

 <p>शिवाजी विद्यापीठ कोल्हापूर ज्ञानमेवामृतम्</p> <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p>SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in</p>		
---	---	---	---

Ref.: SU/BOS/ IDS /564

Date: 18 - 09- 2025

To,

The Principal,
All Concerned Affiliated Colleges/Institutions
Shivaji University, Kolhapur

Subject : Regarding revised syllabi of **B. Voc. Part I (Sem. I & II)** degree programme under the Faculty of Inter- Disciplinary Studies as per NEP-2020 (2.0).

Sir/Madam,

With reference to the subject mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the revised syllabi, nature of question paper and equivalence of **B. Voc. Part I (Sem. I & II)** for follower's degree programme under the Faculty of Inter- Disciplinary Studies as per National Education Policy, 2020 (NEP 2.0).

Course
B. Voc. Automobile Part - I
B. Voc. Sustainable Agriculture Part - I
B. Voc. Food Processing Technology Part - I
B. Voc. Graphic design Part -I
B. Voc. Sustainable Agriculture Management Part -I
B. Voc. Nursing and Hospital Management Part -I
B. Voc. Tourism and Service Industry Part - I

This syllabus, nature of question and equivalence shall be implemented from the academic year **2025-2026** onwards. A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in NEP-2020 (Online Syllabus)

The question papers on the pre-revised syllabi of above-mentioned course will be set for the examinations to be held in October /November 2025 & March/April 2026. These chances are available for repeater students, if any.

You are, therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours Faithfully

(Dr. S. M. Kubal)
Dy Registrar

Encl. : As above.

Copy to: For Information and necessary action.

1	The Dean, Faculty of IDS	7	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	8	Appointment A & B Section
3	The Chairman, Respective Board of Studies	9	P.G.Seminar Section
4	All On Exam Section	10	I.T. Cell
5	Eligibility Section	11	Internal Quality Assurance Cell (IQAC)
6	P. G. Admission Section		

Shivaji University Kolhapur



Established: 1962

Accredited By NAAC with 'A++' Grade with CGPA 3.52

Revised Syllabus For
Bachelor of Vocation [B. Voc.] (NEP-2.0)

Part-I

(Graphic Design)

UNDER

Faculty of Interdisciplinary Studies Structure, Scheme and
Revised Syllabus

(To be implemented from academic year 2025-26 onwards).

Shivaji University, Kolhapur

NEP-2020 (2.0): Credit Frame work for UG B.Voc. I Programme under Faculty of Under Faculty of Interdisciplinary Studies

B.Voc. I (Graphic Design)

Level	Semester	COURSES			OE	VSC/SEC	AEC/VEC/IKS	OJT/FP/CEP/CC/ RP	Total Credit
		Course –I	Course -II	Course -III			IKS		
4.5	I	DSC-I (2) DSC-II (2) DSC Pract. I (2)	DSC-I (2) DSC-II (2) DSC Pract. I (2)	DSC-I (2) DSC-II (2) DSC Pract.I(2)	OE -I (P)(2)		IKS-I (2) Introduction to IKS		
	Credits	4+2=6	4+2=6	4+2=6	2		2		22
	II	DSC-III (2) DSC-IV (2) DSC Pract. II (2)	DSC – III(2) DSC- IV(2) DSC Pract.II(2)	DSC-III(2) DSC- IV(2) DSC Pract.I(2)	OE-II (P)(2)		VEC-I(2) (Democracy, Election and constitution)		
	Credits	4+2=6	4+2=6	4+2=6	2		2		22
	1 st Year Cum. Credits	8(T)+4(P)= 12	8(T)+4(P)= 12	8(T)+4(P)=12	2+2 =4		2 + 2= 4		44
Exit Option: Award of FY Diploma Certificate with 44 Credits									

Semester I
B. Voc. Graphic Design

Sem	Course	Code	Paper No.	Title of Paper
I	I	DSC- I	B.Voc. Paper- I	Fundamentals of Graphic Design
		DSC- II	B.Voc. Paper- II	Fundamentals of Computer Graphics – I (Photoshop)- I
		DSC- P- I	B.Voc. Practical –I	Based upon DSC-I and DSC- II
	II	DSC- I	B.Voc. Paper- I	Drawing/Sketching- I
		DSC- II	B.Voc. Paper- II	History Of Graphic Design
		DSC- P- I	B.Voc. Practical –II	Based upon DSC-I and DSC -II
	III	DSC- I	B.Voc. Paper- I	Color Theory – I
		DSC- II	B.Voc. Paper- II	Fundamentals of Color Theory – II
		DSC- P- I	B.Voc. Practical –III	Based upon DSC – I and DSC - II
	OE -I	Open Elective	Practical (2)	Advance Photoshop
	IKS	Indian Knowledge System	Theory (2)	IKS (Generic)

Semester II
B. Voc. Graphic Design

Sem.	Course	Code	Paper No.	Title of Paper
II	I	DSC- I	B.Voc. Paper- I	Fundamentals of Graphic Design - II
		DSC- II	B.Voc. Paper- II	Fundamentals of Computer Graphics – I (Photoshop) - II
		DSC- P- I	B.Voc. Practical –II	Based upon DSC -I and DSC-II
	II	DSC- I	B.Voc. Paper- I	Drawing/Sketching - II
		DSC- II	B.Voc. Paper- II	Typography
		DSC- P- I	B.Voc. Practical –II	Based upon DSC – I and DSC - II
	III	DSC- I	B.Voc. Paper- I	Fundamental of Perspective
		DSC- II	B.Voc. Paper-II	Fundamental of Elements of Art and Principle of design
		DSC- P- I	B.Voc. Practical-III	Based upon DSC – I and DSC - II
	OE -II	Open Elective - II	Theory (2)	Organic Composting
	VEC	Value Education Course	Theory (2)	Democracy, Election and Good Governance

Eligibility for Admission: 10 + 2 from any faculty or equivalent Diploma /Advanced Diploma in any related stream.

Eligibility for Faculty:

B.Voc, M.voc, GD art, BFA, MFA

Lab. Assistant: For 1st Year of B. Voc. – 1 PartTime

For 2nd year of B.Voc.– OneFullTime

One C. H. B. for Accountancy

For 3rd year of B.Voc. – OneFullTime

One C. H. B.

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I(Graphic Design) Sem. I (Course - I) DSC– I B.Voc. Paper I

Fundamentals of Graphic Design I Theory: 30 Hours

(Credits: 02)

Unit I : Principles of Design (Balance, Contrast, Harmony, Rhythm, Proportion) (8 hours)

Balance – Achieving proper visual weight and stability in a design.

Contrast – Using differences in color, size, or shape to create focus.

Harmony – Bringing all elements together to look unified and consistent.

Rhythm & Proportion – Creating movement through repetition and keeping elements in the right scale with each other.

Unit II: Elements of Design (Line, Shape, Form, Color, Texture, Space) (7 hours)

Line – A mark that defines direction, movement, or outlines shapes.

Shape & Form – Shapes are flat 2D areas, while forms are 3D with depth.

Color & Texture – Color adds mood and meaning, texture gives surface feel.

Space – The area around, between, or within elements that creates depth.

Unit III: Color Theory (Color Wheel, Harmony, Psychology of Colors) (8 hours)

Color Wheel – A circular chart showing primary, secondary, and tertiary colors.

Color Harmony – Pleasing combinations of colors that look balanced together.

Psychology of Colors – Colors influence emotions, moods, and perceptions.

Application – Designers use these principles to create impact and meaning.

Unit IV: History of Graphic Design (Traditional to Digital Evolution) (7 hours)

Graphic Design began with **traditional art forms** like cave paintings, manuscripts, and printmaking.

The **invention of the printing press** made mass communication and typography possible.

The **industrial era** brought posters, advertising, and modern design movements.

Today, Graphic Design has evolved into the **digital age**, using computers, software, and the internet.

Reference Books:

- 1) Ambrose, G. and Harris, P. 2009. *The Fundamentals of Graphic Design*. AVA Publishing, Switzerland.
- 2) Samara, T. 2007. *Design Elements: A Graphic Style Manual*. Rockport Publishers, Massachusetts.
- 3) Wong, Wucius. 1993. *Principles of Form and Design*. Wiley, New York.
- 4) Lidwell, W., Holden, K. and Butler, J. 2010. *Universal Principles of Design*. Rockport Publishers, Massachusetts.
- 5) Hollis, R. 2001. *Graphic Design: A Concise History*. Thames & Hudson, London.
- 6) Meggs, P. B. and Purvis, A. W. 2016. *Meggs' History of Graphic Design*. Wiley, New Jersey.
- 7) Lupton, E. 2014. *Graphic Design: The New Basics*. Princeton Architectural Press, New York.

