

Savitribai Phule Pune University, Pune.

Rules, Structure and Content of Syllabus

For

BACHELOR OF FINE ARTS – APPLIED ARTS

B.F.A. (AA)

CBCS PATTERN

Detailing of Third Year (Semester V & VI)

Structure of Eight Semesters

To be implemented from 2023-24

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Preamble of the syllabus:

The proposed curriculum is with the view to enhance the existing syllabus and make it more contextual, industry affable and suitable to cater the needs of society and nation in present day context. The committee examined the drawbacks of the existing syllabus and after analyzing other curricula of existing universities in respective subjects in terms of content, relevance, quality and pattern of teaching and examination has synthesized the present proposal. After guidance from industry professionals and senior academicians, feedbacks from the core faculty and intensive discussions the syllabus was suitably finalized.

Globalization has reduced distances. Many of our students aspire to seek admissions and jobs overseas, or even in India in multinational corporations. Thus there is an urgent need to

elevate the syllabus to International levels, to facilitate easier transitions for Post Graduate Courses and Job prospects, overseas.

The syllabus needs revision in terms of preparing the student for the professional scenario with relevance to practical needs and requirements. The number of assignments also requires re-consideration with reference to learning objects for every subject and the time available. Technical advancement is the key to a substantial teaching system in today's world and thus a great responsibility lies on the art curriculum to prepare students to uplift to meet global standards and align seamlessly to changing trends.

The modern world seems to be growing exponentially in the digital domain, and yet the print is also evolving like never before. Thus the syllabus needs to be structured with balance in learning skills in both the domains of design. The syllabus needs to be made to promote flexibility and freedom of approach in teaching, within the structure of learning objectives.

A holistic approach includes providing industry training via internships, handling live projects, visits to advertising and design houses and also print and production units. Regular expertise interaction will help to build a bridge between students and their future mentors from industry.

Program Outcome: The Third year (V and VI Semester) will induce the conceptual development at large with implementation in Applied Arts.

- This will be further step in conceptual development at large with implementation.
- To develop overall understanding of conceptual development for various subjects applicable in various subjects and how to elevate them for further understanding.
- To create an elevated understanding about brands, branding, advertising campaign, and non-advertising communication and to understand their relevance in visual communication design.
- To develop understanding about research in advertising and research methodology and to create base for practical application in further years.
- To further study and specialize in selected elective with numerous explorations.
- To create a base for creative thinking and learning the ways to utilize the digital tools as well as hands skills for the same.
- To put into practice of detail observation and implementation through visual aids for enhanced communication.

- To be able to observe and demonstrate the design skills that are in practice in the industry.
- Design Knowledge: Apply the knowledge of design fundamental and specialization to the solution of complex design problems.
- To be able to demonstrate Critical Thinking Take informed actions after identifying the assumptions that frame our thinking and actions.
- To be able to engage in independent and contextually-informed artistic practice.
- Students will Design commercially by selecting and applying appropriate techniques and modern designing tools to solve complex problems with innovation and creativity.
- To be able to understand the issues of environmental contexts and sustainable development.
- Function creatively as an individual and as a member or leader in diverse teams and in multidisciplinary settings.
- To be able to understand the function of presentation skills and/or the exhibition process of personal works in public gallery or other cultural venue.
- To be able to apply basic managerial and entrepreneurial skills in Applied Arts field.
- Acquire the ability to engage in independent and life- long learning in the broadest context socio technological changes.
- Students will demonstrate a proficiency of techniques, knowledge of vocabulary, and an exploration of various media.
- To be able to acquire a practical understanding of the processes of rehearsing, performing, in live and filmed/recorded media.
- Interpret & illustrate practical assignments to get the knowledge of visual communication in design and positive impact of visualization for creating brand image through different media.
- An understanding of professional and ethical values.
- Student will be able to understand computer technology used in the area of art. They will be able to operate computers and use them for their artistic purpose. They will learn the different types of basic and advance software and graphic software, which are widely used for the graphical representation.
- Ability to communicate effectively in diverse groups and exhibit leadership qualities.
- To develop an understanding of global environment and its protection.
- Describe the creative applications of design of global importance for the society's standard and economy enabling for a professional career ahead

The Third year (III and IV Semester) will prepare the base for application oriented design with theoretical understanding.

Course Objectives (Per Subject):

- To introduce the learners to theory of communication design with detailed understanding advertising research and research methodology
- To introduce the students to theory of User Experience.
- Skill Development -To introduce to open new skill based subjects like Presentation Skills /Resume Writing/E-Portfolio Making through open course. This skill development choice based course shall equip students with new adjacent skills.
- Ability enhancement- Experiential learning - Community Work- Prepares students for the workplace and helps them make major life choices, improve their personal relationships, and address their emotional needs.
- Human Rights Study will enable students to contribute to the building of free, just, and peaceful societies. It is also increasingly recognized as an effective strategy to prevent human rights abuses. Integral to learning about one's human rights is learning about the responsibilities that accompany all rights.
- To generate understanding of designing for branding through brand development process, identifying their audience, choosing a brand name and creating their own brand identity through establishing distinctive visual language and generating aligned user experience.
- To introduce the students to Advertising Campaign Planning. This will generate understanding of creative 360 degree promotional advertising communication articulation through relevant media.
- Design for Publication will requires understanding the specific character of individual publications with reference to significance of its info, layout, grid, readership with the reader. Understanding digital publication with its all parameters and how it works differently from print publication with its effect.
- Elective (Illustration, Photography, Typography, Visualization, User interface, Display Design- Specialization will enable students to achieve specialized skills in one elective subject through numerous exploration. They shall explore to find their signature style through these explorations.

