed 10+2 in any stream with 50% marks or 45% for St Category from any recognized institution board.

10th and Art & Craft two years Diploma from any recognized (University or College.)
Institute.

Lateral Entry - 12th and Art & Craft two years Diploma with 50% marks for Gen. or 45% for St Category from any recognized institution board.

Reservation Policy- As per Punjab govt. norms.

Fee Structure - As per university norms and rules.

With Exit Policy - BFA (Bachelor in Fine Arts) Degree in Applied Arts after 4 year
Advanced Diploma in Applied Arts after 3 year
Diploma after 2 year Certificate Course after 1 year

**Integrated/ Dual Degree BFA- MFA(Applied Art)
Career Employment and Job Areas**

The most essential employment options available to students with a BFA MFA dual degree.

- **Animator:** Animators create films for advertisements, computer games, music videos, and websites using sequential pictures of drawings, puppets, and models. They are frequently employed in media and publishing companies. They play a crucial role in visual media. They can also operate as independent contractors.
- **Cartoonist:** Cartoonists use sketchbooks or computers to create cartoons or drawings. Magazines, newspapers, publishing businesses, print and digital media, game companies, and studios all. A cartoonist may specialize in political commentary, comic strips, installation guides, or user manuals.
- **Photographer:** Photographers capture moments in time to create memories and make them unforgettable. They use digital and film cameras and equipment to shoot people, landscapes, products, and other subjects.
- **Graphic Designer:** Graphic designers play a critical role in helping businesses who use art to connect with their customers. They can work for ad agencies, public relations firms, product packaging firms, and publishing houses etc.

**How is Integrated/ Dual Degree BFA- MFA(Applied Art)
Beneficial other than Jobs?**

- This degree course enables the students to go for Fine Arts programs as the creative arts that includes miniature artworks, cultural heritage themes, composition, portraiture, and visual arts.
- It paves the way for higher degree programs in respective subjects, e.g., M.Phil.PhD Degree, etc.
- Third, another place where candidates can find jobs; include artist in residence, developing art-related activities in schools, hospitals, prisons, or bidding for fixed-term funding to carry out a project or commission.

**MRSPTU INTEGRATED/DUAL DEGREE BFA –MFA (APPLIED ARTS) SYLLABUS
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SCHEME

1 st Semester		Type of course	Contact Hrs.				Marks			Credits	Duration of Exam. Hrs.
Subject Code	Subject		L	S	T	P	Int.	Ext	Total		
BMFAS1-101	History of Indian Art (Pre- Historic to 6 th Cent)	Core	2	-	-	-	40	60	100	2	3
BMFAS1-102	Fundamentals of Applied Art	Core	2	-	-	-	40	60	100	2	3
BMFAS1-103	Communication Skills	Skill	2	-	-	-	40	60	100	2	3
BMFAS1-104	Drawing & Painting	Skill	1	4	-	4	60	40	100	5	No Exam (External Viva Voce)
BMFAS1-105	Letter Writing	Skill	1	4	-	4	60	40	100	5	No Exam (Viva-voce on portfolio)
Disciplinary Elective - I (Any one of the Following)											
BMFAD1-111	Clay Modeling	Disciplinary Elective -I	1	2	-	4	60	40	100	4	No Exam (Viva-voce on portfolio)
BMFAD1-112	New Media										
Disciplinary Elective - II (Any one of the Following)											
BMFAD1-121	2 D-Design	Disciplinary Elective -II	1	2	-	4	60	40	100	4	No Exam (Viva-voce on portfolio)
BMFAD1-122	Print Making										
Total			10	12	-	16	360	340	700	24	-----

*Minimum 4 Expert Lectures to be conducted.

**One week compulsory workshop during semester.

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

**MRSPTU INTEGRATED/DUAL DEGREE BFA –MFA (APPLIED ARTS) SYLLABUS
2023 BATCH ONWARDS**

Total Contact Hours = 34

Total Marks = 700

Total Credits = 24

2 nd Semester		Type of course	Contact Hrs.				Marks			Credits	Duration of Exam. Hrs.
Subject Code	Subject		L	S	T	P	Int.	Ext	Total		
BMFAS1-201	History of Modern Art (18th cent. To 20th cent.)	Core	2	-	-	-	40	60	100	2	3
BMFAS1-202	Principle of Art	Core	2	-	-	-	40	60	100	2	3
BMFAS1-203	Computer Graphics (Level-1)	Skill	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BMFAS1-204	Product Design	Skill	2	2	-	2	60	40	100	4	6* (Evaluation by External Viva-voce)
BMFAS1-205	Calligraphy	Skill	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
Disciplinary Elective-III (Any one of the Following)											
BMFAD1-211	Geometry & Perspective	Disciplinary Elective -III	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BMFAD1-212	Photography										
Disciplinary Elective-IV (Any one of the Following)											
BMFAD1-221	3 D-Design	Disciplinary Elective -IV	2	2	-	2	60	40	100	4	No Exam (Internal Viva-voce)
BMFAD1-222	Screen Printing										
Total			14	10	-	10	380	320	700	24	-----

*03+03 hours with one hour break of subject Product Design (BMFAS1 -204).

** Minimum 4 Expert Lectures to be conducted.

***One week compulsory workshop during semester

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

**MRSPTU INTEGRATED/DUAL DEGREE BFA –MFA (APPLIED ARTS) SYLLABUS
2023 BATCH ONWARDS**

Total Contact Hours = 35

Total Marks = 600

Total Credits = 23

3 rd Semester		Type of course	Contact Hrs.				Marks			Credits	Duration of Exam. Hrs.
Subject Code	Subject		L	S	T	P	Int.	Ext	Total		
BMFAS1-301	Advertising Art and Ideas-I	Core	3	-	-	-	40	60	100	3	3
BMFAS1-302	Computer Graphics (Level-2)	Skill	1	4	-	4	60	40	100	5	No Exam (External Viva-voce)
BMFAS1-303	Corporate Identity	Skill	1	4	-	4	60	40	100	5	No Exam (Internal Viva-voce)
BMFAS1-304	3D- Modelling	Skill	1	4	-	4	60	40	100	5	No Exam (External Viva-voce)
Disciplinary Elective-V (Any one of the Following)											
BMFAD1-311	Punjab Art and Culture	Disciplinary Elective -V	3	-	-	-	40	60	100	3	3
BMFAD1-312	Art of 20 th Century										
Open Elective-I (Select any one)			2	-	-	-	40	60	100	2	3
Total			11	12	-	12	300	300	600	23	-

* Minimum 4 Expert Lectures to be conducted.

**One-week compulsory workshop during semester

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

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

**MRSPTU INTEGRATED/DUAL DEGREE BFA –MFA (APPLIED ARTS) SYLLABUS
2023 BATCH ONWARDS**

Total Contact Hours = 26

Total Marks = 400

Total Credits = 18

4 th Semester			Contact Hrs.				Marks			Credits	Duration of Exam. Hrs.
Subject Code	Subject	Type of course	L	S	T	P	Int.	Ext	Total		
BMFAS1-401	Seminar	Core	4	-	-	-	40	60	100	4	No Exam (Internal Viva-voce)
BMFAS1-402	Fresco Mural	Core	1	4	-	4	60	40	100	5	No Exam (Internal Viva-voce)
Inter-Disciplinary Elective (Any one of the Following)											
BMFAD1-411	Art and Indian Aesthetics - I	Inter-Disciplinary Elective	4	-	-	-	40	60	100	4	3
BMFAD1-412	Art and Western Aesthetics –I										
Disciplinary Elective-VI (Any one of the Following)											
BMFAD1-421	Study from Life	Disciplinary Elective -VI	1	4	-	4	60	40	100	5	No Exam (External Viva-voce)
BMFAD1-422	Illustration										
Total			10	8	-	8	200	200	400	18	-

* Minimum 4 Expert Lectures to be conducted.