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I

(Course - I) DSC – II B.Voc. Paper II

Fundamentals of Computer Graphics – I (Photoshop)- I

Theory: 30 Hours

(Credits: 02)

Unit I: Introduction to Raster Graphics

(8 hours)

Raster graphics are digital images made of small units called pixels.

Each pixel carries color information, creating detailed and realistic images.

They are resolution-dependent, so enlarging can reduce image quality.

Raster graphics are commonly used in photos, web images, and digital art.

Unit I: Tools & Workspace in Photoshop

(7 hours)

Tools in Photoshop include selection, brush, eraser, text, and editing options for creating and modifying images.

The **Toolbar** provides quick access to these tools for design and editing.

Workspace is the layout that includes panels, menus, and toolbars arranged for user convenience.

Photoshop allows customizing the workspace to suit different tasks like photo editing, painting, or typography.

Unit III: Image Editing, Retouching, Manipulation

(8 hours)

- ❖ **Image Editing** – Adjusting basic elements like brightness, contrast, color, and cropping to improve visuals.
- ❖ **Retouching** – Enhancing photos by removing blemishes, wrinkles, or unwanted spots for a polished look.
- ❖ **Manipulation** – Creatively altering or combining images to produce new, imaginative results.
- ❖ Together, these techniques help make images more appealing, professional, and impactful.

Unit IV: Poster / Banner / Social Media Creative Design

(7 hours)

- **Poster Design** – A visual layout used to convey messages, events, or promotions through impactful graphics and text.
- **Banner Design** – A larger, horizontal or vertical display for advertisements, websites, or outdoor branding.
- **Social Media Creative Design** – Eye-catching visuals tailored for platforms like Instagram, Facebook, or Twitter to engage audiences.
- All three focus on combining images, colors, and typography to communicate ideas effectively and attract attention.

Reference Books:

- 1) Kelby, S. 2017. *The Adobe Photoshop CC Book for Digital Photographers*. New Riders, California.
- 2) Evening, M. 2020. *Adobe Photoshop for Photographers*. Routledge, London.
- 3) Weinmann, E. and Lourekas, P. 2012. *Photoshop CS6: Complete*. Peachpit Press, California.
- 4) Faulkner, A. and Chavez, C. 2019. *Adobe Photoshop Classroom in a Book (2020 Release)*. Adobe Press, New Jersey.
- 5) Smith, J. 2015. *Photoshop: The Beginner's Guide*. CreateSpace Independent Publishing, New York.
- 6) Andrews, P. 2013. *Basic Computer Graphics and Image Processing*. Vikas Publishing House, New Delhi.
- 7) Ze-Nian, L. and Drew, M. S. 2012. *Fundamentals of Multimedia*. Springer, New York.

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I

(Course - II) DSC– III B.Voc. Paper III

Fundamentals of Graphic Design & Fundamentals of Computer Graphics – I (Photoshop) - I (Practical)
(Credits: 02)

List of Experiments:

Group- I

1. **Study of Elements of Design**
Create compositions using Line, Shape, Texture, Colour, Space, and Form.
2. **Typography Practice**
Design a heading/poster using different font families (Serif, Sans-serif, Script, Decorative).
3. **Application of Colour Theory**
Develop a colour harmony chart and apply primary, secondary, and complementary colours in design.
4. **Logo Design Basics**
Create simple logos using geometric shapes.
Monogram design exercise.
5. **Poster / Banner Design**
Design an A4 size poster for a social cause, event, or festival.
6. **Business Card Design**
Create a professional visiting card layout with typography and branding elements.
7. **Brochure / Pamphlet Design**
Design a bi-fold or tri-fold brochure with text and images.
8. **Photo Manipulation / Editing**
Perform basic photo retouching, cropping, and blending using Photoshop/GIMP.
9. **Advertisement Design**
Create a magazine/newspaper advertisement layout (with text + image + logo).
10. **Digital Illustration**
Create vector illustrations using pen tool.
11. **Product Packaging Design (Mockup)**
Design a label for a milk carton, juice bottle, or snack pack.
12. **Social Media Post Design**
Develop an Instagram/Facebook post (square format).
13. **Creative Composition**
Apply Balance, Contrast, Emphasis, and Repetition principles to create a layout.
14. **Mini Project / Portfolio**
Compile 3–4 design works into a mini portfolio.

Group- II

- 1) **Introduction to Photoshop Interface**
Exploring tools, panels, menus, and workspace customization.
- 2) **Basic Image Editing**
Cropping, resizing, rotating, and adjusting brightness/contrast.
- 3) **Working with Layers**
Creating, renaming, grouping, merging, and blending layers.
- 4) **Selections and Masking**
Using Marquee, Lasso, Magic Wand, and Quick Selection tools.
Applying layer masks for non-destructive editing.
- 5) **Colour Corrections and Adjustments**
Hue/Saturation, Levels, Curves, and Colour Balance.
- 6) **Retouching and Healing**
Using Clone Stamp, Healing Brush, and Spot Healing for photo correction.

- 7) **Typography and Text Effects**
Adding text, applying layer styles (drop shadow, bevel, emboss, stroke).
- 8) **Image Blending and Compositing**
Combining multiple images using layer modes and masks.
- 9) **Filters and Effects**
Applying Blur, Sharpen, Noise, and Artistic filters.
- 10) **Creating Digital Posters**
Designing a simple A4 poster using images, text, and shapes.
- 11) **Photo Manipulation Exercise**
Changing background or replacing objects realistically.
- 12) **Vector Shape and Pen Tool Practice**
Creating custom shapes and paths.
- 13) **Logo / Icon Design in Photoshop**
Designing a basic logo or icon using shapes and styles.
- 14) **Social Media Creative Design**
Designing an Instagram/Facebook post or banner.
- 15) **Mini Project / Portfolio**
Compilation of 3–4 best designs (poster, logo, edited photo, creative)

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I(Graphic Design) Sem. I (Course - I) DSC-I B.Voc.PaperI

Drawing/Sketching- I Theory: 30Hours

(Credits: 02)

Unit 1 :Pencil Work

(8 hours)

A pencil is a writing or drawing implement with a solid pigment core encased in a sleeve, barrel, or shaft that prevents breaking the core or marking a user's hand. Pencils create marks by physical abrasion, leaving a trail of solid core material that adheres to a sheet of paper or other surface

Unit 2 :Drawing With Different type of Pencil

(7 hours)

- ❖ Graphite pencils. Graphite pencils have their core made from a mix of graphite and clay while the casing is made of wood.
- ❖ Colored pencils. These are also known as pencil crayons. They are writing and drawing pencils with cores made of waxor.
- ❖ Watercolor pencils. Also known as water-soluble pencils, this is a subtype of colored pencils. The marks madeby.
- ❖ Grease pencils. Grease pencils are made of hardened colored wax core and have very versatile usage. This type of pencil.

Unit 3:Drawing with Colors

(8 hours)

You can design your drawings and set the mood for the pictures using monochromatic, complementary, or analogous color schemes. You can rely on either the Munsell color chips or the color wheel to make your choice. One color such as red that changes in chroma and value

Unit 4: Types of Drawing

(7 hours)

Red, yellow and blue are the primary colors. Primary colors are the most basic colors. You can't make them by mixing any other colors. Orange, green and purple are the secondary colors. A secondary color is made by mixing two primary colors. For instance, if you mix red and yellow, you get orange

Reference Books

1. Edwards, B. 2012. The New Drawing on the Right Side of the Brain. Penguin Putnam Inc., New York.
2. Dodson, B. 1990. Keys to Drawing. North Light Books, Ohio.
3. Ching, F. D. K. 2010. Design Drawing. Wiley, New Jersey.
4. Hamm, J. 1983. Drawing Scenery: Landscapes and Seascapes. Penguin Putnam Inc., New York.
5. Parramon, J. M. 1995. The Big Book of Drawing. Watson-Guption Publications, New York.
6. Noble, J. 2000. Drawing Masterclass. David & Charles Publishers, London.
7. Nicolaides, K. 1990. The Natural Way to Draw: A Working Plan for Art Study. Houghton Mifflin Harcourt, Boston.

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I(Graphic Design) Sem. I (Course - I) DSC– I B.Voc.Paper I

History of Graphic Design Theory: 30 Hours

(Credits: 02)

Unit 1: Material History of Indian Art

(8 hours)

Topics:

Sculpture :

Sculpture, an artistic form in which hard or plastic materials are worked into three-dimensional art objects. The designs may be embodied in freestanding objects, in reliefs on surfaces, or in environments ranging from tableaux to contexts that envelop the spectator

Wall Painting :

Wall painting designs are economical options to inventively decorate your room. There is a great deal of wall paint designs available in the market, which can help give your room a totally amazing and modern look. We have compiled wall paint images in this post to help our readers in their home makeover process

Miniature Painting :

Their works, both large and small, are painted—in miniature. Miniature painting is a traditional style of art that is very detailed, often referred to as painting or working—in miniature. Because of their origins as illuminations, they are also painted to have as smooth of a surface as possible

Unit 2 : Art of Mauryan Period

(7 hours)

Topics:

Masarnihion :

It was built by Ashoka in the 3rd century BCE. Originally, it was smaller than its present dimensions. It was expanded in later periods. The original structure was made out of bricks.