Pattern: Semester Pattern Credit System

Structure & Examination Pattern of Third Year (Semester V & VI) B.F.A.(AA)

BFA – AA Third Year

Semester – V

- **Theory of Communication -III**
- **User Experience Study - II**

- **Presentation Skills /Resume Writing/E-Portfolio Making**
- **Experiential learning - Community Work**
- **Human Rights**
- **Design for Brands**
- **Campaign for Advertising**
- **Design for Publication**
- **Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)**

Semester – VI

- **Theory of Communication - IV**
- **Research Methodology**
- **Workshop/Seminar/Exhibition**
- **Experiential learning – Outdoor Study**
- **Physical Education**
- **Design for Social awareness**
- **Graphic for retail & Merchandising**
- **Story Boarding & Visual Scripting**
- **Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)**

Rule No.1: Eligibility and Admission

First Year (Semester I) Bachelor of Fine Arts (Applied Art)

F.Y.B.F.A – Semester I (Applied Art): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 45% aggregate marks (40% for reserved category) and clear MH-AAC-CET Entrance Exam conducted State of Maharashtra. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by Maharashtra Government.

Note : *Eligibility Criteria:* Students seeking admission to First year (Semester I) of Bachelors Degree Course in Fine Art must fulfill the eligibility criteria laid down by Academic Council of SPPU as applicable from time to time.

Rule No.2: Duration and stages of the course (as per UGC)

- The Fine Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days in each semester.
- The course contains practical training and Internship of 2 months between the vacation of VI and VII semesters.

Rule No.3: Scheme of Assessment

A candidate to be eligible for the degree of Bachelor of Fine Art (AA) will be required to appear for and pass all examinations as under:

- Semester I Examination in Fine Arts (First Year Sem I)
- Semester II Examination in Fine Arts (First Year Sem II)
- Semester III Examination in Fine Arts (Second Year Sem III)
- Semester IV Examination in Fine Arts (Second Year Sem IV)
- Semester V Examination in Fine Arts (Third Year Sem V)
- Semester VI Examination in Fine Arts (Third Year Sem VI)
- Semester VII Examination in Fine Arts (Fourth Year Sem VII)
- Semester VIII Examination in Fine Arts (Fourth Year Sem VIII)

Rule No. 4: Granting of Academic Term

Each semester shall comprise of 15 weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

Rule No. 5: Rules of ATKT

- A student shall be allowed to get admitted to Second Year B.F.A. (AA) course if he/she has a backlog of not more than **Four Subjects** of passing at First year B.F.A. (AA) (semester I and II considered together) which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.F.A. (AA) course if he/she has a backlog of not more than **Three Subjects** of passing at Second year B.F.A. (AA) (semester III and IV considered together).which may include theory/practical or both subject's & cleared all subjects of First year B.F.A
- A student shall be allowed to get admitted to Fourth Year B.F.A. (AA) course if he/she has a backlog of not more than **Two Subjects** of passing at Third year B.F.A.

(AA)(semester V and VI considered together) which may include theory/practical or both subject's & cleared all subjects of First & Second year B.F.A. (AA)

- **Class Improvement** – Make-up exam jury –Next exam cycle (**Only for Final Year-VII & VIII Semesters**)

Rule No 6: Examinations

6.1. Conduct of Examinations

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

6.2. Pattern of Examination: The evaluation scheme for B.F.A. (AA) comprises of;

University Examination (UE)

Internal Assessment (IA)

6.2.1: University Examination

UE will be conducted by the University and will be based on the entire syllabus. UE will be based on two parts 'Academic Class work & Presentation of the same in front of Jury'. Assessment would be undertaken by the panel of internal and external examiner (Jury) jointly in equal weightage. Jury may call for on the spot Studio Test if required.

The nature of assessment will vary depending upon the subject and its delivery and whether it is practical-based studio work or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

50% of total marks are reserved for University examination

50% of total marks are reserved for Internal Assessment

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

6.2.2: Structure of Examination

A. Compulsory Paper

All papers are compulsory.

B. Optional papers

V, VI, VII, VIII terms have a choice / option in elective subjects as well as in Skill Based Subjects.

C. Question paper

Theory subject: Written Exam

Total five question having equal marks (5 marks each question)
(5 Question X 5 = 25*)

Question 1 – Objectives (Fill in the Blanks/Answer in One sentence/Match the following)

Question 2 – Short Notes (Word Limit: 200-300)

Question 3 }
Question 4 } **Descriptive Questions (Word Limit: 500-700)**
Question 5 }

Practical: Jury Pattern

6.2.3: *Internal Assessment*

IA will be conducted by the Institution imparting B.F.A. (AA) course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

50% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

In Abided by all ATKT rules mentioned in rule no. 5, if a student fails in IE at least **two** and a maximum **four** of the below mentioned components of continuous assessment can be used for re-assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios

- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she does not pass at IA in a course. (Applicable only for VII and VIII Semester)

6.2.4: Verification / Revaluation

- Verification will be done by panel appointed by University.
Revaluation will be done only for theory papers by panel appointed by University. Revaluation system is not applicable to practical subjects.

6.3: Assessment of Term work

- In respect of term work, “due date” shall be fixed for the completion of each assignment and the same shall be collected on the mentioned date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- Students can be allowed to use computer from 4th semester onwards.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

Rule No. 7: Credits

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).
- The total credits to be earned by the student to achieve B.F.A.(AA)degree will be 240 credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	30	30	30	30	30	30

- Where, one credit is equal to 15 hour of Lectures or Studio (Practical)

Rule No.8: Criteria for Passing

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits.

The student must obtain minimum grade point of 5.0 (40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

- b) A student who fails at UE in a course has to reappear at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

Rule No.9: Grading system

9.1: *Conversion of Marks to Grade points and Grades.*

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O
$70 \leq \text{Marks} < 80$	9	A+
$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	5	C
Marks < 40	0	D

9.2: *Performance*

The performance of a student will be evaluated in terms of two indices, viz

- a) Semester Grade Point average (SGPA) which is grade point average for all the semester
- b) Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

9.3: *Semester Grade point average (SGPA)*

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

9.4: Cumulative Grade point average (CGPA)

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where C_k is the credit-value assigned to a course and GP_K is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the program are earned will be the final result.