**One-week compulsory workshop during semester

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

FIRST SEMESTER

HISTORY OF INDIAN ART (Pre Historic to 6th cent)

Subject Code: BMFAS1 -101

**L S T P C
2 0 0 0 2**

Duration: 30 Hrs.

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.

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. The prehistoric and proto-historic phases are presented as background for the emergence of art activity in succeeding periods.
5. The course surveys through phases of Indian art as well as various forms of art.

UNIT-I (7 Hrs)

Pre- Historic Rock shelters in India

1. Bhima- Bhetaka (Location, Discovery, Rock Paintings, Technique, Subject matter)

UNIT-II (8 Hrs)

Early medieval cave paintings in India

1. Ajanta Caves (Location, Discovery, Phases of Development, Technique, Subject and Characteristics, Murals) Bagh Caves (Location, Excavation, Subject and Characteristics, Technique, Murals)

UNIT-III (7 Hrs)

1. Indus Valley Civilization (Town Planning, Sculpture, Seals)
2. Maurayan Art (Transition from wood to stone, Sculptures, Pillars, Symbols and Motifs used)

UNIT-IV (8 Hrs)

1. Bharhut (Location, Reliefs and Sculptures, Subject Matter)
2. Sanchi (Structure of Stupa, Location, Relief Carvings, Subject Matter)

Recommended Text Books/Reference Books:

S.No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Zimmer. H.	Art of Indian Asia	2001	Princeton University Press
2	A.K. Coomaraswamy.	History of Indian and Indonesian Art	2009	Munshiram Manoharlal New Delhi
3	B. Rowland	Art & Architecture of Indian	1998	Penguin Books, Melbourne
4	A.K. Coomaraswamy.	Introduction to Indian Art	1988	Munshiram Manoharlal New Delhi
5	Moti Chander	Studies in Early Indian Painting	1969	Asia Publishing House

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6	W.G. Archer	Indian Paintings in the Punjab Hills	1973	Victoria & Albert Museum, London
7	-	Lalit Kala Akademi	1997	New Delhi, Publications of Indian Modern Art
8	-	Cultural History of Indian	2011	Bhartiya Vidya Bhavan Publication.
9	S.K.Sarswati	A survey of Indian Sculpture	2001	Firma K.L. Mukhopadhyay, Calcutta
10	Percy Brown	Indian Architecture	2009	D.B. Taraporevala, Bombay
11.	BenjaminRowland	ThePelicanhistoryofArt	1998	PenguinBooks Ltd)
12.	LCSharma	ABriefHistoryofIndianPainting	1988	KrishnaPrakashanMeerut
13.	EdithTömöry	HistoryofFineArts in India&theWest	1969	OrientLongman,Bombay
14.	StellaKramrisch	IndianSculpture	1973	Motilal Banarsidaspvt ltdDelhi)

List of Assignments/Tests:

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

INSTRUCTIONS TO QUESTION PAPER SETTER

1. One compulsory question containing six questions of 2 marks (10 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).

FUNDAMENTALS OF APPLIED ART

Subject Code: BMFAS1 -102

**L S T P C
2 0 0 2**

Duration: 30Hrs.

Course Objectives:

1. This course is the basic introduction to applied art, its history, potential and limitations.
2. 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.
5. Students examine various definitions of design elements and principals.

UNIT-I (7 Hrs)

1. Elements of Art
2. Principles of Art.

UNIT-II (8 Hrs)

Design :

1. Origin of design
2. Elements of design
3. Principles of design

UNIT-III (7 Hrs)

1. Perspective
2. Techniques of various mediums.
3. Rendering with different mediums.

UNIT-IV (8 Hrs)

Color Theory :

1. Primary Colors
2. Secondary Colors
3. Complementary Colors

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Name of the Publisher
1.	BrunoMunari	Design As Art(1966)	Bruno Munari
2.	Alex Fowkes	Drawing Type	Rockport
3.	AlinaWheeler	Designing Brand Identity: An Essential Guide for the Whole Branding Team	John Wiley & Sons
4.	Jens Müller and Julius Wiedemann	Logo Modernism	Taschen
5.	Robert Bringhurst	The Elements of Typographic Style	Hartley & Marks
6.	Sarah Hyndman	Why Fonts Matter	Virgin Books

7.	AlisonBranagan	TheEssentialGuidetoBusinessf orArtistsandDesigners	BloomsburyPublishingIndiaPvtLtd NewDelhi
8.	PedroJ.Lemos	AppliedArt:Painting,Design,a ndHandicraft	PedroJ.Lemos
9.	BerndSchultz Nuremberg,Germany	Allan Wexler: The Fine Art of Applied Art	BerndSchultz Nuremberg,Germany
10.	Aryan,KamlaC.	Simplified Applied Art: Reference Book on Human Anatomy and Lettering in English and Hindi for Commercial Artists	RekhaPrakashan
11.	Thames Hudson)	The Poster: A Visual History	Gill Saunders & Margaret Timmers
12.	Colin Salter	100 Posters that Changed the World	Pavilion
13.	AlinaWheeler	Designing Brand Identity: An Essential Guide for the Whole Branding Team	John Wiley & Sons)

Assignment :

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

INSTRUCTIONS TO QUESTION PAPER SETTER

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

COMMUNICATION SKILLS

Subject Code: BMFAS1 -103

**L S T P C
2 0 0 0 2**

Duration:30 Hrs.

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 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 impart better writing skills by sensitizing the learners to the dynamics of effective writing.

CONTENTS (10 Hrs)

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. V (10 Hrs)

Grammar

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

LANGUAGE ACTIVITY. (10 Hrs)

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 Text Books/ Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Zimmer. H.	Preceptions Edited by Shanta Rameshwar Rao.	2001	PrincetonUniversity Press
2	A.K. Coomaraswamy.	English Grammar and compositions by Wren & Martin by Tickoo, M.L. Subramanian,	2009	Munshiram Manoharlal New Delhi

INSTRUCTIONS TO QUESTION 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 10marks each(Poetry,ProseandFiction,10MarksEach)
3. 10 objective type questions carrying 1 mark each, 25 marks questions carrying 5 marks each and one question carrying10marks.
4. Literature section will be of 30 Marks divided into three portions of 10marks each (Poetry, Prose and Fiction,10 Marks Each)
5. Grammar section will be divided into two parts Simple grammar and composition carrying 15 marks each.

DRAWING & PAINTING

Subject Code: BMFAS1 -104

**L S T P C
1 4 - 4 5**

Duration:135 Hrs.

Course Objectives:

1. To 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

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. Understanding the art elements like forms, colors, light, tones, contrast etc.
5. To acquaint students about the form and colors present in the nature. So students can use the same for representational commercial designs later.

UNIT-I (65 Hrs)

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 color, tempera, pastel and wax pastels.
4. Drawing exercises to study nature to observe and acquire skills for its graphic representation.