Mauryan Statue :

Mauryan art is the art produced during the period of the Mauryan Empire, which was the first empire to rule over most of the Indian subcontinent, between 322 and 185 BCE. It represented an important transition in Indian art from use of wood to stone

Lohanipur Torso :

The Lohanipur torso is a **damaged statue of polished sandstone**, dated to the 3rd century BCE ~ 2nd century CE, found in Lohanipur village, a central Division of Patna, ancient Pataliputra, Bihar, India. There are some claims however for a later date (not earlier than the Kushana period), as well as of Graeco-Roman influence in the sculpting.

Yakshi :

The Sanchi Yakshi Figure is a sandstone statue of the Shalabhanjika Yakshi from the ancient Buddhist site of Sanchi in the state of Madhya Pradesh, India. One of the earliest Buddhist sculptures from the Indian subcontinent, it has been part of the British Museum's collection since 1842

Unit 3 : Historical Themes

(8 hours)

Topics:

Abstract Art :

All art consists largely of elements that can be called abstract—elements of form, colour, line, tone, and texture. Prior to the 20th century these abstract elements were employed by artists to describe, illustrate, or reproduce the world of nature and of human civilization—and exposition dominated over expressive function.

Abstract Figure :

abstract art, also called nonobjective art or nonrepresentational art, painting, sculpture, or graphic art in which the portrayal of things from the visible world plays little or no part. All art consists largely of elements that can be called abstract—elements of form, colour, line, tone, and texture.

Unit 4 : Caves

(7 hours)

Topics:

BhimbetkaCaves :

Bhimbetka is also one of the largest prehistoric complexes in India. The most impressive cave is **Auditorium Cave**, the largest shelter at Bhimbetka with a cathedral-like form, two large passages with "gothic" vaults. The passages formed along cracks in the rock which form the top of the pointed vault.

Ajanta Caves :

The first Buddhist cave monuments at Ajanta date from the 2nd and 1st centuries B.C. During the Gupta period (5th and 6th centuries A.D.), many more richly decorated caves were added to the original group. The paintings and sculptures of Ajanta, considered masterpieces of Buddhist religious art, have had a considerable artistic influence.

ElephantaCaves :

The Elephanta Caves are located in Western India on Elephanta Island (otherwise known as the Island of Gharapuri), which features two hillocks separated by a narrow valley. The small island is dotted with numerous ancient archaeological remains that are the sole testimonies to its rich cultural past. These archaeological remains reveal evidence of occupation from as early as the 2nd century BC. The rock-cut Elephanta Caves were constructed about the mid-5th to 6th centuries AD. The most important among the caves is the great Cave 1, which measures 39 metres from the front entrance to the back. In plan, this cave in the western hill closely resembles Dumar Lena cave at Ellora, in India. The main body of the cave, excluding the porticos on the three open sides and the back aisle, is 27 metres square and is supported by rows of six columns each.

Karla Caves :

Brief Description of the Places of Interest ... Karla Caves. The Karla Caves, Karli Caves, Karle Caves or Karla Cells, are a **complex of ancient Buddhist Indian rock-cut caves** at Karla near Lonavala, in Pune District, Maharashtra, India. It is just 10.9 Kilometres away from Lonavala. The shrines were developed over the period – from the 2nd century BCE to the 5th century CE. The oldest of the cave shrines is believed to date back to 160 BCE, having arisen near a major ancient trade route ...

Reference Books :

1. —History of Graphic Design Jens Muller Taschen GmbH 2007
2. —Meggs' History of Graphic Design, Philip B. Meggs John Wiley & Sons 2016
3. "Graphic Design History", Georgette Balance Allworth 2001

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I (Course - II) DSC– III B.Voc. Paper III

Drawing/Sketching- I & History Of Graphic Design (Practical) (Credits: 02)

List of Experiments:

Group- I

- 1) **Introduction to Drawing Tools**
Practice with pencils, charcoal, erasers, sketch pens, and paper types.
- 2) **Lines and Strokes Practice**
Straight, curved, zigzag, wavy, parallel, and cross-hatching lines.
- 3) **Shapes and Forms**
Draw basic geometric shapes (circle, square, triangle) and 3D forms (cube, sphere, cylinder, cone).
Draw basic objects with proper light source and shadow.
- 4) **Texture Rendering**
Sketch textures like wood, metal, fabric, water, stone.
- 5) **Still Life Drawing**
Arrange simple objects (fruits, bottles, cups) and draw them observing proportions, perspective, and shading.
- 6) **Perspective Drawing**
One-point perspective: simple room/interior sketch.
Two-point perspective: buildings, streets, or boxes.
- 7) **Human Figure Basics**
Study human proportions, gestures, and basic poses.
- 8) **Animal Sketching**
Observe and draw basic animal forms (e.g., cat, dog, bird) focusing on posture and proportion.
- 9) **Nature Sketching**
Trees, leaves, flowers, and landscapes using observational drawing.
- 10) **Composition Exercise**
Arrange multiple objects and draw a balanced composition using foreground, middle ground, and background.
- 11) **Creative Sketch / Mini Project**
Combine elements learned: perspective, shading, texture, and composition to create a small artwork

Group- II

- 1) **Timeline of Graphic Design Movements**
Create a visual timeline showing major design movements (Bauhaus, Art Nouveau, Swiss Style, etc.).
- 2) **Study of Typography Evolution**
Compare old vs. modern typefaces.
Reproduce historical fonts digitally or on paper.
- 3) **Poster Analysis**
Collect and analyze 3–5 historic posters from different eras.
Identify design elements, colour schemes, and styles.
- 4) **Logo Evolution Study**
Study the history of a famous brand logo and reproduce its evolution.
- 5) **Recreation of Historical Artwork**
Recreate a historic advertisement, poster, or book cover using modern tools or manually.

6) **Packaging Design History**

Study packaging designs from different decades and create a visual comparison chart.

7) **Analysis of Digital vs Traditional Media**

Compare printed vs. digital designs from different historical periods.

8) **Infographic on Graphic Design Pioneers**

Create an infographic on designers like Paul Rand, Saul Bass, Milton Glaser, etc.

9) **Study of Cultural Influence in Design**

Pick a culture/era and showcase how it influenced graphic design (e.g., Japanese minimalism, Indian traditional motifs).

10) **Mini Project / Portfolio**

Compile recreated historical posters, typography exercises, and infographics into a small portfolio.

Suggested Readings:

- 1) **“Drawing Made Easy: A Step by Step Guide”** – E.G. Lutz
- 2) **“Keys to Drawing”** – Bert Dodson
- 3) **“Drawing on the Right Side of the Brain”** – Betty Edwards
- 4) **“Figure Drawing for All It’s Worth”** – Andrew Loomis
- 5) **“Perspective Made Easy”** – Ernest R. Norling
- 6) **“Sketching from the Imagination”** – 3dtotal Publishing
- 7) **“Meggs’ History of Graphic Design”** – Philip B. Meggs & Alston W. Purvis
- 8) **“Graphic Design: A New History”** – Stephen J. Eskilson
- 9) **“History of Modern Design”** – David Raizman
- 10) **“Graphic Design: History in the Writing”** – Catherine de Smet
- 11) **“Graphic Style: From Victorian to Digital”** – Steven Heller & Seymour Chwast
- 12) **“Design History: Understanding Theory and Method”** – Kjetil Fallan

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I (Course -III) DSC– I B.Voc.

Paper I Colour Theory - I Theory: 30 Hours (Credits: 02)

Unit 1 : Color Theory

(8 hours)

Topics:

Understand the relationship between Value, Hue, Chroma-Show and discern incremental differences in value gradation and match color values to an established gray scale. Show High/Low Value and High/Low Chroma.

The Physics of Color: Color Systems-the Color Wheel: Munsell, Goethe, Runge, Itten. Theories of Color Relationships/Harmonies: Monochromatic, Analogous, Diad, Triad, Tetrad, Complementary, Split Complementary, Achromatic, and Polychromatic.

Theories of Successive and Simultaneous Contrast. Additive and Subtractive color.

Unit 2: Color Mixing

(7 hours)

Topics:

Value/Brilliance Scale, Colour wheel. Tetrad and Complementary Colour. Neutralize colour through Complementary colour mixes. Split complementary colour mixes. Match any given colour.

Colour Symbolism, Colour Psychology, Historical& Contemporary use of Colour. Local Colour and subjective use of colour. Emotional effects Personal Colour preferences.

Unit 3: Color Perception and Phenomenology

(8 hours)

Topics:

Demonstrate ability to change face of one colour by adjusting light, adjacent colour, and/or reflective colour. Make one Colour Appear as two, One Colour Appears as the opposite ground, Two Colours Appear as one colour.