9.5: Award of Honours

A student who has completed the minimum credits specified for the program shall be declared to have passed in the program. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq CGPA \leq 10.00$	O	Outstanding
$9.00 \leq CGPA \leq 9.49$	A+	Excellent
$8.00 \leq CGPA \leq 8.99$	A	Very Good
$7.00 \leq CGPA \leq 7.99$	B+	Good
$6.00 \leq CGPA \leq 6.99$	B	Average
$5.00 \leq CGPA \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

Rule No.10: Introduction of this Curriculum

The new curriculum for the degree course in Fine Arts B.F.A. (Applied Art) will be introduced from Academic Session 2021 -2022

- First year B.F.A.(AA) Course from June 2021
- Second year B.F.A. (AA) Course from June 2022

- Third year B.F.A. (AA) Course from June 2023
- Fourth year B.F.A. (AA) Course from June 2024

Rule No 11: Completion

Degree of Bachelors in Fine Arts shall be awarded only after successful completion of 4 years/8 semesters.

Earned credits: A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

Rule No.12: Medium of Instruction & Examination

- Medium of Instruction for the course will be English/Hindi/Marathi
- Medium of Examination for the course will be English/Hindi/Marathi

Structure and Contents

For

Bachelor of Fine Arts – Applied Arts

CBCS PATTERN

(Structure of 8 semesters)

Detailing of

B.F.A (AA)- Semester V & B.F.A (AA)- Semester VI

Structure & Examination Pattern of First Year, Semester-I
Bachelor Fine Art (Applied Art)

Semester-1			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30				IA	U.E (Jury)	Total		
			L	S	Total						
Core Theory	FA-AA-T101	History of Advertising - I	2		2	2	30	4	25	25	50
	FA-AA-T102	Visual Communication - I	2		2	2	30	4	25	25	50
Skill Development	FA-AA-T103	Experiential Learning - I	2		2	2	30	6	25	25	50
Ability Enhancement	FA-AA-T104	English	2		2	2	30	4	25	25	50
Core Practical	FA-AA-P101	Drawing - I		6	6	6	90	12	75	75	150
	FA-AA-P102	2D Design - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P103	3D Design - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P104	Calligraphy & Typography - I		3	3	3	45	6	37.5	37.5	75
	FA-AA-P105	Signs and Symbols - I		4	4	4	60	6	50	50	100
	FA-AA-P106	Fundamentals of Layout - I		3	3	3	45	6	37.5	37.5	75
	Total		8	22	30	30	450	60	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of **First Year, Semester -II** Bachelor Fine Art (Applied Art)

Semester-II			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30				No. of Assignments	Examination Scheme (marks)			
			L	S	Total				IA	U.E (Jury)	Total
Core Theory	FA-AA-T201	History of Advertising - II	2		2	2	30	4	25	25	50
	FA-AA-T202	Visual Communication - II	2		2	2	30	4	25	25	50
Skill Development	FA-AA-T203	Experiential Learning -II	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA-T204	Visual Aesthetics	2		2	2	30	4	25	25	50
Core Practical	FA-AA-P201	Drawing - II		3	3	3	45	8	37.5	37.5	75
	FA-AA-P202	2D Design - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P203	3D Design - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P204	Calligraphy & Typography - II		3	3	3	45	6	37.5	37.5	75
	FA-AA-P205	Signs and Symbols - II		6	6	6	90	6	75	75	150
	FA-AA-P206	Fundamentals of Layout - II		4	4	4	60	6	50	50	100
Total			8	22	30	30	450	54	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work

IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Second Year, Semester -III
Bachelor of Fine Art (Applied Art)**

Semester-III			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				I.A	U.E (Jury)	Total
Core Theory	FA-AA-T301	Theory of Communication Design - I	2		2	2	30	5	25	25	50
	FA-AA-T302	History of Art & Design - I	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	FA-AA-T303	Printing Technology / Print Making / Clay Modeling	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA-T304	Environment Science	1		1	1	15	1	7.5	7.5	15
	FA-AA-T305	Cyber Security	1		1	1	15	1	7.5	7.5	15
Core Practical	FA-AA-P301	Drawing - III		4	4	4	60	7	50	50	100
	FA-AA-P302	Typography		4	4	4	60	7	50	50	100
	FA-AA-P303	Visualisation		4	4	4	60	7	50	50	100
	FA-AA-P304	Identity Design		5	5	5	75	7	62.5	62.5	125
	FA-AA-P305	Media Basics & Design - I		5	5	5	75	3	62.5	62.5	125
	Total		8	22	30	30	450	50	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Structure & Examination Pattern of Second Year, Semester -IV
Bachelor of Fine Art (Applied Art)**

Semester-IV			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				IA	U.E (Jury)	Total
Core Theory	FA-AA- T401	Theory of Communication Design - II	2		2	2	30	5	25	25	50
	FA-AA- T402	History of Art & Design - II	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	FA-AA- T403	Copy Writing/ Creative Writing/ Formal & Applied writing	2		2	2	30	4	25	25	50
Ability Enhancement	FA-AA- T404	User Experience Study - I	2		2	2	30	5	25	25	50
Core Practical	FA-AA- P401	Illustration		4	4	4	60	7	50	50	100
	FA-AA- P402	UX/UI		4	4	4	60	7	50	50	100
	FA-AA- P403	Photography		4	4	4	60	7	50	50	100
	FA-AA- P404	Display Design		4	4	4	60	7	50	50	100
	FA-AA- P405	Media Basics & Design - II		6	6	6	90	3	75	75	150
Total			8	22	30	30	450	50	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of Third Year, Semester -V
Bachelor of Fine Art (Applied Art)