UNIT-II (70 Hrs)

1. Exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen Brush and ink etc.
2. Drawing from imagination.
3. Study of line through constructions using different media like wire, straw and thread etc.
4. 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:

S. No.	Name of Authors	Titles of the Book	Name of the Publisher
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 / Gopal	Pencil Tech -1 Graphite	Jyotsna Prakashan, Mumbai
7.	Rahul / Gopal	Pencil Technique - 2	Jyotsna Prakashan, Mumbai
8.	Tushar Moleshvari	Figure drawing	Jyotsna Prakashan, Mumbai
9.	Rahul Deshpande	Think 3D	Jyotsna Prakashan, Mumbai
10.	Rahul Deshpande	Think 3D Pa by t II	Jyotsna Prakashan, Mumbai
11.	Gopal Nandurkar	Approach to Drawing Animals	Jyotsna Prakashan, Mumbai
12.	Aditya Chari	Figure Study made easy	Jyotsna Prakashan, Mumbai
13.	Victor Perard	Anatomy	Jyotsna Prakashan, Mumbai
14.	M. M. Mehta	Free Drawing	Jyotsna Prakashan, Mumbai

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15.	Milind Mulick	Watercolour	Jyotsna Prakashan, Mumbai
16.	Milind Mulick	Watercolour Landscape	Jyotsna Prakashan, Mumbai
17.	Milind Mulick	Opaque colour	Jyotsna Prakashan, Mumbai
18.	Rahul / Gopal	Colour Pencil	Jyotsna Prakashan, Mumbai
19.	Milind Mulick	Expressions In Watercolour	Jyotsna Prakashan, Mumbai
20.	Milind Mulick	Watercolour paintings with Photo reference	Jyotsna Prakashan, Mumbai
21.	Milind Mulick	Watercolour Demonstrations	Jyotsna Prakashan, Mumbai
22.	Rahul Deshpande	Acrylic Explorations	Jyotsna Prakashan, Mumbai
23.	Bill Creevy	The Pastel Book: Materials and Techniques for Today's Artist	Watson- Guptill
24.	Bill Creevy	Encyclopedia of Pastel Techniques, The: A Unique Visual Directory of Pastel Painting	Bill Creevy
25.	Judy Martin	Techniques, With Guidance On How To Use Them	Search Press UK
26.	Alannah Moore	The collage ideas book	Ilex Press UK

Assignment :

1. Submission of Final 6 Artworks.
2. Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
3. Submission of 20 Rough Newspapers of large size sketches.

INSTRUCTIONS TO QUESTION 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 student has to attempt any two questions out of it. Total 20 marks.

LETTER WRITING

Subject Code: BMFAS1 -105

**L S T P C
1 4 - 4 5**

Duration: 135Hrs.

Course Objectives:

1. This course provides students the fundamental skill to design effectively
2. This course provides students 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.
4. To establish a strong visual hierarchy and set the product's overall tone.
5. Typography should guide and inform your users, optimize readability and accessibility, and ensure an excellent user experience.

UNIT-I (65 Hrs)

1. Nature study of Lines forms and shapes of old letters.
2. Introduction to Gothic, Punjabi & Hindi type, construction of letters and spacing.

UNIT-II (70 Hrs)

1. Introduction to Roman type, construction of letters and spacing Two Works in a Week Size:- In consultation with teacher
2. Prepare finished slogan/quotation using Gothic and Roman type covering all the alphabets.
3. All exercises should be done Black & White and Colored on Half Imperial Sheet

Recommended Text Books/ Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Robert Bringhurst	The Elements of Typographic Style	2001	Hartley & Marks
2	Sarah Hyndman	Why Fonts Matter	2009	Virgin Books
3	Marie Lynskey	Complete Calligraphy	2005	D & S Books

Portfolio Methodology

1. Individual's daily performance
2. Project Review; Mid Semester
3. Project Submission; End of the Semester

List of Assignments/Tests:

1. Submission of Final 6 Artworks.
2. Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
3. Submission of Rough 20 Newspapers of large size sketches.

CLAY MODELLING

Subject Code: BMFAD1 -111

**L S T P C
1 2 - 4 4**

Duration: 105 Hrs.

Course Objectives:

1. Art is to see an object in 2D as well as 3D perspective.
2. Clay modeling will help the students to develop a three – dimensional vision.

Course Outcomes:

1. In this module, students will be able to understand the concept of modeling and volume in the given time and space
2. They will be able to make 2D and 3D miniatures of objects available in the nature and their surroundings. They will learn the different types of clays modeling and materials that are used for the same.
3. They will develop skills to use the tools available, the quality of material, their behavior, maintenance and durability.
4. Their hand and eye will be synchronized with the proportion and volume of the object.
5. Students will be able to feel the objects and materials. This exercise is designed to develop a sense of proportion and volume in students.

UNIT-I (50 Hrs)

Creating 3d form with clay

1. Creation of simple 3D objects in clay
2. Upper & Down Relief Slab Works
3. Usage and preparing of clay for modeling
4. Types of clay and usages

UNIT-II (55 Hrs)

Creating 3d form with plaster of Paris

1. Creation of simple 2D and 3D objects using Plaster of Paris
2. Pot Making with using different types of methods.
3. Plaster of Paris and its behavior
4. Maintenance and durability of plaster of Paris (POP)

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 6 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
- 3 Submission of Rough 20 Newspapers of large size sketches.

NEW MEDIA

Subject Code: BMFAD1 -112

**L S T P C
1 2 - 4 4**

Duration: 105 Hrs.

Course Objectives:

1. Students are able to get acquainted with the newest forms of creation and communication.
2. New Media students learn to identify what is or isn't "new" about certain technologies.

Course Outcomes:

1. Social Media Networks are examples of New Media which are Digital, interactive, hyper-textual, globally networked, virtual and sometimes based on simulation.
2. These are the six key characteristics which distinguish New Media from old media.
3. Science and the market will always present new tools and platforms for artists and designers.
4. New Media Communications is an innovative, experiential program where students learn to create, interpret, and manage change in media.
5. New Media Communications includes media research, media management, and media production to educate you as an effective manager of change.

UNIT-I (50 Hrs)

1. Understanding Media as Text: Signs and Codes in Media
2. Linear and Non- Linear models of communication
3. Forms of Media: Print, Electronic Media and Digital forms of Media – New media, Digital Media, Social Media

UNIT-II (55 Hrs)

1. Cinema: Digital processes and effects Animation and Gaming: Children as Audience.
2. Social Media Practices and Audience Effects (Social media influencers; trolling; etc.)
3. Digital Media and its computer components.
4. Digital Media Application Software: Word processing, Spreadsheet, Image Editing.

Recommended Text Books/ Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Athique, A.	(2013). Digital media and society:	2001	Athique, A.
2	Buckingham, D.	An introduction.	2009	John Wiley & Sons
3	Dewdney, A.,	Youth, identity, and digital media.	2005	The MIT Press
4.	Dewdney, A.& Ride, P.	The Digital Media Handbook. Routledge. Feldman, T.	2007	John Wiley & Sons
5.	Buckingham, D.	An introduction to digital media. Routledge.	2017	The MIT Press
6.	Lindgren, S.	(Digital media and society. Sage.	2003	Lindgren, S.

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 6 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
- 3 Submission of Rough 20 Newspapers of large size sketches.

2-D DESIGN

Subject Code: BMFAD1 -121

L S T P C
1 2 - 4 4

Duration:105 Hrs.

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,

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.
5. To gave structure as they relate to two and three-dimensional design through a clear sequence of assignments and projects.

UNIT-I (50 Hrs)

1. Making 2D Designs based on geometrical shapes
2. Converting natural shapes into geometrical designs

UNIT-II (55 Hrs)

1. Making 2D Design Illustration
2. 2D Expression Illusion

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Roger Burrows	3DThinkingin Design and Architecture: From Antiquity to the Future	2018	Thames&Hudson,2018
2	Allan Chochinov	Designing Here Now: A Global Selection Of Objects Concepts And Spaces For The Future	2009	Core77
3	Stephen Pentak, David A. Lauer	Design Basics	2005	Wads worth Publishing Company
4.	BrunoMunari	Design As Art	1966	Bruno Munari
5.	Alex Fowkes	Drawing Type	2017	Rockport

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 6 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
- 3 Submission of Rough 20 Newspapers of large size sketches.

PRINT MAKING

Subject Code: BMFAD1 -122

**L S T P C
1 2 - 4 4**

Duration: 105Hrs.