Unit 4: Compositional Effects of Colour

(7 hours)

Topics:

Illustrate the application of colour in three different colour harmonies on a repeat side to side pattern of one's original design.

Illustrate understanding of colour proportion and extension.

Develop and demonstrate ability to recognize colour harmonies and proportions of colour used by designers in existing spaces.

Final project: Develop three original colour schemes for interior or exterior spaces. Develop more mature and varied colour skills using Graphic Software.

Projects will be assigned to study exact color effect on paper and computer.

Reference Books :

- | | | |
|------------------------|-------------------|-------------------------------|
| 1. —Color | Mr. Betty Edwards | Penguin USA 2004 |
| 2. —Color Theory | Patti Mollica | Walter Foster Publishing 2013 |
| 3. "ColorChoices | Stephen Quiller | Watson-Guptill2002 |
| 4. "Color SchemeBible" | Anna Starmer | Firefly Books Ltd. 2006 |

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I (Course -III) DSC– I B.Voc.

Paper I Fundamentals of Color Theory –II – I Theory: 30 Hours (Credits: 02)

Unit 1 : (8 hours)

Topics:

Color Wheel : The color wheel, sometimes called a color circle, is **a circular arrangement of colors organized by their chromatic relationship to one another**. The primary colors are equidistant from each other on the wheel, and secondary and tertiary colors sit between them.

Artists Color Wheel : The Artists' Color Wheel is **an important learning tool for artists of all ages**. Featuring a circular design, it provides a visual illustration of how colors mix and relate to each other. One side of the wheel demonstrates color mixing, while the other side illustrates color harmonies.

Light, Moderate and dark value : Value refers to the lightness or darkness of a color. **A light color is a tint**. For example, pink is a tint of red. A dark color is called a shade.

Unit 2 : Color System (7 hours)

Topics

Subtractive Colors (CMYK) : CMYK stands for **Cyan, Magenta, Yellow and Key**. The CMYK color system works by applying blends of the four colors, in printed ink, to create the right color, shade and hue for designs when they're printed. It's as simple as blending the right combination of colors to create the desired result.

Additive Colors (RGB) : RGB (red, green, and blue) refers to **a system for representing the colors to be used on a computer display**. Red, green, and blue can be combined in various proportions to obtain any color in the visible spectrum. Levels of R, G, and B can each range from 0 to 100 percent of full intensity.

Unit 3 : Color Harmonies (8 hours)

Topics:

Complementary Colors : **Two colors on opposite sides of the hue wheel** are called a complementary color harmony. Three colors adjacent to each other are defined as analogous color harmony.

Split Complementary Colors : Split-complementary is **a color scheme using one base color and two secondary colors**. Instead of using a complementary color, two colors placed symmetrically around it on the color wheel are used. The base color is main, while the secondary colors should be used only for highlights and accents.

Analogous Colors : Analogous color schemes **use colors that are next to each other on the color wheel**. They usually match well and create serene and comfortable designs. Analogous color schemes are often found in nature and are harmonious and pleasing to the eye.

Triadic Harmonies: A triadic color scheme is **comprised of three colors evenly spaced on the color wheel**. The two most basic triadic palettes are the primary colors red, blue, and yellow, and the secondary hues orange, purple, and green.

Monochromatic Harmonies : In a Monochromatic color harmony we use any single color plus tints, shades and tones of the same color. For example, **orange with black, white and grey added**. A tint is a color to which white was added, a shade is a color to which black was added, and a tone is a color to which white was added.

Unit 4 : Color Psychology (7 hours)

Topics :

What is Color Psychology?: Color psychology is **the study of how certain colors impact human behavior**. Different colors have different meanings, connotations, and psychological effects that vary across different cultures. Along with cultural differences, color psychology is largely impacted by personal preference.

Applying Color Psychology to Everyday Life: Color is important because **it helps us to have better memories**. According to ColorCom —color helps us store and process images more efficiently than colorless (black and white) scenes, therefore we remember colorful images better.

Psychological Effects of Cool Colors: Colors on the blue side of the spectrum are known as cool colors and include blue, purple, and green. These colors are often described as calm, but can also call to mind **feelings of sadness or indifference**.

Psychological Effects of Warm Colors: Colors close to the red spectrum are warmer colors, including red, orange, and yellow. These warm colors evoke emotions ranging from **feelings of warmth and comfort to feelings of anger and hostility**. Whereas blue colors like purple and green are known for evoking feelings of calm, sadness, or indifference.

Psychology of Color for Marketing & Advertising: Color is an essential part of any advertising campaign as it **conveys the right mood and allows potential customers to associate those emotions with your products or services**. The proper color combination leads to the right emotions.

Reference Books :

- | | | | | |
|----|----------------------|-------------------|--------------------------|------|
| 1) | —Color | Mr. Betty Edwards | Penguin USA | 2004 |
| 2) | —Color Theory | Patti Mollica | Walter Foster Publishing | 2013 |
| 3) | "Color Choices" | Stephen Quiller | Watson-Guptill | 2002 |
| 4) | "Color Scheme Bible" | Anna Starmer | Firefly Books Ltd. | 2006 |

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I (Course - II) DSC– III B.Voc. Paper III

Colour Theory– I & Fundamentals Color Theory II

(Practical) (Credits: 02)

List of Experiments:

Group- I

- 1) **Introduction to Colour Wheel**
Create a 12-part colour wheel showing Primary, Secondary, and Tertiary colours.
- 2) **Tints, Shades, and Tones**
Prepare a chart showing variations of a single colour (light to dark).
- 3) **Warm and Cool Colours**
Create a composition using only warm colours and another using cool colours.
- 4) **Complementary Colours**
Make a design using complementary pairs (Red–Green, Blue–Orange, Yellow–Violet).
- 5) **Analogous Colours**
Create a small artwork using 3–4 neighbouring colours on the colour wheel.
- 6) **Monochromatic Colour Scheme**
Design a composition using only one base colour with its tints and shades.
- 7) **Split Complementary Scheme**
Develop a simple design using a split complementary colour harmony.
- 8) **Triadic Colour Scheme**
Create a layout using any three equidistant colours on the colour wheel.
- 9) **Colour Psychology Study**
Design small posters showing the emotional impact of colours (red = energy, blue = calm, green = nature, etc.).
- 10) **Colour and Texture**
Apply colours with different textures (brush strokes, stippling, dry/wet medium).
- 11) **Colour in Nature**
Observe and paint/sketch colours found in natural objects (leaf, flower, sky, fruit).
- 12) **Mini Project / Creative Composition**
Apply any two colour harmonies in a final artwork (poster, illustration, or abstract)

Group- II

- 1) **Review of Colour Wheel**
Recreate the 12-part colour wheel and extend it to 24 divisions for finer shades.
- 2) **Neutral Colours & Greyscale**
Create a chart of neutral colours (grey, beige, brown) and practice tonal values.
- 3) **Advanced Colour Harmonies**
Practice Double Complementary, Rectangle (Tetradic), and Square colour schemes.
- 4) **Simultaneous Contrast**
Create examples showing how colours look different depending on surrounding colours.
- 5) **Afterimage Effect**
Experiment with optical illusions created by contrasting colour pairs.
- 6) **Colour & Depth**
Use warm vs. cool colours to create the illusion of depth in a composition.
- 7) **Transparency & Overlapping Colours**
Show overlapping coloured shapes to study transparency effects.
- 8) **Colour in Branding**
Analyse colour usage in 3 different brands and recreate their palette.
- 9) **Cultural Meaning of Colours**
Create a chart/poster showing the symbolic meaning of colours in different cultures.
- 10) **Colour and Emotion in Design**

Design small posters where each conveys a specific mood (joy, sadness, energy, calm).

11) **Digital vs Traditional Colour Study**

Compare CMYK (print) vs RGB (screen) colours by creating the same design in both.

12) **Colour Harmony in Nature & Art**

Observe and reproduce colour schemes from natural scenes (sunset, forest, ocean) or famous artworks.

13) **Mini Project / Creative Composition**

Apply at least two advanced colour theories in a final creative artwork (poster, illustration, or product packaging).