Semester-V			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
								36hrs / week			
Subject Type	Subject code	Subject						No. of Assignments	Examination Scheme (marks)		
			L	S	Total				IA	U.E (Jury)	Total
Core Theory	FA-AA-T501	Theory of Communication Design - III	2		2	2	30	5	25	25	50
Skill Development (Choice Based)	FA-AA-T502	User Experience Study - II	2		2	2	30	3	25	25	50
	FA-AA-T503	Presentation Skills /Resume Writing/E-Portfolio Making	2		2	2	30	5	25	25	50
Ability Enhancement	FA-AA-T504	Experiential learning - Community Work	1		1	1	15	1	7.5	7.5	15
	FA-AA-T505	Human Rights	1		1	1	15	1	7.5	7.5	15
Core Practical	FA-AA-P501	Design for Brands		6	6	6	90	6	75	75	150
	FA-AA-P502	Campaign for Advertising		6	6	6	90	6	75	75	150
	FA-AA-P503	Design for Publication		4	4	4	60	5	50	50	100
Elective Practical	FA-AA-P504	Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)		6	6	6	90	5	75	75	150
	Total		8	22	30	30	450	40	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of Third Year, Semester -VI
Bachelor of Fine Art (Applied Art)

Semester-VI			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	IA	U.E (Jury)	Total			
Core Theory	FA-AA-T601	Theory of Communication Design - IV	2		2	2	30	5	25	25	50
	FA-AA-T602	Research Methodology	2		2	2	30	2	25	25	50
Skill Development (Choice Based)	FA-AA-T603	Workshop/Seminar/Exhibition	2		2	2	30	5	25	25	50
Ability Enhancement	FA-AA-T604	Experiential learning – Outdoor Study	1		1	1	15	1	7.5	7.5	15
	FA-AA-T605	Physical Education	1		1	1	15	1	7.5	7.5	15
Core Practical	FA-AA-P601	Design for Social awareness		4	4	4	60	5	50	50	100
	FA-AA-P602	Graphic for retail & Merchandising		6	6	6	90	6	75	75	150
	FA-AA-P603	Story Boarding & Visual Scripting		6	6	6	90	6	75	75	150
Elective Practical	FA-AA-P604	Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)		6	6	6	90	5	75	75	150
	Total		8	22	30	30	450	32	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of Fourth Year, Semester -VII
Bachelor of Fine Art (Applied Art)

Semester-VII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			No. of Assignments
			L	S	Total	IA	U.E (Jury)	Total			
Core Theory	FA-AA-T701	Theory of Communication Design - V	2		2	2	30	5	25	25	50
	FA-AA-T702	Dissertation	2		2	2	30	1	25	25	50
	FA-AA-T703	Research for Campaign for Advertising	2		2	2	30	2	25	25	50
Elective Practical	FA-AA-T704	Research for Elective	2		2	2	30	2	25	25	50
Core Practical	FA-AA-P701	Live Project / Internship		4	4	4	60	-	50	50	100
	FA-AA-P702	Campaign for Advertising		8	8	8	120	6	100	100	200
	FA-AA-P703	Design for Social awareness		10	10	10	150	3	125	125	250
	Total		8	22	30	30	450	19	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students' understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

Structure & Examination Pattern of Fourth Year, Semester -VIII
Bachelor of Fine Art (Applied Art)

Semester-VIII			Teaching Scheme (in hours/week)			Total Credits /sem	Total Hours /sem	Total Duration - 15 weeks / 90 days			
Subject Type	Subject code	Subject						36hrs / week			
			Total Credits - 30								
			L	S	Total		No. of Assignments	Examination Scheme (marks)			
								IA	U.E (Jury)	Total	
Core Theory	FA-AA-T801	Theory of Communication Design -VI	2		2	2	30	5	25	25	50
	FA-AA-T802	Dissertation	2		2	2	30	1	25	25	50
	FA-AA-T803	User Experience Study – III (In reference to all electives)	2		2	2	30	2	25	25	50
	FA-AA-T704	Research for Brand	2		2	2	30	2	25	25	50
Core Practical	FA-AA-P802	Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)		12	12	12	180	3	150	150	300
Elective Practical	FA-AA-P804	Design for Brands		10	10	10	150	6	125	125	250
	Total		8	22	30	30	450	19	375	375	750

- Exploration hours – Each term has extra 90 hours which should be used to enhance students’ understanding for core practical subjects.
- These hours can be utilized through group activities, presentations, discussions, observational studies, research based activities to improve the core subject outputs.

Notations: L-Lectures, S-Studio Work
IA: Internal Assessment; UE: University Examination

**Third Year Bachelor of Fine Arts – Applied Arts
Semester - V**

Subject Name	Content & Details	Course Outcome (CO)
Theory of Communication Design -III	<ul style="list-style-type: none"> • Marketing and Market Research • Product Research and Competitive research • Consumer and User Research- • Behavioural and Motivational Research • Visualisation - <ul style="list-style-type: none"> ○ Understanding the process • Copy Writing • Understanding brands and branding 	<ul style="list-style-type: none"> • Theoretical inputs form the base for developing practical outputs as in-depth study and findings on relevant topics will become the base reference for communication design
User Experience Study - II	<ul style="list-style-type: none"> • (Understanding Usability with the help of day to day activities & products (Physical/Space/Digital) <ul style="list-style-type: none"> ○ Understand Usability of 1 Physical Product - (e.g. Shoes, Apparel) ○ Enhancement using 1 standard brand (Sketches) ○ Understand a space & its Usability - (eg. Bedroom, Kitchen, Tea-Stall, Restaurant) ○ Enhancement (Sketches) ○ Understand Usability of 1 Digital Product - (eg. Mobile, Laptop, Console, Digital Kiosk) • Innovation (Prototype) 	<p>To make students able to</p> <ul style="list-style-type: none"> • Understand Usability • Define Problem Statement • Provide Solution • Understand the research to arrive at efficient design solution.
<p>Skill Development (Choice Based)</p> <p>Presentation Skills /Resume Writing/E-Portfolio Making</p>	<ul style="list-style-type: none"> • Presentation Skills:- • Effective Presentation skills are important because they help keep a presentation interesting, help the presenter communicate with confidence, and motivate the audience to listen. Some essential presentation skills are: Creating variety. Speaking with optimal audibility. <ul style="list-style-type: none"> • Master Your Presentation • Pay attention to your body language • Know Your Audience • Arrive Early At the Venue • Think Positively • Be aware of your audience and choose language that they will understand. 	<ul style="list-style-type: none"> • To introduce the student’s good presentation should be to have a Concrete Invite to Action for the audience, a well prepared slide deck should be able to change mindsets, energies the audience and sparkle action. • To achieve this, one of the key success factors is to know your audience and design your messages accordingly. • Understanding various aspects of creating variety. Speaking with optimal audibility. • To introduce students to various Presentation Skills with the use of good communication skills • To make students understand each