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.

UNIT-I (50 Hrs)

1. Introduction and brief
2. History of Print Making
3. Basics of Print Making

UNIT-II (55 Hrs)

1. Wood Cut, Lino Cut & Printing
2. Mono and Color print with mounting

Recommended Text Books / Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Frances Stanfield	The Print making Ideas Book	2018	Il express
2	Nick Morley	Linocut for Artists & Designers	2009	The Crossword Press
3	Susan Yeates	Beginner's GuidetoLinocut:10printproj ects with top techniques to get you started	2005	Search Press
4.	Susan Yeates	Learning Linocut: A Comprehensive Guide to the Art of Relief Printing Through Linocut	1966	Search Press
5.	KK Aggarwal	Printing with Stickers, Leaf, Lamination (Hindi Edition)	2017	Manoj Publications

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 6 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (100pages)
- 3 Submission of Rough 20 Newspapers of large size sketches.

SECOND SEMESTER

HISTORY OF MODERN ART (18th cent. To 20th cent.)

Subject Code: BMFAS1 -201

L S T P C
2 - - - 2

Duration: 30 Hrs.

Course Prerequisites: Students should have knowledge of basic art history and culture.

Course Objectives:

1. To identify aesthetic traits found throughout Indian art
2. To learn Modern Indian art and stimulate an interest for the appraisal of efforts done by Indian Great Masters.

Course Outcomes:

1. Understand the Modern aesthetics and knowledge of various modern art techniques.
2. Stimulate interest to know the modern subject matter in detail.
3. Develop observational & systematic analytical skills and have their own opinions on different projects.
4. Knowledge of present Indian modern art to the International Modern art.
Understand the phases of Indian modern art as well as various forms of art.

UNIT-I 18th Cent (10 Hrs.)

1. Background of Indian modern art movement (Company School)
2. Bengal School of art

UNIT-II 19th Cent. (10 Hrs.)

1. Progressive Art group
2. Contemporary Art and Artist

UNIT-III 19th to 20th Cent. (10 Hrs.)

1. Expressionism
2. Impressionism
3. Cubism

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S. No.	Name of Authors	Titles of the Book	Name of the Publisher
1.	Zimmer.H.	Art of Indian Asia	Princeton University Press
2.	A.K. Coomaraswamy.	History of Indian and Indonesian Art	Munshiram Manoharlal New Delhi
3.	B. Rowland	Art & Architecture of Indian	Penguin Books, Melbourne
4.	A.K. Coomaraswamy.	Introduction to Indian Art	Jyo Munshirm Manoharlal Pub Pvt Ltd) tsna Prakashan, Mumbai
5.	Benjamin Rowland	The Pelican history of Art	Penguin Books Ltd
6.	LC Sharma	A Brief History of Indian Painting	Krishna Prakashan Meerut
7.	Edith Tömöry	History of Fine Arts in India & the West	Orient Longman, Bombay)
8.	Stella Kramrisch	Indian Sculpture	Motilal Banarsidas pvt ltd Delhi)
Assignment :			
1.	Submission of two Assignments on given topic.		
2.	Submission of one Assignment with presentation.		

INSTRUCTIONS TO QUESTION 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 (three from each UNIT), out of which the Students are required to attempt any four questions.

PRINCIPLES OF ART

Subject Code: BMFAS1 -202

L S T P C
2 - - - 2

Duration: 30 Hrs.

Course Prerequisites: Students should have basic knowledge of fundamentals of fine art.

Course Objectives:

1. Learn and enhance their awareness and understanding of the visual world, particularly the natural world and the world of the visual arts, through a thorough study of design principles and observational practices.
2. The main aim of principles of art allow us to place some kind of objective reasoning behind why a great painting is great.

Course Outcomes:

1. Knowledge to identify the elements and evaluate their role in the composition of a work of art will be better able to understand an artist's choices.
2. Understand and equipped to address whether a work of art is successful, and why. The arrangement of elements in a work of art.
3. Understand and demonstrate technical ability and craftsmanship in their artworks.
4. Demonstrate understanding of the elements of art and principals of design through effective compositions.

UNIT-I (10 Hrs.)

1. Elements of Painting - Line, Form, Value, Texture, Color, Light & Shade etc.
2. Principals of Composition – Space-division, Balance, Harmony, Rhythm, Proportion, Contrast etc.

UNIT-II (10 Hrs.)

Creative process (Meaning of composition) - Place and importance of subject, idea, feeling, imagination, expression, suggestion, symbolism, contrast, medium, technique and colors in composition.

UNIT-III (10 Hrs.)

Painting, Graphic, Applied Art, Sculpture equipment's/ materials - Papers, Pencils, Charcoal, Pastels, Brushes, Boards, Clay, Wood, Leno, Board pins, Colors, Printing inks, Sensitive materials, Air Brush, proof reading marks, printing methods, paper and its size, etc.

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Bruce D. Kurtz	Visual Imagination	2018	Bruce D. Kurtz
2	Mark Gatlein	Living with Art	2009	Mark Gatlein
3	Rudolf Arnheim	Art and Visual perception	2005	Rudolf Arnheim
4.	Susan Yeates	Encyclopedia of Aesthetics	1966	Oxford University Press
5.	J J De Lucio Meyer	Visual Aesthetics	2017	Manoj Publications
6.	Edmund Burke Feldman	Varieties of Visual Experience	2009	Edmund Burke Feldman
7.	Gopal Madhukar Chaturvedy	Bhartiya Chitrakala	2005	Gopal Madhukar Chaturvedy

List of Assignments/Tests:

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

INSTRUCTIONS TO QUESTION 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 (three from each UNIT), out of which the Students are required to attempt any four questions.

COMPUTER GRAPHICS (LEVEL-I)

Subject Code: BMFAS1 -203

L S T P C
2 2 - 2 4

Duration: 90 Hrs.

Course Prerequisites: Students should have basic technical knowledge of computer.

Course Objectives:

1. To learn about Corel Draw interface and work with rendering techniques.
2. To get the concept of creating textures, and thematic designs. To work with color panels to create, manage and edit color and color groups.

Course Outcomes:

1. Knowledge of successful completion of this course, participants will be able to:
2. Experience to Work comfortably with the software's most common tools and panels.
3. Create and edit all sorts of print documents.
4. Knowledge to Insert images, draw shapes, paint, type and apply color.

UNIT-I (45 Hrs.)

Corel Draw

Introduction to Vector Shapes and Bitmaps.
Exploring the Corel Draw Environment.

UNIT-II (45 Hrs.)

Corel Draw

Work with type and text format tools.
Working with Selection Tools import and export images,
Make Geometrical or natural design.

S. No.	Name of Authors	Titles of the Book	Name of the Publisher
1.	Edward R. Tufte	The Visual Display of Quantitative Information, 2 nd edition	Hardcover -May 2001
2.	Edward R. Tufte	Envisioning Information	Hardcover-May1990
1.	Individual's daily performance		
2.	Project Review; Mid Semester		
3.	Project Submission ;End of the Semester		

Assignment :

1. Submission of Final 4 Artworks.
2. Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
3. Submission of 10 Rough Newspapers of large size sketches.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

PRODUCT DESIGN

Subject Code: BMFAS1 -204

L S T P C
2 2 - 2 4

Duration: 90 Hrs.

Course Prerequisites: Students should have the knowledge of fundamentals and principles of design.

Course Objectives:

1. To learn and focus of Product Design and Development is integration of the marketing, design, and manufacturing functions in creating a new product.
2. Develop abilities to create a new product.