Suggested Readings:

1. **“Interaction of Color”** – Josef Albers (Yale University Press)
2. **“Color: A Workshop for Artists and Designers”** – David Hornung
3. **“The Elements of Color”** – Johannes Itten
4. **“Color and Meaning: Art, Science, and Symbolism”** – John Gage
5. **“Color: A Course in Mastering the Art of Mixing Colors”** – Betty Edwards
6. **“Principles of Color: A Review of Past Traditions and Modern Theories”** – Faber Birren
7. **“Color Harmony Compendium”** – Terry Marks
8. **“The Art of Color”** – Johannes Itten
9. **“Color Design Workbook”** – Sean Adams & Terry Lee Stone
10. **“Color Psychology and Color Therapy”** – Faber Birren

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. I

OPEN ELECTIVE - I

Advance Photoshop (Practical)

(Credits: 02)

List of Practical:

Group-I

1. **Advanced Layer Techniques**
Use Smart Objects, Adjustment Layers, and Blending Modes for non-destructive editing.
2. **Masking Techniques**
Apply Layer Mask, Clipping Mask, and Vector Mask in creative compositions.
3. **Advanced Selection Tools**
Use Select and Mask, Refine Edge, and Channels for complex cutouts (hair, fur, etc.).
4. **Photo Restoration**
Repair old/damaged photographs by removing scratches, stains, and noise.
5. **Portrait Retouching**
Apply frequency separation, dodge & burn, and skin tone correction techniques.
6. **Double Exposure Effect**
Blend two or more images creatively using masks and blending modes.
7. **Dispersion / Shatter Effect**
Create a dispersion effect using custom brushes and layer masks.
8. **Digital Matte Painting**
Combine multiple images to create a surreal or fantasy background.
9. **3D Text & Effects**
Design 3D-style text with shadows, bevels, and realistic lighting.

Group-II

- 1) **Photo Manipulation (Surreal Composition)**
Create a fantasy scene by combining multiple stock images.
- 2) **Cinematic Poster Design**
Apply colour grading, typography, and effects to design a movie poster.
- 3) **Advertising Design (Product Ad)**
Create a product advertisement using mockups, lighting effects, and text.
- 4) **UI/UX Mockup Design**
Design a mobile app or website interface layout in Photoshop.
- 5) **Animated GIF Creation**
Create a short animation using Timeline (frame animation).
- 6) **Batch Processing & Automation**
Record and apply Photoshop Actions to process multiple images.
- 7) **Final Mini Project**
Combine advanced techniques to create a complete artwork (poster, ad campaign, or digital illustration).

शिवाजी विद्यापीठ, कोल्हापूर

बी. व्होक. भाग – I (ग्राफिक डिझाईन) NEP 2020 (2.0) जून 2025 पासून लागू अभ्यासक्रम

बी. व्होक. I (ग्राफिक डिझाईन) सेमिस्टर – I

ओपन इलेक्ट्रिव्ह – I प्रगत फोटोशॉप (प्रात्यक्षिक)

(क्रेडिट्स: 02)

प्रात्यक्षिकांची यादी:

गट – I

1) अँडव्हान्स लेयर तंत्र

स्मार्ट ऑब्जेक्ट, अँडजस्टमेंट लेयर्स, व ब्लेंडिंग मोड्स वापरून नॉन-डिस्ट्रक्टिव्ह एडिटिंग करणे.

2) मास्किंग तंत्र

लेयर मास्क, क्लिपिंग मास्क आणि व्हेक्टर मास्क वापरून क्रिएटिव्ह कंपोजिशन तयार करणे.

3) अँडव्हान्स सिलेक्शन टूल्स

Select and Mask, Refine Edge, व Channels वापरून कॉम्प्लेक्स कटआउट (केस, फर इ.) तयार करणे.

4) फोटो रिस्टोरीशन

जुने/नुकसान झालेले फोटो दुरुस्त करणे (स्कॅचेस, डाग, नॉईज काढणे).

5) पोर्ट्रेट रिटचिंग

Frequency Separation, Dodge & Burn, व स्किन टोन करेक्शन तंत्र वापरणे.

6) डबल एक्सपोजर इफेक्ट

दोन किंवा अधिक इमेजेस मास्किंग व ब्लेंडिंग मोड्स वापरून एकत्र करणे.

7) डिस्पर्शन / शॉटर इफेक्ट

कस्टम ब्रशेस व लेयर मास्क वापरून Dispersion Effect तयार करणे.

8) डिजिटल मॅट पेंटिंग

एकापेक्षा अधिक फोटो एकत्र करून Surreal/Fantasy Background तयार करणे.

Group-II

1) 3D टेक्स्ट आणि इफेक्ट्स

शेडोज, बेवेल्स आणि लाईटिंग वापरून 3D टेक्स्ट डिझाइन करणे.

2) फोटो मॅनिप्युलेशन (सुरियल कंपोजिशन)

अनेक स्टॉक इमेजेस एकत्र करून Fantasy Scene तयार करणे.

3) सिनेमॅटिक पोस्टर डिझाइन

कलर ग्रेडिंग, टायपोग्राफी व इफेक्ट्स वापरून चित्रपट पोस्टर तयार करणे.

4) ऍडव्हर्टायझिंग डिझाइन (प्रॉडक्ट अँड)

मॉकअप्स, लाईटिंग इफेक्ट्स व टेक्स्ट वापरून प्रॉडक्टची जाहिरात तयार करणे.

5) UI/UX मॉकअप डिझाइन

मोबाईल ॲप किंवा वेबसाईट इंटरफेस लेआउट Photoshop मध्ये डिझाइन करणे.

6) Animated GIF तयार करणे

Timeline (Frame Animation) वापरून छोटा ॲनिमेटेड GIF तयार करणे.

7) **बॅच प्रोसेसिंग व ऑटोमेशन**

Photoshop Actions रेकॉर्ड करून एकाचवेळी अनेक इमेजेस प्रोसेस करणे.

8) **फायनल मिनी प्रोजेक्ट**

अॅडव्हान्स तंत्रांचा वापर करून पूर्ण आर्टवर्क तयार करणे (पोस्टर, अॅड कॅम्पेन किंवा डिजिटल इलस्ट्रेशन)

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - I) DSC-I B.Voc. Paper I

Fundamentals of Graphic Design II

Theory: 30 hours

(Credits: 02)

Unit I: Advanced Principles of Design (8 hours)

- Visual Hierarchy & Composition
- Gestalt Principles in Design (Proximity, Similarity, Closure, Continuity)
- Balance in Modern Layouts (Asymmetry, Grid Systems)
- Minimalism & Contemporary Design Styles

Unit II: Visual Communication & Semiotics (7 hours)

- Basics of Visual Communication
- Semiotics (Signs, Symbols, Icons in Design)
- Storytelling through Design
- Cultural Context & Visual Language

Unit III: Color & Psychology in Design (8 hours)

- Advanced Color Harmonies (Split-Complementary, Tetradic, Monochromatic Schemes)
- Color Psychology & Branding
- Interaction of Colors (Contrast, Vibration, Afterimage)
- Application of Color in Advertising & Digital Media

Unit IV: Creative Process & Design Thinking (7 hours)

- Design Thinking Stages (Empathize, Define, Ideate, Prototype, Test)
- Concept Development & Brainstorming Techniques
- Sketching → Digital Workflow
- Case Studies of Successful Graphic Design Projects

Reference Books:

1. Ambrose, G. and Harris, P. 2009. *The Fundamentals of Graphic Design*. AVA Publishing, Switzerland.
2. Samara, T. 2007. *Design Elements: A Graphic Style Manual*. Rockport Publishers, Massachusetts.
3. Wong, Wucius. 1993. *Principles of Form and Design*. Wiley, New York.
4. Lupton, E. 2014. *Graphic Design: The New Basics*. Princeton Architectural Press, New York.
5. Hollis, R. 2001. *Graphic Design: A Concise History*. Thames & Hudson, London.
6. Meggs, P. B. and Purvis, A. W. 2016. *Meggs' History of Graphic Design*. Wiley, New Jersey.
7. Lidwell, W., Holden, K. and Butler, J. 2010. *Universal Principles of Design*. Rockport Publishers, Massachusetts.

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - I) DSC-I B.Voc. Paper I

Fundamentals of Computer Graphics – I (Photoshop) - II

Theory: 30 hours

(Credits: 02)

Unit I: Advanced Image Editing & Retouching (8 hours)

- Layer Styles & Advanced Blending Modes
- Smart Objects & Non-Destructive Editing
- Advanced Selection Tools (Quick Mask, Refine Edge, Select & Mask)
- Retouching Techniques (Skin, Hair, Background Cleanup)

Unit II: Digital Painting & Illustration in Photoshop (7 hours)

- Custom Brushes & Brush Settings
- Using Pen Tool for Digital Illustration
- Gradient Maps & Texture Application
- Matte Painting & Concept Art Basics

Unit III: Compositing & Special Effects (8 hours)

- Photo Manipulation & Creative Composites
- Double Exposure & Surreal Effects
- Lighting & Shadow Effects
- Filters, Plugins & Neural Filters (AI-powered tools)

Unit IV: Professional Applications of Photoshop (8 hours)

- Designing for Social Media (Posts, Stories, Ads)
- Print Media Layouts (Flyers, Posters, Magazines)
- Mockups & Product Presentations
- Portfolio Preparation & Industry Standards

Reference Books:

- 1) Kelby, S. 2017. *The Adobe Photoshop CC Book for Digital Photographers*. New Riders, California.
- 2) Evening, M. 2020. *Adobe Photoshop for Photographers*. Routledge, London.
- 3) Faulkner, A. and Chavez, C. 2019. *Adobe Photoshop Classroom in a Book (2020 Release)*. Adobe Press, New Jersey.
- 4) Weinmann, E. and Lourekas, P. 2012. *Photoshop CS6: Complete*. Peachpit Press, California.
- 5) Andrews, P. 2013. *Basic Computer Graphics and Image Processing*. Vikas Publishing House, New Delhi.
- 6) Ze-Nian, L. and Drew, M. S. 2012. *Fundamentals of Multimedia*. Springer, New York.
- 7) Smith, J. 2015. *Photoshop: The Beginner's Guide*. CreateSpace Independent Publishing, New York.