	<ul style="list-style-type: none"> • Make Eye Contact • Have a Sense of Humour • Be Flexible • Be Confident • Don't Be Afraid To • Pause Every Now And Then • Engage With Your Audience • Stop Making Excuses • Study Other Presenters • Final Words 	<p>steps of presentation skills with all its aspects in depth to be able to utilise the path of right direction.</p>
	<p>Resume Writing:-</p> <ul style="list-style-type: none"> • A resume is a formal document that a job applicant creates to itemize their qualifications for a position. A resume is usually accompanied by a customized cover letter in which the applicant expresses an interest in a specific job or company and draws attention to the most relevant specifics on the resume. • Follow these steps to Resume Writing <ol style="list-style-type: none"> 1. Create a header 2. Start with a summary 3. Add work experience 4. Specify relevant technical skills 5. Include soft skills 6. Add additional accomplishments 7. Add details and links to professional portfolio 8. Add references and recommendations 9. Format the resume 10. Proofread your resume 	<p>Students will be able to</p> <ul style="list-style-type: none"> • Define resume is and its purpose. • Define types of resumes. • Prepare to write your resume. • Draft a resume for presentation. • Develop the Professional Objective and Education Sections of your resume. • Develop the Experience Section of your resume. • Develop the Skills Section of your resume.
	<ul style="list-style-type: none"> • E-Portfolio Making:- • What is content of e portfolio? An E-Portfolio Making may contain all or some of the following: Files of various formats (text, pictures, video, etc.) Evidence related to courses taken, programs of study, etc. Writing samples (which might include several drafts to show development and improvement) • Create an E-portfolio Site. Create a site. • Create Pages Within Your Site. Create pages within a site. ... • Page Layout. • Site Layout. • Customize Site Appearance. • Add Text and Images. • Insert Google Drive Files. 	<ul style="list-style-type: none"> • To make students understand what portfolio is a living and changing collection of records that reflect your accomplishments, skills, experiences, and attributes. • It highlights and showcases samples of some of your best work, along with life experiences, values and achievements. • Importance of E- portfolio for students • Understanding various aspects of Assessment and accreditation: E-Portfolio can also function as a tool for faculty to monitor and evaluate program effectiveness. • To understand collectively examine students achievement for program improvement, portfolio can be a useful

	<ul style="list-style-type: none"> • Step 8: Control Access to Your E portfolio. • Alternatively use readymade platforms like Behance, Dribble, even Instagram which be utilised profoundly for establishing professional work 	<p>way to organize, sample, and assess what students gained out of the program.</p>
<p>Ability Enhancement</p> <p>Experiential learning - Community Work</p>	<p>Experiential learning - Community Work “Experiential [learning] is a philosophy and methodology in which educators purposefully engage with students in direct experience and focused reflection in order to increase knowledge, develop skills, and clarify values” (Association for Experiential Education, para.</p> <p>Learning that is considered “experiential” contain all the following elements:</p> <ul style="list-style-type: none"> • Reflection, critical analysis and synthesis. • Opportunities for students to take initiative, make decisions, and be accountable for the results. • Opportunities for students to engage intellectually, creatively, emotionally, socially, or physically. • A designed learning experience that includes the possibility to learn from natural consequences, mistakes, and successes. • knowledge—the concepts, facts, and information acquired through formal learning and past experience; • activity—the application of knowledge to a “real world” setting; and • Reflection—the analysis and synthesis of knowledge and activity to create new knowledge” 	<ul style="list-style-type: none"> • Prepares students for the workplace and helps them make major life choices, improve their personal relationships, and address their emotional needs. • To make students understand and Experiences where the learner is actively engaged in posing questions, investigating, experimenting, being curious, solving problems, assuming responsibility, being creative, and constructing meaning. Experiences where learners are engaged intellectually, emotionally, socially, and/or physically. • A strong sense of identity. • To understand Connection to and contribution with their world. • A strong sense of wellbeing. • Confident and involved learners. • To developed Effective Communicators skills
<p>Human Rights</p>	<p>Human Rights:-</p> <ul style="list-style-type: none"> • Human rights are rights inherent to all human beings, regardless of race, sex, nationality, ethnicity, language, religion, or any other status. Human rights include the right to life and liberty, freedom from slavery and torture, freedom of opinion and expression, the right to work and education, and many more. • Human rights education teaches both 	<p>Students will be able to</p> <ul style="list-style-type: none"> • Understand the historical growth of the idea of human rights • Demonstrate an awareness of the National & international context of human rights • Demonstrate a good understanding of the provisions under the Constitution of India dealing with human rights. • Display a good understanding of the