Course Outcomes:

1. Understand the Product Design and Development Process, as a means to manage the development of an idea from concept through to production.
2. Understand research and analysis methodologies as it pertains to the product design process, meaning, and user experience.
3. Developed creative process techniques in synthesizing information, problem-solving and critical thinking.
4. Demonstrate and employ hand drawing and drafting principles to convey concepts.
5. Reinforcement of specific knowledge from other courses through practice and reflection in an action-oriented setting.

UNIT-I (45 Hrs.)

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.

UNIT-II (45 Hrs.)

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

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Karl Ulrich & Steven Eppinger	Product Design and Development	2018	The McGraw-Hill Companies
2	Koos Eissen, Roselien Steur	Sketching: Drawing Techniques for Product Designers	2009	BIS Publishers
3	Kevin Henry	Drawing for Product Designers	2005	Laurence King Publishing
4.	Rahul Deshpande	Think3D	1966	Jyotsna Prakashan, Mumbai
5.	Rahul Deshpande	Think3DPabytII	2017	Jyotsna Prakashan, Mumbai)
6.	Bruno Munari	Design As Art(1966)	1966	Bruno Munari
7.	Alex Fowkes	Drawing Type	2005	Rockport
8.	Alina Wheeler	Designing Brand Identity: An Essential Guide for the Whole	2018	John Wiley & Sons

Branding Team

9.	Milind Mulick	Sketchbook	2009	Jyotsna Prakashan, Mumbai)
10.	Milind Mulick	Natural Inspiration)	2005	Jyotsna Prakashan, Mumbai)
11.	Milind Mulick	Water colour	1966	Jyotsna Prakashan, Mumbai)
12.	Milind Mulick	Water colour Landscape	2017	Jyotsna Prakashan, Mumbai)
13.	Milind Mulick	Opaque colour	1966	JyotsnaPrakashan, Mumbai)
14.	Rahul/Gopal	Colour Pencil	2005	JyotsnaPrakashan, Mumbai)
15.	Milind Mulick	Expressions In Water colour	2018	JyotsnaPrakashan, Mumbai)
16.	Milind Mulick	Water colour paintings with Photo reference	2009	JyotsnaPrakashan, Mumbai)
17.	Milind Mulick	Water colour Demonstrations	2005	JyotsnaPrakashan, Mumbai)
18.	Rahul Deshpande	Acrylic Explorations	1966	JyotsnaPrakashan, Mumbai)
19.	Milind Mulick	Milind Mulick Journy So Far	2017	Jyotsna Prakashan, Mumbai)
20.	John Fernandes	The Gallery by (Jyotsna Prakashan,Mumbai)	1966	Jyotsna Prakashan, Mumbai)
21.	Karl Ulrich & Steven Eppinger	Product Design and Development by (The McGraw-HillCompanies)	2005	The McGraw- HillCompanies

List of Assignments/Tests:

- 1 Submission of Final 4 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
- 3 Submission of 10 Rough Newspapers of large size sketches.

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.

CALLIGRAPHY

Subject Code: BMFAS1: 205

L S T P C
2 2 - 2 4

Duration: 90 Hrs.

Course Prerequisites: Students should have basic technical knowledge of letter writing and typography.

Course Objectives:

1. This course provides students the fundamental skill to design effectively
2. This course provides students with calligraphy for work produced in Design Communication, Calligraphy 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 calligraphy measurement systems, calligraphy and layout terminology.
3. Be able to compose visually dynamic design layouts that incorporate visual hierarchy, type, image, color etc.
4. Be able to create graphic elements to effectively communicate and support the content of a design.
5. Able to learn the definition and usage of calligraphy.

UNIT-I (45 Hrs.)

1. Introduction to calligraphy style, construction of letters and spacing
2. Introduction to Roman type Calligraphy, construction of letters and spacing Two Works in a Week Size

UNIT-II (45 Hrs.)

1. Advanced Study of calligraphy - English and Hindi & Punjabi
2. Prepare finished slogan/quotation using calligraphy and Roman type covering all the alphabets

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Sarah Hyndman	Why Fonts Matter	2018	Virgin Books
2	Marie Lynskey	Complete Calligraphy	2009	D & S Books
3	Manoj	English-Hindi Lettering Style	2005	Manoj Publications
4.	Akshar Sanskar	Learn Devnagari Calligraphy Vol (Revised)	1966	Akshar Sanskar Publications
5.	Margaret Shepherd	Learn Calligraphy: The Complete Book of Lettering and Design	2017	Watson-Guptill

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 4 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
- 3 Submission of Rough 10 Newspapers of large size sketches.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

MRSPTU

GEOMETRY & PERSPECTIVE

Subject Code: BMFAD1-211

L S T P C
2 2 - 2 4

Duration: 90 Hrs.

Course Prerequisites: Students should have the knowledge of fundamentals and principles of geometry.

Course Objectives:

1. To learn 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. 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.
To identify and apply the properties of rays and angles.

UNIT-I (45 Hrs.)

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 Hrs.)

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.

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Alex Fowkes	Drawing Type	2018	Rockport
2	Alina Wheeler	Designing Brand Identity: An Essential Guide for the Whole Branding Team	2009	John Wiley & Sons
3	Milind Mulick	Sketchbook	2005	Jyotsna Prakashan, Mumbai)
4.	Milind Mulick	Natural Inspiration	1966	Jyotsna Prakashan, Mumbai)
5.	Milind Mulick	Water colour	2017	Jyotsna Prakashan, Mumbai)
6.	Milind Mulick	Water colour Landscape	2018	Jyotsna Prakashan, Mumbai)
7.	Milind Mulick	Opaque colour	2009	Jyotsna Prakashan, Mumbai)
8.	Rahul/Gopal	Colour Pencil	2005	Jyotsna Prakashan, Mumbai)
9.	Milind Mulick	Expressions In Water colour	1966	Jyotsna Prakashan, Mumbai)

List of Assignments/Tests:

- 1 Submission of Final 4 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
- 3 Submission of Rough 10 Newspapers of large size sketches.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

PHOTOGRAPHY

Subject Code: BMFAD1-212

L S T P C
2 2 - 2 4

Duration:90 Hrs.

Course Prerequisites: No Prerequisites.

Course Objectives:

1. In this module student shall learn the finer points of photography. It is intended to interweave the camera handling skills; technology and techniques.
2. Student shall learn about various types of cameras, photography equipments and techniques from historical perspective.

Course Outcomes:

1. From this module student will be able to learn shooting from camera using artistic composition and framing methods.
2. They shall be able to process, develop, and print photographs.
3. They shall learn the different types of camera techniques and their usage in visual media and communication.
4. They will be able to understand the light, exposures, and sensitivity of films, bromide papers, and their behavior when they are used for specific results.
5. It will help student understand photography as a medium of artistic expression. After this they shall be able handle camera and photographic accessories professionally to produce expressive photographs.

UNIT-I (45 Hrs.)

1. **Camera as a Tool:** Evolution of camera. Camera technology. Film formats. Camera design. Optical lenses, accessories.
2. **Camera Techniques** - Observation, Selection of subject: Observing light, light temperature. Selection of subject. Exposures, apertures. Choice of lens, filters. Choice of shot.

UNIT-II (45 Hrs.)

1. **Know your digital Camera:** Camera Parts. Body. Sensor/lenses/digital technology/CPU. Automated and Assisted settings:
2. **Shooting modes.** Flash Modes. Image enhancement settings. Video mode. Manual Settings.

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	M. Langford	Advance Photography	1985	Blaker Applied depth of field
2	H. Angel W	Landscape photography	2009	White Photomacrography
3	Langford	An introduction Visual aids	2005	Wads worth Publishing Company
4.	Spencer's	Photography in education	2000	Applied photography
5.	Arnold	Color photography in practice	2003	Applied photography

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 15 Photographs Album with every feature detail report.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

3D DESIGN

Subject Code: BMFAD1-221

L S T P C
2 2 - 2 4

Duration:90 Hrs.