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II

(Course - I) DSC– III B.Voc. Paper III

**Fundamentals of Graphic Design II
& Fundamentals of Computer Graphics – I (Photoshop) - II (Practical)
(Credits: 02)**

Group I

1. **Advanced Typography Exercise**
Creative use of type: Text as image, text in shape, expressive typography.
2. **Logo Redesign / Modernization**
Select an existing brand logo and redesign it with a modern look.
3. **Corporate Identity Design**
Create a letterhead, envelope, and visiting card for a company.
4. **Magazine / Book Cover Design**
Design a front cover using strong imagery, typography, and layout.
5. **Infographic Design**
Create a data-driven infographic (charts, icons, minimal text).
6. **Poster Design with Concept**
Design a poster for social awareness, campaign, or festival with strong visual concept.
7. **Advertising Layout**
Newspaper / Magazine advertisement using grid system and hierarchy.
8. **Web Banner Design**
Design a static or animated web banner for a product/service.
9. **Creative Packaging Design**
Label and package design for any product (mockup presentation).
10. **Social Media Campaign Design**
Prepare a set of 3–4 creatives for Instagram/Facebook (post + story format).
11. **Outdoor Advertising (Hoarding / Billboard)**
Design a large-scale billboard creative with impact.
12. **Mini Project / Portfolio**
Compile 4–5 best works (logo, poster, packaging, social media design) into a portfolio.

Group II

1. **Study of Photoshop interface, tools, and workspace customization.**
2. **Creating a digital poster using layers and blending modes.**
3. **Image retouching and restoration (removing scratches, spots, and blemishes).**
4. **Applying filters and special effects for creative image enhancement.**
5. **Working with layer masks and clipping masks.**
6. **Color correction and adjustment using Levels, Curves, and Hue/Saturation.**
7. **Creating a digital painting/sketch using Photoshop brushes.**
8. **Designing a product advertisement (flyer/poster/banner).**
9. **Photo manipulation by combining multiple images seamlessly.**
10. **Creating text effects using layer styles and blending options.**
11. **Logo creation and mock-up presentation in Photoshop.**
12. **Designing a magazine/newspaper cover page.**

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - II) DSC– I B.Voc.Paper I

Drawing/Sketching - II

Theory: 30 hours

(Credits: 02)

Unit 1 : Object Drawing :

(8 hours)

A Drawing object **describes visible content, such as a shape, bitmap, video, or a line of text.** Different types of drawings describe different types of content. The following is a list of the different types of drawing objects. GeometryDrawing – Draws a shape. ImageDrawing – Draws an image.

Unit 2 : 2D/3D Drawing :

(7 hours)

2D is to display length and height information on a flat surface without depth. Although 3D is defined as 3D drawings or models, they describe objects in terms of height, width, and depth

Unit 3: Outdoor Drawing :

(8 hours)

Outdoor sketching is **a form of art in which we create pieces of inspired by our outdoor.** It can be a busy city or a peaceful valley scene. It can be a oil painting or a sketch.

Unit 4: Landscape Drawing :

(7 hours)

Landscape painting, also known as landscape art, is the depiction of natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view—with its elements arranged into a coherent composition.

Reference Books :

- 1) Drawing on the Right Side Of The Brain | Betty Edwards | Penguin Publishing Group. 1979
- 2) Perspective Made Easy | Ernest Ralph Norling | Dover Publications 1999

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - II) DSC– I B.Voc.Paper I

Typography

Theory: 30 hours

(Credits: 02)

Unit 1 :History of Typography

(8 hours)

Topic :

Johannes Gutenberg : Johannes Gutenberg (born Johannes Gensfleischzum Gutenberg; circa 1400—February 3, 1468) was a **German blacksmith and inventor** who developed the world's first mechanical moveable type printing press

Roman Influence: Roman art, like Greek art, is **one of the formative influences of the Renaissance and later artistic movements**. The Roman tradition of copying classical Greek sculptures helped preserve an important artistic movement that ended up shaping the rest of the art world.

Unit 2 : Type Properties

(7 hours)

Topics:

Baseline: A baseline is a **fixed point of reference that is used for comparison purposes**. In business, the success of a project or product is often measured against a baseline number for costs, sales, or any number of other variables. A project may exceed a baseline number or fail to meet it.

4dp Grid : Type can be placed outside of the **4dp grid** when it's centered within a component, such as a button or list item. When placed outside of the **grid** but centered

Cap Height : The imaginary line that most characters are situated on. **Capline (19):** Another imaginary line that dictates the height of all uppercase characters. This is sometimes called the cap height. **Meanline:** The imaginary line that marks the top of lowercase letters

X-Height : X-height refers to **the height of the lowercase x for a typeface**, and it indicates how tall or short each glyph in a typeface will be. Typefaces with tall x-heights have better legibility at small font sizes, as the white space within each letter is more legible

Ascenders and Descenders : Ascenders refer to the upward vertical stroke that extend beyond the **cap height**, as seen in the letter b in the example below. These are found in certain lowercase letters and can vary by typeface. Descenders are the downward vertical stroke that extend below the baseline, as seen in the letter y below.

Unit 3 :Type Classification

(8 hours)

Topics:

Serif : Serifs include **slight projections that finish off the strokes of their letterforms** (called serifs, where the style gets its name). Emerging in the 1500s, the first serifs were Old Style serifs. This style includes Garamond and Goudy Old Style

Sans Serif : There are five basic classifications of typefaces: serif, sans serif, script, monospaced, and display. As a general rule, serif and sans serif typefaces are **used for either body copy or headlines** (including titles, logos, etc.), while script and display typefaces are only used for headlines

Monospace: **Monospaced characters have a fixed width, or the same amount of horizontal space**. These fonts were invented to comply with the mechanical requirements of typewriters. Because the spacing of each character is the same, the text can become difficult to read.

Handwriting : Although handwriting is unique to each different writer, there are three different types of handwriting styles that it can be divided into. Children will be taught these at different stages of their primary levels of education. These include **cursive, precursive and print styles**.

Unit 4 :Readability

(7 hours)

Topics:

Letter Spacing :Letterspacing (also known as character spacing or tracking) is **the adjustment of the horizontal white space between the letters in a block of text**. Unlike kerning, which affects only designated pairs of letters, letterspacing affects every pair

Line Length :Ruder concluded that the optimal line length for body text is **50–60 characters per line**, including spaces (—Typographiell, E. Ruder). Other sources suggest that up to 75 characters is acceptable.

Line Height : Most UX designers learn line spacing of **130-150 per cent** is best for readability (1.3-1.5), with 140 per cent (1.4) the golden ratio, but that formula won't benefit all users

Type Aligned(left,right,centered) : Text alignment is **a paragraph formatting attribute that determines the appearance of the text in a whole paragraph**. For example, in a paragraph that is left-aligned (the most common alignment), text is aligned with the left margin.

Reference Books :

- 1) —Thinking with type II, Ellen Lupton Princeton Architectural Press 2010
- 2) "New Perspectives in Typography II, Scott Williams Laurence King Publishing 2015
- 3) "The Elements of Typography Style" Robert Bringhurst Hartley & Marks 2013
- 4) —Typography II Ruari McLean Thames & Hudson Ltd. 1980

SHIVAJI UNIVERSITY, KOLHAPUR
B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025
B. Voc. I (Graphic Design) Sem. II (Course - II) DSC– III B.Voc. Paper III
Drawing/Sketching - II
& Typography
(Practical)
(Credits: 02)

List of Experiments:

Group- I

1. Study of human anatomy – basic body proportions.
2. Figure drawing – male and female forms.
3. Portrait sketching with shading techniques.
4. Still life sketching using pencil/charcoal (objects, fruits, bottles, etc.).
5. Perspective drawing – one-point and two-point perspective.
6. Outdoor sketching – buildings, streets, monuments.
7. Nature drawing – trees, plants, flowers.
8. Creative sketching – imaginative objects/characters.
9. Mini project: Complete illustration combining figure + background + objects.