	<p>about human rights and for human rights.</p> <ul style="list-style-type: none"> • Its goal is to help people understand human rights, value human rights, and take responsibility for respecting, defending, and promoting human rights. <p>The rights covered by the Covenants</p> <ul style="list-style-type: none"> • Freedom from discrimination. • Right to equality between men and women. • Right to life. • Freedom from torture. • Freedom from slavery. • Right to liberty and security of person. • Right to be treated with humanity in detention. • Freedom of movement. 	<p>nature and scope of special legislations dealing with protection of human rights of marginalized and vulnerable sections.</p> <ul style="list-style-type: none"> • Demonstrate a good understanding of the practical application of human rights law to specific human rights problems in India. • Analyze complex human rights problems and apply relevant provisions of human rights law in India to a hypothetical situation/case study and a theoretical knowledge of the underpinnings of the human rights framework in India, its operation and issues associated with its implementation.
<p>Design for Brands</p>	<ul style="list-style-type: none"> • Design for Brands • Brand design involves creating, redesigning or refreshing a distinct identity for a product or service. This can, in some cases, encompass the entire image of a company or organisation. A Brand Designer is someone who has a genuine passion for design and creative culture. • A good brand design is one that is created with a clear goal, for a certain target audience and is specifically designed for the brand's industry. • Brand design should show the uniqueness of a brand and help customers easily recognize it. • Brand Design -The First Step: Content Accessibility • Establishing The Relationship: Brand And Content Alignment • The Symbiotic Connection Between Visuals And Narrative • Creating A Memorable Experience With The Right Visuals • Delivering An Authentic Experience • Proposing business proposal and its design touches points for range of Product/Service/Event • Scope for design intervention • Selection of appropriate collaterals as per 	<ul style="list-style-type: none"> • The project requires developing of Business proposal which will be backed by research of Targeted audience and Market study. • The students will learn the entire brand development process, identifying their audience, choosing a brand name and creating their own brand identity. • This course will also provide the students with the knowledge of creating brand visuals, and the entire logo design process.

	<p>topic area selected</p> <ul style="list-style-type: none"> • Brands gain recognition and build trust among the audience. With its credibility, it makes a store customer base. • Understanding various aspects of Brand design helps to create a memorable brand, and it drives as a tool for business growth by attracting more new customers. <p>Research</p> <p>-Establish offerings & attributes - Goals and objectives</p> <p>Defining Target Audience and research</p> <p>-Establish USP/PPD through competitive study of target audience & markets</p> <p>Create a brand identity</p> <p>Define messaging and positioning</p> <ul style="list-style-type: none"> • Creating mind maps • Portray visual mood boards for look & feel, tone of voice -Establish keywords • Nomenclature – Identity & visual language • Adapt this across collaterals synergetic ally • Artworks is a must 	
<p>Campaign for Advertising</p>	<ul style="list-style-type: none"> • Campaign for Advertising • A promotional campaign is part of a business’s overall marketing campaign aimed at alerting a target market to a product launch, service expansion, or brand initiative. It also often includes incentives with which the audience can engage. The promotional strategy is a component of an overall marketing plan meant to engage existing customers and achieve the larger campaign goal of bringing on new customers. • Product or service promotion through min 8 suitable media (conventional and 	<ul style="list-style-type: none"> • This will generate understanding of creative 360 degree promotional advertising communication articulation through relevant media. • Students will learn how to conduct market research, analyse data, and develop strategies that can help businesses achieve their goals. • Also, developing core concepts for brands, articulating the concepts through visual aids and executing the entire campaign to meet industry parameters.

	<p>new media as per need of the subject)</p> <ul style="list-style-type: none"> • Overall goal • Campaign duration • Determine your budget • Process <ul style="list-style-type: none"> ○ Identify the audience ○ Choose effective communication channels ○ Outline measurable goals ○ Work out strategies for each arm of your campaign ○ Craft your message ○ Ideate ○ Decide tone of voice ○ Finalise execution style ○ Execute the campaign 	
<p>Design for Publication</p>	<p>Understanding publication as an effective medium of communication and it's all attributes</p> <p>The Benefits of Publication Design</p> <ul style="list-style-type: none"> ○ Increase Viewer Interaction ○ Better UX ○ Strengthen Your Brand and Message ○ Social Media ○ Increase Subscription and Conversion Rates <p>Print</p> <ul style="list-style-type: none"> • Book Design - book covers • Magazine Design - Cover+Editorial+1 Article • Newspaper + Supplement • Reports • Pamphlets • Catalogues • Brochures • Calendars • Directories <p>Digital (adaptation of print designs into digital form with justification and following parameters of the digital media)Online newsletters</p> <ul style="list-style-type: none"> • Online magazines • e-Books • Digital reports • Digital catalogues • Digital brochures 	<p>Publication design requires</p> <ul style="list-style-type: none"> • Understanding the specific character of individual publications with reference to significance of its info, layout, grid, readership with the reader • Understanding digital publication with its all parameters and how it works differently from print publication with its effect. • Enabling students to utilise different software to design effectively.

	<ul style="list-style-type: none"> • Blogs 	
Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design)	1. Illustration Illustration exploration in various advertising medias like <ul style="list-style-type: none"> • Advertising Illustration Indoor / Outdoor Media • Publication Illustration • Developing Story Characters • Variety of Backgrounds in ref to contextuality 	<ul style="list-style-type: none"> • Illustration can open up new ideas with original story telling and characters and offer alternate viewpoints and commentary. Whether conceptual or literal, there are definitely occasions when only an illustration will do. • This should also enhance Drawing, Contextual experimentation illustration with relevant use of digital software • Students should be able to explore variety of styles and develop a prominent style of their own at the end of the syllabus.
	2. Photography Photo feature: small project in a particular subject (exp.-Ganesh Festival) Capture story telling photograph which can fill the environment of festival <ul style="list-style-type: none"> • Introduction: Table top, model, product - Basic portrait lighting for a fashion shoot - Shoot a different lighting (loop lighting, Rembrandt lighting, butterfly lighting etc.) 	Utilization of photography within communication <ul style="list-style-type: none"> • Story telling photograph which can fill the environment of festival • Portrait lighting for model • Thematic photography • Portfolio: Table top, model, product
	3. Typography Understanding overall use and impact of typography in relevance to all print and digital communications <ul style="list-style-type: none"> • Develop a font by some inspirations • Font stylisation 	<ul style="list-style-type: none"> • To become aware Typography as communication. • To review variety of type styles, forms and characteristics, deconstruct type, explore new type • Experimental typography and the need for experiments. • Typography for the print and the digital media. • Effect of technology on changing practice of typography • Digital Typography: emerging directions and new possibilities.