Course Prerequisites: Students should have the knowledge of fundamentals and principles of 2D-Design.

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. Knowledge 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. Identify and analyze the elements, principles and vocabulary of three-dimensional design.
4. Utilize and integrate the elements, principles, materials and processes of three-dimensional design to fulfill a specific intention.
5. To create structure as they relate to two and three-dimensional design through a clear sequence of assignments and projects.

UNIT-I (45 Hrs.)

1. Make 2d -3d paper cutting collage and mosaic.
2. Using colors to depict emotions in designs.

UNIT-II (45 Hrs.)

1. Make sculpture with unconventional material.
2. Make group 3D sculpture project.

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Roger Burrows	3D Thinking in Design and Architecture: From Antiquity to the Future	2018	Thames&Hudson,2018
2	The Future by Allan Chochinov	Designing Here Now: A Global Selection Of Objects Concepts And Spaces	2009	Core77
3	Stephen Pentak, David A. Lauer	Design Basics	2005	Wadsworth Publishing Company
4.	Bruno Munari	Design As Art	1966	Bruno Munari
5.	Alex Fowkes	Drawing Type by	2017	Rockport

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 4 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
- 3 Submission of Rough 10 Newspapers of large size sketches.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce.

SCREEN PRINTING

Subject Code: BMFAD1-222

L S T P C
2 2 - 2 4

Duration:90 Hrs.

Course Prerequisites: No Prerequisites.

Course Objectives:

1. Students will learn the fundamentals of screen printing as they create a series of images around a central theme or concept.
2. Students will learn how to design for a screen printed image, how to improve technically, and most importantly, how to articulate their ideas to others.

Course Outcomes:

1. Demonstrate the ability to design, plan and create technically sound and conceptually related screen printed images.
2. Use creative and critical thinking to develop a body of work from a broad, unified concept or theme.
3. Reflect on the role of socially engaged practice within the discipline of printmaking.
4. Identify the various applications of screen printing and the outcomes it produces.
5. Identify materials and operations used in the screen printing process.

UNIT-I (45 Hrs.)

1. Students create rough sketches before creating artworks, then record their processes and subsequent changes in their sketchbooks.
2. Selecting equipment & tools that will allow for creative endeavors.
3. Screen Pretreatment, Screen Tensioning / Stretching: Basic steps in Screen Tensioning, Stretching the Screen Printing Fabric – Manual Stretching and Machine Stretching.

UNIT-II (45 Hrs.)

1. Photocopy generated stencil development
2. Screen preparation -emulsion coating
3. Photo screen exposure and washout technology.
4. Introduction to registration techniques –
5. Basic ink mixing and printing processes –
6. Under-printing and over-printing -transparent ink processing –
7. Multiple color ink procedures

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Robert Adam	Screen printing : The Complete Water-Based System	2018	Robert Adam
2	Print Liberation	Carol Robertson	2009	Print Liberation
3	Jamie Dillon	The Screen Printing Primer	2005	Jamie Dillon,
4.	Nick Paparone	Luren Jenison	1966	Nick Paparone

Portfolio Methodology

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

List of Assignments/Tests:

- 1 Submission of Final 4 Artworks.
- 2 Submission of Rapid Daily Sketches of A3 Sketchbook (50pages)
- 3 Submission of Rough 10 Newspapers of large size sketches.

INSTRUCTIONS TO THE PAPER SETTER

Internal marks shall be awarded through viva- voce

THIRD SEMESTER

ADVERTISING ART AND IDEAS-I

Subject Code: BMFAS1-301

L S T P C
3 0 0 0 3

Duration:45 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to learn about the strategies for creating advertising art.

COURSE OUTCOMES:

1. To learn about Industrial knowledge and critical thinking skills to analyze, effective advertising solutions that meet professional standards.
2. To develop the concepts as well as analyze and incorporate Aesthetics and layouts.
3. To understand the proficiency with the tools and graphic techniques of the profession of advertising.
4. To learn about the advertising media such as print collateral, audio and video spots, and Web-interactive materials.
5. To understand the interdependence between advertising marketing objectives and visual expression.

CONTENTS

UNIT-I (22Hrs.)

1. **Introduction to Advertising** - History of Advertising, Objectives of advertising, Characteristics of advertising .Advantages and Disadvantages of Advertising as a part of a marketing program. Importance and functions of Advertising
2. **Types of Advertising:** Product – Related advertising, Pioneering, Competitive and Retentive Advertising, Public Service Advertising.
3. **Medias of Advertising:** - print media, outdoor media, broadcast media, internet /social media, and other media.
4. **Print Media-** newspaper, magazine, brochures, flyers .Outdoor Media- billboards, posters/hoardings, retail, guerilla ads.
5. **Broadcast Media-** television, radio. Internet/social media-web banner, contextual, blog mobile/ social. Other Media- cinema, video films, exhibitions, and trade fairs.

UNIT-II (23Hrs.)

1. **Functional Classification :** Based on Demand Influence Level- Primary and Selective Demand Institutional and Product Advertising – Informative, Persuasive and Reminder-Oriented.
2. **Advertising Based on Product Life Cycle** - Consumer and Industrial
3. **Trade Advertising :** Retail and Wholesale Advertising
4. **Advertising based on Area of operation** – National , Local and Regional
5. Advertising according to Medium Utilization.

RECOMMENDED BOOKS:

- Advertising Handbook 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 Fryburger and Kim Rotzoll.
- The Creative Connection, Advertising Copywriting, 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 each (12 marks) 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) the students are required to attempt any four questions (selecting two from each unit).

COMPUTER GRAPHICS (LEVEL-2)

Subject Code: BMFAS1-302

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to learn about the Adobe Photoshop interface and its various tools such as working with color palette to create, manage, and edit color and color groups.

COURSE OUTCOMES:

1. To understand the software's most common tools and panels.
2. Knowledge of creating and editing all sorts of print documents.
3. To understand inserting images, drawing shapes, typing and text, applying color, saving print, and creating digital files.

CONTENTS

Adobe Photoshop

UNIT –I (68 Hrs.)

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

UNIT –II (67 Hrs.)

1. Creating a workspace for Painting.
2. Using Color Palette, Paint brush, Editing Blending, Gradation, Patterns, etc.
3. Making RGB & CMYK Illustrative designs

RECOMMENDED BOOKS

- Teach ourselves Adobe 9 in 24 hours by Mordy Golding (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 (Blooms bury 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

INSTRUCTIONS TO THE PAPER SETTER

- Evaluation shall be awarded through external viva- voce.

CORPORATE IDENTITY

Subject Code: BMFAS1-303

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to learn about the Brand Identity, Visual Communication, function, and structure of communication.

COURSE OUTCOMES:

1. To understand the demand as a producer in the market and design the Brand identity according to the requirements.
2. To learn the creative potentiality to design the brand material with symbolic and attractive visual language.
3. To understand the design of the structure of communication, strategic, operational thinking, and graphics.

CONTENTS

UNIT –I (68 Hrs.)

1. Creation of symbol & Logo.
2. Uses of Logo & Symbol to create a Letter Head design as a part of Corporate Identity.
3. Creating corporate identity with Visiting Card design.

UNIT –II (67 Hrs.)

1. Creating an Envelope design.
2. Sticker design with a social purpose.
3. Invitation Card Designing.

RECOMMENDED BOOKS

- Design As Art (1966) By Bruno Munari
- Drawing Type by Alex Fow Kes (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

INSTRUCTIONS TO THE PAPER SETTER

- Evaluation shall be awarded through internal viva- voce.