Group- II

1. Study of typefaces – Serif, Sans Serif, Script, Decorative.
2. Hand-drawing basic letterforms (uppercase & lowercase).
3. Designing a creative poster using only typography.
4. Exploring hierarchy in typography (headline, subhead, body text).
5. Creating a logo using letterform.
6. Typography in motion – storyboard/sketches for animated type.
7. Designing a magazine layout focusing on typographic balance.
8. Creative use of negative space in typography.
9. Exploring cultural/vernacular scripts (Devanagari/other).
10. Mini project: Designing a typographic brand identity (name, tagline)

Reference Books Drawing/Sketching – II (Practical)

1. Betty Edwards (1999), *Drawing on the Right Side of the Brain*, Tarcher/Putnam.
2. Kimon Nicolaides (1941), *The Natural Way to Draw*, Houghton Mifflin.
3. Charles Bargue & Jean-Léon Gérôme (2003), *Drawing Course*, Dover Publications.
4. Andrew Loomis (2011), *Figure Drawing for All It's Worth*, Titan Books.
5. Ernest R. Norling (1999), *Perspective Made Easy*, Dover Publications.
6. Barrington Barber (2007), *The Fundamentals of Drawing*, Arcturus Publishing.

Reference Books Typography (Practical)

1. Emil Ruder (2001), *Typography: A Manual of Design*, Hastings House.
2. Ellen Lupton (2010), *Thinking with Type*, Princeton Architectural Press.
3. Robert Bringhurst (2012), *The Elements of Typographic Style*, Hartley & Marks.
4. Willi Kunz (2002), *Typography: Macro and Microaesthetics*, Lars Müller Publishers.
5. Jan Tschichold (1991), *The New Typography*, University of California Press.
6. Phil Baines & Andrew Haslam (2005), *Type & Typography*, Laurence King Publishing

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - III) DSC– I B.Voc. Paper I

Fundamental of Perspective

Theory: 30 hours

(Credits: 02)

Unit 1 : Meaning of Perspective

(8 hours)

Topics:

Two Dimensional(2D) :Perspective in art usually refers to **the representation of three- dimensional objects or spaces in two dimensional artworks**. Artists use perspective techniques to create a realistic impression of depth, 'play with' perspective to present dramatic or disorientating images.

Three Dimensional(3D) :Perspective projection or perspective transformation is **a linear projection where three dimensional objects are projected on a picture plane**. This has the effect that distant objects appear smaller than nearer objects

Unit 2 : Types of Perspective

(7 hours)

Topics:

One Point Perspective :A drawing has one-point perspective **when it contains only one vanishing point on the horizon line**. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer.

Two Point Perspective : A graphical technique in which a three-dimensional object is represented in two dimensions, and in which parallel lines in two of its dimensions are shown to converge towards two vanishing points

Three Point Perspective : in three-point perspective, **the viewer is looking up or down so that the verticals also converge on a vanishing point at the top or bottom of the image**. This is the most complex form of perspective. Unlike in one-point and two-point perspective, none of the lines in the drawing are perpendicular to the viewer.

Unit 3 : Perspective (geometry)

(8 hours)

Topics:

Perspective from a Line :**Two figures in a plane are perspective from a point O if the lines joining corresponding points of the figures all meet at O**. Dually, the figures are said to be perspective from a line if the points of intersection of corresponding lines all lie on one line.

Perspective from a Point :One point perspective is **a type of drawing created on a 2D plane that uses one point in the distance from which everything in the drawing is set out**. It was first discovered during the Renaissance, and was art's version of going from acoustic to electric, such was the huge and lasting impact it had on the discipline

Unit 4 :Vanishing Points

(7 hours)

Topics:

Orthogonal Lines :In a linear perspective drawing, orthogonal lines are **the diagonal lines that can be drawn along receding parallel lines (or rows of objects) to the vanishing point**. These imaginary lines help the artist maintain perspective in their drawings and paintings to ensure a realistic view of the object.

Transversal Lines: Transversal lines are **parallel to the picture plane and to one another**. Transversal lines establish a fixed height or width between two orthogonal lines. Transversal lines form the nearest and furthest edges of a rectangle as it recedes from the viewer

Reference Books :

- 1) Perspective Drawing Handbook, Joseph D' Amelio
Dover Publications Inc. 2004
- 2) Perspective Drawing for Beginners, Len A. Doust
Dover Publications Inc. 2006 "Perspective",
Milind Mulick
Jyotsna Prakashan 2006

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem. II (Course - III) DSC– I B.Voc. Paper I

Fundamental of Elements of Art and Principle of design

Theory: 30 hours

(Credits: 02)

Unit 1 :Basic Elements

(8 hours)

Topics:

Line :

For instance, with respect to a conic (a circle, ellipse, parabola, or hyperbola), lines can be: a directrix, whose distance from a point helps to establish whether the point is on the conic

Shape :

What are Shapes? [Definition, Facts & Example] What are Shapes? In geometry, a shape can be defined as the form of an object or its outline, outer boundary or outer surface. Everything we see in the world around us has a shape.

Texture :

In the visual arts, texture is the **perceived surface quality of a work of art**. It is an element of two-dimensional and three-dimensional designs and is distinguished by its perceived visual and physical properties. Use of texture, along with other elements of design, can convey a variety of messages and emotions.

Perspective :

one point perspective, two point perspective

Color:

Red is for energy, passion and danger.

Orange is for creativity, youth and enthusiasm. Yellow is for happiness, hope and spontaneity.

Green is for nature, growth and harmony—but also wealth and stability.

Unit 2 :Principles of Design

(7 hours)

Topics:

Balance and Alignment :

Wheel alignment is the term for how your wheels sit when mounted to your car and wheel balancing is what's done to perfectly balance the weight of a tire and wheel assembly so that it travels evenly. Surprisingly, wheel alignment has very little to do with your wheels and more to do with your car's suspension system.

Contrast :

Contrast is the **difference in luminance or colour** that makes an object (or its representation in an image or display) distinguishable. In visual perception of the real world, contrast is determined by the difference in the colour and brightness of the object and other objects within the same field of view

Proportion :

Generally, we say that proportion defines that the equality of the two fractions of the ratios. If two sets of given numbers are increasing or decreasing in the same ratio with respect to each other, then the ratios are said to be directly proportional to each other.

Movement and White Space

Unit 3 : Creative Thinking**(8 hours)****Topics:**

Provide an overview of how the ideas in this course illuminate understanding of all two dimensional art including drawing, painting, printing, photography, graphic design, and 3D modeling..etc
Developing your vocabulary in art to be able to articulate visual ideas more fully.

Unit 4 : Visual Art**(7 hours)****Topics:****Rhythm:**

Rhythm This design principle is created when the artist uses one or more of the elements of design repeatedly in order to create a sense of organized movement. Variety is key to keep rhythm in art exciting and active. Rhythm also benefits the art work by moving the eye of the audience around your artwork.

Repetition : Repetition is the **reusing of the same or similar elements throughout the design**. Now this is not to be mistaken for repetition of visual elements as a pattern. Visual elements as a pattern is more to do with visual style or visual artwork in an overall piece of design work

Pattern

Grouping and Interruption Similarity figure and ground Structure, Gradation, Radiation

ReferenceBooks :

- 1) —Elements of Indian Art S.P.Gupta D.K.PrintWorldLtd.2004
- 2) —The Elementsl, Alpna Kataria WorldArtCommunity2003
- 3) "Digital Designl, Wakerly Pearson Education2008
- 4) "Principles of Compiler Design" Alfred V Aho Narosa Publishing House2002

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

**B. Voc. I (Graphic Design) Sem. II (Course - III) DSC– III B.Voc. Paper III
Fundamental of Perspective & Fundamental of Elements of Art and Principle of design
(Credits: 02)**

Group I

1. Study of horizon line, eye level, and vanishing point.
2. Drawing simple geometric objects in **one-point perspective**.
3. Drawing cubes, prisms, and cylinders in **two-point perspective**.
4. Sketching a room interior in one-point perspective.
5. Drawing buildings/street view in two-point perspective.
6. Practice of **three-point perspective** (looking up/down at tall objects).
7. Perspective of cylindrical and spherical objects.
8. Outdoor sketching – trees, lamp posts, fences in perspective.
9. Aerial (bird's-eye) and worm's-eye perspective studies.
10. Perspective of human figures placed in space.
11. Perspective with shadow and light – depth creation.
12. Drawing vehicles (cars, buses) in perspective.
13. Mini project: Complete scene (interior/exterior) using perspective principles.

Group II

- 1) Study and practice of **dot, line, and shape** as basic elements of art.
- 2) Creating compositions using **geometric and organic shapes**.
- 3) Exploring **texture** – natural, visual, and simulated.
- 4) Color wheel preparation – primary, secondary, tertiary colors.
- 5) Value scale practice – light to dark shading with pencil/charcoal.
- 6) Composition using **warm and cool colors**.
- 7) Experiment with **positive and negative space**.
- 8) Creating an artwork showing **balance** (symmetrical & asymmetrical).
- 9) Practicing **rhythm and movement** through repeated patterns.
- 10) Experimenting with **proportion and scale** in drawing.
- 11) Mini project: Final composition applying **all principles of design**.