	<p>4. Visualisation</p> <ul style="list-style-type: none"> • Converting ideas into visual articulations through direct & indirect context • Building a series of synergetic visuals (pictorial/typographic for a product or service • Creating visuals on any random idea provided to them • Recreating visual language for already established one having valid reasoning. • Articulating for one particular brand/issue/subject providing minimum of 2/4 concepts and then min 2 styles of visual articulation to make those ideas tangible. 	<ul style="list-style-type: none"> • To develop student's conceptual thinking and building a strong visual language/articulation • To understand effective idea generation and its implementation through variety of articulations • To explore different ways of representing similar idea in different ways • Develop out of box thinking capacity
	<p>5. User Interface</p> <ul style="list-style-type: none"> • Introduction to complex digital interfaces such as Website • Based on sound user study/contextual development /wireframes/page layouts with reference to navigation • Understanding Goal and User. • UI Process: <ul style="list-style-type: none"> ○ Analysis, ○ Paper Based Design Prototype ○ Design evaluation ○ Static Prototype ○ Dynamic Design Prototype ○ User Testing, Final Interface ○ Usability Testing ○ UI Evaluation techniques ○ User Guidance: Usability Attributes etc. • Designing a Website/Complex Interactive App screens 	<ul style="list-style-type: none"> • To develop understanding of interface design which is a contemporary media and a substantial tool of interactive communication
	<p>6. Display Design</p> <ul style="list-style-type: none"> • Understanding Space design plan and elevation – Model making • Outdoor Display and Indoor Display in reference to different topics • (POP (Point of Purchase) Design, Window Display, Stall Designing, Stage designing, Mobile Vans and related services model making 	<ul style="list-style-type: none"> • To understand the execution at actual through model making (market – small scale model making) • Model making materials- Mount board, Acrylic sheets, foam sheets, vinyl, POP, Fibre, pasting materials (Fevi quick, speedy, Glue gun, laser cutting etc.

Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmshuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory
- Basic Principal of UX, Don Norman
- Design of everyday things, Don Norman
- Milton Glaser Graphic Design, Milton Glaser
- Inspiration & Process in Design, Milton Glaser
- Art is Work, Milton Glaser
- Emotional Design: Why We Love (or Hate) Everyday Things
- 100 Years of Color By Katie Greenwood
- Naïve: Modernism and Folklore in Contemporary Graphic Design Edited by R. Klanten, H. Hellige
- Design Literacy: Understanding Graphic Design – Steven Heller
- Meggs' History of Graphic Design- Philip B. Meggs, Alston W. Purvis
- 50 Years of Design and Innovation- Braun
- The History of Graphic Design Jens Daniel Müller, Julius Wiedemann
- Thinking with Type - Book by Ellen Lupton
- Grid Systems in Graphic Design - Book by Josef Müller-Brockmann
- The Elements of Typographic Style- Book by Robert Bringhurst
- 100 Ideas that Changed Graphic Design-Book by Steven Heller and Véronique Vienne
- Logo Design Love: A Guide to Creating Iconic Brand Identities-Book by David Airey

**Third year Bachelor of Fine Arts – Applied Arts
Semester - VI**

Subject Name	Content & Details	Course Outcomes (CO)
Theory of Communication Design -IV	Visualisation - <ul style="list-style-type: none"> ○ Types of visualisation -appeals ○ Analysing creativity in visualisation ● Copy Writing ● New Age Media ○ Digital and Non-digital 	<ul style="list-style-type: none"> ● Theoretical inputs form the base for developing practical outputs as in-depth study and findings on relevant topics will become the base reference for communication design
Research Methodology	<ul style="list-style-type: none"> ● Research Methodology <ul style="list-style-type: none"> ● What is research? ● Definition of research ● Qualities of Good Research ● What is methodology? ● What are methods? – Different Research Methods ● Types of Research ● 7 Steps of Research Process ● Data Collection – Primary and Secondary data ● Data Collection Methods ● Analysing data ● Deriving observations and conclusions ● Analysing current design house set ups/advertising agency ● Research Paper - Colloquial Presentation-analysing current medias in ref to layout, print and production 	Research study will facilitate <ul style="list-style-type: none"> ● Understanding research methods and tools ● Learning methods to analyse ● Learning to use research for design solutions
Skill Development (Choice Based) Workshop/Seminar/Exhibition	Workshop <ul style="list-style-type: none"> ● Hands on training on Illustration Techniques ● Photography Techniques ● Font Stylisation ● Product Packaging ● Problem solving UI Design workshop ● 3D model Making (POP) 	<ul style="list-style-type: none"> ● Learning from the industry experts. ● Acquiring new skills. ● Getting inspired to work better. ● Networking with like-minded people. ● Helps you think outside the box. ● To advance your career. ● Enhance communication skills. ● To teach hands-on skills as it gives learners an opportunity to try out new methods and fail in a safe environment. ● Handling different media's, material and techniques
	Seminar <ul style="list-style-type: none"> ● Importance of Design Thinking, Website Designing, UI/UX Research, AR & VR, 	<ul style="list-style-type: none"> ● To gain information about their way of work or how things take place. ● Learn from Experienced Professionals.