3D-MODELLING

Subject Code: BMFAS1-304

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to learn about the basics of the three-dimensional design process and principles of visual perception, the meaning of form, space, mass, texture, and basic structure.
2. The students should be able to explore the materials and ability to analyze the relationships between form and space.
3. The students should be able to understand the vocabulary and techniques and develop critical thinking with creative challenges.

COURSE OUTCOMES:

1. To understand the principles of design and the relationship of form, space, and mass.
2. Knowledge of a variety of materials and techniques in Art.
3. To understand the fundamental elements of art and recognize the style and medium of Artists.

CONTENTS

UNIT –I (68 Hrs.)

1. Create a 3D Model of Building Construction.
2. Installation with using waste material.

UNIT –II (67 Hrs.)

1. Create abstract sculptures with wood or wooden pieces.
2. Create a 3D portrait sculpture project with any medium.

Note: There should be a compulsory site visit at Chandigarh rock garden, art museum and galleries.

RECOMMENDED BOOKS

- Design As Art (1966) By Bruno Munari
- Drawing Type by Alex Fow Kes (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

INSTRUCTIONS TO THE PAPER SETTER

- Evaluation shall be awarded through external viva- voce.

PUNJAB ART AND CULTURE

Subject Code: BMFAD1-311

L S T P C
3 0 0 0 3

Duration: 45 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to learn the development of Punjab Art and Culture.
2. The students should be able to learn different experiments to create in the field of Art.

COURSE OUTCOMES:

1. Knowledge of various art and culture forms of Punjab folk art, dance, music, drama, etc.
2. knowledge of making better Applied art designs based on culture and tradition
3. To understand the use of specific and measurable statements to improve skills in the field of Art.

CONTENTS

UNIT-I (23 Hrs.)

1. Introduction and history of Folk Art & Craft of Punjab
2. Types of Folk Art and Craft: Folk Music, Folk Dance, Folk lore, Traditional Food and Textile Art.
3. Folk Art and Craft; Wall Painting, Mud Art, Pottery, Paper Mache, Sikku, Pranda, Panjabi Jutti, Ornaments, Panjabi Painting (Miniature)
4. Folk Music: Dhol, Sarangi, Algoja, Chimta, Been, Bagdhu, Vanjhli,

UNIT-II (22 Hrs.)

1. Folk Dance- Giddha, Bhangra, Malwai Giddha, Luddi, Jhummar, Dhol Sammi,
2. Folk Lore- Punjabi Lok Geet, Bolian, Dohe, Sithnnian, Lok Kahanian, and Lok Kisse/, Chithey
3. Traditional Food: Sarson Ka Sag, Makki Di Roti, Chole Bhatore, Kheer Poode, Gulgule Mathian,
4. Textile Art- Phulkari, Dari and khes

RECOMMENDED BOOKS

- Adhunik kavya Sangam (Sutinder Singh Noor)
- Panjabi Katha (Gurdial Singh)
- 10 Pratinidhi Kahaniyan (Nanak Singh)
- Bhai Veer Singh Kaav
- Main Tenu Phir Milangi (AmritaShergill)
- Selected Stories of Gurbhaksh Singh Preetladi
- Saave Patar (Prof.Mohan Sinh)

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six questions of 2 marks each (12 marks) requiring short answers, is 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) The students are required to attempt any four questions (selecting two from each unit).

ART OF 20TH CENTURY

Subject Code: BMFAD1-312

L S T P C
3 0 0 0 3

Duration: 45 Hrs.

Course Prerequisites: Students should know basic art history and culture.

Course Objectives:

1. The students should be able to identify Aesthetic traits found throughout Indian Western art
2. The students should learn Modern Indian art and stimulate an interest in the appraisal of efforts done by Indian Great Masters.

Course Outcomes:

1. To understand Modern aesthetics with various modern art techniques.
2. To stimulate interest to know about the modern subject matter in detail.
3. To develop observational & systematic analytical skills and apply them in the field of Art.
4. To understand the Indian modern art and International Modern art.

CONTENT

UNIT-I (23 Hrs.)

1. Introduction to Western Art
2. Western Art Movements- Renaissance, Baroque and Rococo
3. Artists of Western Art Movement - Renaissance (Leonardo da Vinci, Michelangelo), Baroque - (Caravaggio) Rococo- (Jean Honore Fragonard)
4. Neoclassicism- Jacques -Louis David, Romanticism- Eugene Delacroix, and Realism- Gustave Courbet

UNIT-II (22 Hrs.)

1. Characteristics and movements of Modern Art
2. Modern Art Movement- Futurism, Dadaism, Surrealism
3. Artists of Modern Art Movement- Futurism (Umberto Boccioni), Dadaism (Marcel Duchamp), Surrealism (Salvador Dali)
4. POP Art- Andy Warhol and OP Art-Bridget Riley, Kinetic Art –Alexander Calder and Neo – Plasticism -Piet Mondrian

RECOMMENDED BOOKS

Recommended Text Books/Reference Books:

S. No.	Name of Authors	Titles of the Book	Edition	Name of the Publisher
1	Zimmer. H.	Art of Indian Asia	2001	Princeton University Press
2	A.K. Coomaraswamy.	History of Indian and Indonesian Art	2009	Munshiram Manoharlal New Delhi
3	B. Rowland	Art & Architecture of Indian	1998	Penguin Books, Melbourne
4	A.K. Coomaraswamy.	Introduction to Indian Art	1988	Munshiram Manoharlal New Delhi
5	Moti Chander	Studies in Early Indian Painting	1969	Asia Publishing House
6	W.G. Archer	Indian Paintings in the Punjab Hills	1973	Victoria & Albert Museum, London
7	-	Lalit Kala Academy	1997	New Delhi, Publications of Indian Modern Art
8	-	Cultural History of Indian	2011	Bhartiya Vidya Bhavan Publication.
9	S.K.Sarswati	A Survey of Indian Sculpture	2001	Firma K.L. Mukhopadhyay, Calcutta
10	Percy Brown	Indian Architecture	2009	D.B. Taraporevala, Bombay
11	Benjamin Rowland	The Pelican History of Art	1998	PenguinBooks Ltd)
12	Sharma	A Brief History of Indian Painting	1988	KrishnaPrakashanMeerut
13	EdithTomory	History of Fine Arts in India & the West	1969	OrientLongman, Bombay
14	Stella Kramrisch	Indian sculpture	1973	Motilal Banarsidas pvt ltd Delhi

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six questions of 2 marks each (12 marks), each requiring short answers, is 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 two from each unit).

FOURTH SEMESTER

SEMINAR

Subject Code: BMFAS1-401

L	S	T	P	C
4	0	0	0	4

Duration: 60 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should learn about the importance of the Seminar; as a field-based study, and its objectives provide an accurate description of the specific actions.
2. The students should be able to research Specific, Measurable, Achievable, Realistic, and Time-constrained objectives.

COURSE OUTCOMES:

1. Students will demonstrate the ability to conduct effective research related to their artistic interest 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.

CONTENTS

UNIT-I (30 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 (30 Hrs.)

1. Focused on professional enhancement according to the specific talent of the particular student in his field and to become mature under 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
- Public Speaking by Howard Hughes

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.

FRESCO MURAL

Subject Code: BMFAS1-402

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: Students should have basic knowledge of the History of Indian Art , drawing and Painting.

COURSE OBJECTIVES:

1. The students should be able to learn about the historical significance of fresco mural, their evolution, and the traditional techniques.
2. The students should be able to understand and develop the ability to critically analyze fresco murals.

COURSE OUTCOMES:

1. To understand the history, cultural significance, and traditional techniques of fresco mural painting.
2. To exhibit the ability to prepare surfaces for fresco painting.
3. To develop display skills in preparing and applying natural pigments to wet-composed mural design from initial sketches of the wall application.
4. To know how to apply color theory effectively, mixing pigments to achieve the desired hues and shades for the mural.
5. To understand and complete a fresco mural project from concept to execution, showcasing the ability to apply learned techniques and knowledge to a finished work.