Reference Books Fundamentals of Perspective (Practical) –

- 1) Ernest R. Norling (1999), *Perspective Made Easy*, Dover Publications.
- 2) Rex Vicat Cole (2015), *The Artistic Anatomy of Trees & Perspective for Beginners*, Dover Publications.
- 3) Joseph D'Amelio (2004), *Perspective Drawing Handbook*, Dover Publications.
- 4) William Powell (1996), *Perspective in Art*, Walter Foster Publishing.
- 5) David Chelsea (1997), *Perspective for Comic Book Artists*, Watson-Guptill.

Reference Books Fundamentals of Elements of Art and Principles of Design (Practical) –

- 1) Wucius Wong (1993), *Principles of Form and Design*, John Wiley & Sons.
- 2) Maitland Graves (1951), *The Art of Color and Design*, McGraw-Hill.
- 3) Lois Fichner-Rathus (2012), *Foundations of Art and Design*, Cengage Learning.
- 4) David A. Lauer & Stephen Pentak (2011), *Design Basics*, Cengage Learning.
- 5) Joshua C. Taylor (1981), *Learning to Look: A Handbook for the Visual Arts*, University of Chicago Press

SHIVAJI UNIVERSITY, KOLHAPUR

B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Syllabus with effect from June 2025

B. Voc. I (Graphic Design) Sem.II OPEN ELECTIVE - II

Nature Drawing & Object Drawing (Practical)

Nature Drawing

1. Study and sketching of different types of leaves.
2. Drawing flowers in various stages (bud, bloom, wilt).
3. Tree study – different shapes and textures of trees.
4. Landscape sketching – hills, rivers, forests.
5. Sketching fruits and vegetables from nature.
6. Animal sketching – domestic and wild animals.
7. Outdoor sketching – garden/park scene.
8. Mini project: Complete nature composition (trees, animals, sky, water).

Object Drawing

1. Sketching basic geometric solids (cube, sphere, cone, and cylinder).
2. Object drawing with proper light and shade (single object).
3. Group object drawing – arrangement of 2–3 objects.
4. Sketching transparent objects (glass, bottle).
5. Still life study with fruits/objects.
6. Drawing objects from unusual angles (top view, side view).
7. Object drawing with background setting.
8. Mini project: Complete still life composition combining multiple objects

Nature Drawing – Reference Books

1. Charles A. Lynde (2011), *Nature Drawing: A Manual of Nature Study*, Nabu Press.
2. Clare Walker Leslie (2003), *Keeping a Nature Journal*, Storey Publishing.
3. Jim Arnosky (1982), *Drawing from Nature*, Lothrop, Lee & Shepard Books.
4. Cathy Johnson (1998), *The Sierra Club Guide to Sketching in Nature*, Sierra Club Books.
5. William F. Powell (2003), *Drawing Nature*, Walter Foster Publishing.

Object Drawing – Reference Books

1. Barrington Barber (2004), *The Fundamentals of Drawing Still Life*, Arcturus Publishing.
2. Jack Hamm (1976), *Drawing the Head and Figure* (for object + form studies), Perigee.
3. Arthur L. Guttill (1997), *Rendering in Pen and Ink*, Watson-Guttill.
4. William F. Powell (2003), *Drawing Made Easy: Still Life*, Walter Foster Publishing.
5. Giovanni Civardi (2002), *Drawing Light and Shade: Understanding Chiaroscuro*, Search Press

शिवाजी विद्यापीठ, कोल्हापूर

बी. व्होक. भाग – I (ग्राफिक डिझाईन) NEP 2020 (2.0) जून 2025 पासून लागू अभ्यासक्रम

बी. व्होक. I (ग्राफिक डिझाईन) सेमिस्टर – I

ओपन इलेक्ट्रिव्ह – I प्रगत फोटोशॉप (प्रात्यक्षिक)

(क्रेडिट्स: 02)

प्रात्यक्षिकांची यादी:

गट – I

प्रात्यक्षक यादी

Nature Drawing (निसर्ग रेखाटन)

1. विविध प्रकारच्या पानांचा अभ्यास व रेखाटन.
2. फुलांचे विविध अवस्थांमध्ये रेखाटन (कळी, उमललेले, कोमेजलेले).
3. झाडांचा अभ्यास - विविध आकार व पोत.
4. निसर्गदृश्य रेखाटन - डोंगर, नद्या, जंगल.
5. फळे व भाज्यांचे निसर्गातून निरीक्षण करून रेखाटन.
6. प्राणी रेखाटन - पाळीव व वन्य प्राणी.
7. बाहेर बसून रेखाटन - बाग/उद्यान दृश्य.
8. लघुप्रकल्प: संपूर्ण निसर्ग रचना (झाडे, प्राणी, आकाश, पाणी) रेखाटणे.

Object Drawing (वस्तू रेखाटन)

1. मूलभूत भूमितीय आकारांचे रेखाटन (घन, गोळा, शंकू, सिलिंडर).
2. प्रकाश व सावलीसह वस्तूचे रेखाटन (एकच वस्तू).
3. समूह वस्तू रेखाटन - 2-3 वस्तूंची मांडणी करून.
4. पारदर्शक वस्तूचे रेखाटन (काच, बाटली).
5. फळे/वस्तूंसह स्थिर जीवन (Still Life) अभ्यास.
6. वेगवेगळ्या कोनातून वस्तू रेखाटन (वरून, बाजूने).
7. पार्श्वभूमीसह वस्तू रेखाटन.
8. लघुप्रकल्प: अनेक वस्तूंचा वापर करून संपूर्ण स्थिर जीवन रचना रेखाटणे.

Course Outcomes:

- 1) Students will develop a strong foundation in the **elements of art and principles of design**.
- 2) They will gain skills in **drawing, sketching, perspective, and object/nature study** to improve observation and creativity.
- 3) Students will understand the **history and evolution of graphic design** and its application in the modern context.
- 4) They will acquire proficiency in **digital tools (Photoshop and computer graphics)** for image editing, retouching, and creative design.
- 5) Students will learn the **theory and application of colors** for effective visual communication and branding.
- 6) They will develop an understanding of **typography** and its role in creating hierarchy, readability, and visual impact.
- 7) Students will enhance their ability to **analyze, evaluate, and create visual compositions**.
- 8) They will apply **design thinking and creativity** to solve real-world visual communication problems.
- 9) Students will build confidence to work on **practical projects** like posters, logos, advertisements, layouts, and illustrations.
- 10) They will be prepared for **advanced studies and professional practice** in graphic design.

SHIVAJI UNIVERSITY, KOLHAPUR
B. Voc. Part I (Graphic Design) NEP 2020 (2.0) Semester – I & II
Nature of a Question Paper

Time: 1:00 Hr

Total Marks: 30

Solve questions from the following.

Q. 1 Multiple choice Question

06 Marks

- i.
- ii.
- iii.
- iv.
- v.
- vi.

Q. 2 Long answer Question (Any Two out of three)

12 Marks

- i.
- ii.
- iii.

Q. 3 Short Answer Questions (Any Four out of six)

12 Marks

- i.
- ii.
- iii.
- iv.
- v.
- vi.

Internal Assessment

20 Marks

Home Assignment

Class Assignment (Tutorial Type) Quiz

Mid-Term Test

Nature of Practical Question Paper

Internal practical examination

50 marks

- | | | |
|----|---------------------------------|----------|
| 1. | Group I | 20 Marks |
| 2. | Group II | 20 Marks |
| 3. | Submission of Certified Journal | 10 Marks |

Assessment:

The NEP 2020 emphasizes upon formative and continuous assessment rather than summative assessment. Therefore, the scheme of assessment should have components of these two types of assessments. Assessment has to have correlations with the learning outcomes that are to be achieved by a student after completion of the course

- Continuous Assessment:** Assignments, projects, presentations, seminars and quizzes
- Examinations:** Midterm, finals, or comprehensive exams.
- Research Projects/Dissertation/Thesis:** Evaluated through submission and viva-voce
- Grading System:** Standardized letter grades, percentages, or CGPA

Letter Grades and Grade Points:

The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study. The HEIs may also mention marks obtained in each course and a weighted average of marks based on marks obtained in all the semesters taken together for the benefit of students.

Computation of SGPA and CGPA: UGC recommends the following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA)

Letter Grade	Grade Point
O (Outstanding)	10
A+ (Excellent)	9
A (Very Good)	8
B+ (Good)	7
B (Above Average)	6
C (Average)	5
P (Pass)	4
F (Fail)	0
Ab (Absent)	0

1. The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$\sum (C_i \times G_i)$$

$$\text{SGPA (S}_i\text{)} = \frac{\sum (C_i \times G_i)}{\sum C_i}$$

Where C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course.