	<ul style="list-style-type: none"> • Story boarding process for films and short films. 	
	<p>Exhibition</p> <ul style="list-style-type: none"> • Focuses on the identification, display, and interpretation of collective Artworks. 	<ul style="list-style-type: none"> • Boosts students to do better artworks. • Improve Communication skills • Exposure to advertising companies.
Experiential learning – Outdoor Study	<ul style="list-style-type: none"> • Experiential learning – Outdoor Study • Experiential learning – • Observation skills, Compositions, On field experience, Signage, New age Media, Print Media and its techniques • Example: • Mall Visit (to learn about digital New age media) • 2. Offset printing press 	<ul style="list-style-type: none"> • Understanding of New age medias • Understanding of Print Machines, Print material, techniques and Print Media
Ability Enhancement Physical Education	<p>Physical Education</p> <ul style="list-style-type: none"> • Communication Skills, • Personality Development, • Language training Physical Education 	<ul style="list-style-type: none"> • To make student industry ready.
Design for Social awareness	<p>Design for Social awareness</p> <ul style="list-style-type: none"> • The design project should be • planned after due attention to • research, analysis of findings • and strategy decisions, and • media planning 	<ul style="list-style-type: none"> • Main aim of the Design for Social awareness is to help design for social needs • Students will understand the relevance of design in social context, targeted audience and their needs and will create a design to fulfil the communication aim. • Students can explore any media and medium to achieve the goal.
Graphic for retail & Merchandising	<ul style="list-style-type: none"> • Way finding system • Label design /Packaging Design • Merchandising collaterals 	<ul style="list-style-type: none"> • Spaces require functional facilitation through design intervention & it entails • Building signs & signage & space graphics • Understanding selected brand and scope for packaging - single or series • Communication of retail space entails • Understanding of visual impact PPDS and cutting clutter
Story Boarding & Visual Scripting	<ul style="list-style-type: none"> • Bring a story – simple Illustration - Convert into a small story board 6/8 frames • Select a brand - 30sec film for product or service - strategies and 	<ul style="list-style-type: none"> • Most communications tells a story to connect with audiences • Students will understand the difference between still and moving images, techniques • Use of sequential design as a communication

	make a small story board – (Camera /Angles/Lights)	format
Elective (Illustration, Photography, Typography, Visualisation, User interface, Display Design	1. Illustration <ul style="list-style-type: none"> • Illustration exploration in games industry, fashion, movie • Motion graphics • Digital Illustration • Exploring digital software for illustrations and getting hold of it. 	<ul style="list-style-type: none"> • Illustration can open up new ideas with original story telling and characters and offer alternate viewpoints and commentary. Whether conceptual or literal, there are definitely occasions when only an illustration will do. • This should also enhance Drawing, Contextual experimentation illustration with relevant use of digital software • Students should be able to explore variety of styles and develop a prominent style of their own at the end of the syllabus.
	2. Photography <ul style="list-style-type: none"> • Thematic photography (Fashion photography) - Lighting technique and overall execution is more advance • Advance editing - Arrange the model should devolved a thematic background 	<ul style="list-style-type: none"> • Thematic photography (Fashion photography) - Lighting technique and overall execution is more advance - Advance editing - Arrange the model should devolved a thematic background
	3. Typography Understanding overall use and impact of typography in relevance to all print and digital communications <ul style="list-style-type: none"> • Digital treatment to type • Kinetic typography 	<ul style="list-style-type: none"> • To become aware Typography as communication. • To review variety of type styles, forms and characteristics, deconstruct type, explore new type • Experimental typography and the need for experiments. • Typography for the print and the digital media. • Effect of technology on changing practice of typography • Digital Typography: emerging directions and new possibilities.
	4. Visualisation <ul style="list-style-type: none"> • Copy writing related to their concepts and apt for their visual articulation. • Produce creative visuals for many ideas briefed or generated by them. (The visual should provide a “out of box” visual experience to the viewer) • Building a series of synergetic visuals (pictorial/typographic for a product or service 	<ul style="list-style-type: none"> • To develop student’s conceptual thinking and building a strong visual language/articulation • To understand effective idea generation and its implementation through variety of articulations • To explore different ways of representing similar idea in different ways • Develop out of box thinking capacity
	5. Intro UI & UX Understanding the user experience with the help of user interface for the various	<ul style="list-style-type: none"> • Understand the fundamentals and terminologies of UX research and UI • Experience Methodology • UX Understanding

	<p>platforms like digital, physical & AR VR medias</p> <p>UX Elements</p> <ul style="list-style-type: none"> ○ Accessibility ○ Usability / User Control. ○ Affordance / Consistency ○ Information architect / Hierarchy ○ Consistency <p>Intro to Heuristic</p> <ul style="list-style-type: none"> ○ Methodology and analysis of user behaviour & accessibility of particular platform <p>Competitive Analysis</p> <ul style="list-style-type: none"> ○ Comparison of 2 different platform and analysis to understand the possibilities of betterment of usability. <p>UI element</p> <ul style="list-style-type: none"> ○ UI Components ○ Asset Creation ○ Design as a service ○ Layout & Methodology ○ Icon Creation ○ Widget Design ○ Text Construction ○ Buttons ○ Shapes ○ Grid & Pixels <p>Brand Alignment</p> <ul style="list-style-type: none"> ○ Understanding Design System & reusable components. 	<ul style="list-style-type: none"> ● Implantation Process ● Understand the process of UX research and UI to produce efficient design solution.
	<p>6. Display Design</p> <ul style="list-style-type: none"> ● Handling and understanding of materials and related services (Electronic and Digital media) ● Execution and time management ● Market research, spot/site visit and material and cost estimate ● Other services related to display design (printing, carpenter, flooring, Mandap, stalls, transport, electronic services etc.) 	<ul style="list-style-type: none"> ● To understand the execution at actual through model making (market – small scale model making) ● Model making materials- Mount board, Acrylic sheets, foam sheets, vinyl, POP, Fibre, pasting materials (Fevi quick, speedy, Glue gun, laser cutting etc.

Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmshuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory
- Basic Principal of UX, Don Norman
- Design of everyday things, Don Norman
- Milton Glaser Graphic Design, Milton Glaser
- Art is Work, Milton Glaser
- Inspiration & Process in Design, Milton Glaser
- Emotional Design: Why We Love (or Hate) Everyday Things
- Ogilvy on Advertising - Book by David Ogilvy
- Advertising Media Planning: A Brand Management Approach
- Book by Donald W Jugenheimer, Kim Bartel Sheehan, and Larry D. Kelley
- Advertising Media Planning, Seventh Edition - Book by Jack Zanville Sissors and Roger Baron
- The Media Handbook - Book by Helen E Katz
- Advertising Media Planning - Book by Jack Zanville Sissors



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