CONTENTS

UNIT-I Introduction to Murals (67 Hrs.)

1. History and significance of Fresco Murals
2. Introduction to various material (plaster, pigments, brushes)used for fresco murals/paintings.
3. Natural pigments and their preparation (mixing pigments and basic color theory)
4. Principal of Fresco mural design and composition.
5. Techniques for transferring designs onto walls.

UNIT-II Mural – Fresco Method (68 Hrs.)

1. Introduction to Fresco-Buono, Fresco-secco mural.
2. Building up layers in fresco paintings.
3. First layer of intonaco (Plaster) and begin painting.
4. Glazing and Distemper.
5. Advance painting techniques for fresco.
6. Create a fresco wall painting.
7. Techniques for preserving and restoring Fresco Mural.

RECOMMENDED BOOKS

- Crack Is Wack by Keith Haring
- Balloon Girl by Banksy

- The Sistine Chapel by Michelangelo
- Nelson Mandela by Shepard Fairey
- The Flower Thrower by Banksy
- **Etnias** by Eduardo Kobra
- Reflections by Guido Van Helten
- The Collingwood Housing Estate by Matthew Adnate
- The Giant of Boston by Os Gemeos
- **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.

ART AND INDIAN AESTHETICS - I

Subject Code: BMFAD1-411

L S T P C
4 0 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The students should be able to understand the Indian Aesthetics.
2. The students should be able to analyze various literary arts and their specifications and understand various schools of literary criticism.

COURSE OUTCOMES:

1. To understand Indian Aesthetics in the field of Art.
2. To understand the aesthetic concepts from various Indian philosophers.
3. To analyze the contextual relevance of aesthetic theories and develop a culture of critical and analytical thinking.

CONTENTS

UNIT-I (30 Hrs.)

1. Introduction to the theory of Indian Aesthetics.
2. Theory of Bharat Muni's Natyashastra –The Origen of Drama (Described as the fifth Veda)
3. Relationship between Art and Aesthetics.

UNIT-II (30 Hrs.)

1. Six limbs of Indian Paintings -
Roopbhed, Pramanani, Bhava, Lavanya yojanam, Saadrashyam, Vernika bhangam
2. Theory of Rasa and Bhava-
Shingara, Hasya, Rudra, Karuna, Veera. Bhayanaka, Bhibhatsa, Adbhuta, Shanta

RECOMMENDED BOOKS

- Aesthetics by Prakash Veereshwarand 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)

INSTRUCTIONSTOTHEPAPER SETTER

1. One compulsory question containing six questions of 2 marks (12 marks), each requiring short answers, is 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 two from each unit).

ART AND WESTERN AESTHETICS - I

Subject Code: BMFAD1-412

L S T P C
4 0 0 0 4

Duration: 60 Hrs.

COURSE PREREQUISITES: No Prerequisites required.

COURSE OBJECTIVES:

1. The Students should be able to understand the knowledge of Western Aesthetics.
2. The students should be able to analyze various literary arts and their specifications and understand various schools of literary criticism.

COURSE OUTCOMES:

1. To understand the Western Aesthetics in the field of Art.
2. To understand the aesthetic concepts from various Western philosophers.
3. To analyze the contextual relevance of Aesthetic theories and develop a culture of critical and analytical thinking.

CONTENTS

UNIT-I (30 Hrs.)

1. Introduction to Western Aesthetics.
2. Philosophical study of Art and Beauty within the Western Tradition.
3. Definition and scope of Aesthetics in philosophy and everyday life.

UNIT-II (30 Hrs.)

1. Introduction to Ancient Greek Aesthetics.
2. Plato's Theory (Plato viewed beauty as an eternal form)
3. Aristotle's Theory (Aristotle viewed beauty as the property of objects themselves)
4. Introduction to Medieval Aesthetics
5. Augustine's Theory (Beauty as a reflection of God's order and divine harmony)
6. Thomas Aquinas 'Theory (Beauty related to Goodness and truth.)

RECOMMENDED BOOKS

- A Hand Book of Method & Material- Ray Smith Chitran Samagri – Dr. R.K. Singh (In Hindi Language)
- The Painter's method and materials – A.P Laurie
- The Artist's Handbook of Materials and Techniques by Ralph Mayer

INSTRUCTIONS TO THE PAPER SETTER

1. One compulsory question containing six questions of 2 marks (12 marks), each requiring short answers, is 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 two from each unit)

STUDY FROM LIFE

Subject Code: BMFAD1-421

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: Students should have the knowledge of basic study of drawing, painting, and illustrations.

COURSE OBJECTIVES:

1. The students should be able to understand basic anatomical relationships relevant to descriptive drawing of the human form and methods of drawing images of the life model.
2. The students should learn a method of drawing and basic proportional relationships from life model.

COURSE OUTCOMES:

1. To learn about the fundamentals of drawing, principles of gestures, anatomy, and creative interpretation of the human figure.
2. To understand and demonstrate classical and contemporary drawing styles,
3. To explore various drawing materials and processes to produce both accurate and creative representational works.
4. To understand the appropriate vocabulary related to human anatomy for analyzing finished work in a constructive and critical dialogue.
5. To understand the rhythm of the body and Natural forms.

CONTENTS

UNIT –I (67 Hrs.)

1. Practice of Human figures in Black and White. (Charcoal pencil, pen and Ink)
2. Compositions from life -Flora and Fauna.

UNIT –II (68 Hrs.)

1. Illustrations on daily life activities.
2. Create a Landscape on Fantasy and Dreams.

RECOMMENDED BOOKS

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

- Evaluation shall be awarded through external viva- voce.

ILLUSTRATION

Subject Code: BMFAD1-422

L S T P C
1 4 0 4 5

Duration: 135 Hrs.

COURSE PREREQUISITES: Students should have the knowledge of basic Anatomical drawing and Perspective study

COURSE OBJECTIVES:

1. The students should be able to learn about the various types of Illustration techniques from a historical perspective.
2. The students should be able to learn the focal point concepts of drawing and illustration with illustration techniques, elements, and principles.

COURSE OUTCOMES:

1. To understand the Illustration techniques.
2. Knowledge of the different types of Illustration techniques and their purpose in daily life.
3. To understand the quality of Illustration, inks, papers, and their effects when they are using on different surfaces.
4. Knowledge to create expressive Illustrations and apply different techniques accordingly.

CONTENTS

UNIT-I (67 Hrs.)

1. Personal Series, based on life events, interests, and writings. Portrait illustrations with shading, black Ink. and Cross Hatching.
2. Design of Caricatures on Political Issues and activities.
3. Conceptual thinking/Telling a story

UNIT-II (68Hrs.)

1. Newspaper Illustrations – Choose three relevant, current topics Magazine full page layout spreads.
2. Research the newsstand for interesting, creative possibilities.
3. Package or label Design – Wine labels, beer bottles, soda cans, cereal, detergent, toys, clothing, a fancy boutique, etc.

RECOMMENDED BOOKS

- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Opaque Color by Milind Mulick (Jyotsna Prakashan, Mumbai)
- Call of the Seas by Chandra Mohan Kulkarni (Jyotsna Prakashan, Mumbai)
- Acrylic Explorations by Rahul Deshpande (Jyotsna Prakashan, Mumbai)
- Method 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 Chandra Mohan Kulkarni (Jyotsna Prakashan, Mumbai)
- The Art of Basic Oil Painting (Walter Foster)
- Painting with Bob Ross (Walter Foster)

- Painting: Acrylic Basics (WalterFoster)
- The Art of Painting Flowers in Oil & Acrylic (WalterFoster)

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.

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