

 Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52	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		
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Ref.: SU/BOS/ IDS /224

Date: 06- 07- 2026

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

Subject : Regarding revised syllabi of **Bachelor of Fine Art (B. F.A) Part I** 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, equivalence etc.) of **Bachelor of Fine Art (B. F.A) Part I** degree programme under the Faculty of Inter- Disciplinary Studies as per National Education Policy 2020 (NEP 2.0).

This syllabus (nature of question paper, equivalence etc.) shall be implemented from the academic year **2026-2027** 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 programme will be set for the examinations to be held in October /November 2026 & March/April 2027. 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,



Dy Registrar

Encl. : as above

Copy to: For information and necessary action

1	The I/C Dean, Faculty of IDS	7	P.G.Admission Section
2	Director, Board of Examination and Evaluation	8	Affiliation T. 1 & T. 2 Section
3	The Chairman, Respective Board of Studies	9	Appointment A & B Section
4	O. E. 1 Exam Section	10	P.G.Seminar Section
5	Eligibility Section	11	I. T. Cell
6	Computer Centre	12	Internal Quality Assurance Cell (IQAC)

SHIVAJI UNIVERSITY, KOLHAPUR



Established 1962

Accredited by NAAC 'A++' Grade with CGPA 3.52 Revised Syllabus for
Bachelor of Fine Arts (B.F.A.) (NEP- 2.0)

PART – I

B.F.A. (Applied Arts)

UNDER

FACULTY OF INTER DISCIPLINARY STUDIES – (IDS)

**AS PER THE NATIONAL EDUCATION POLICY
(NEP – 2.0)**

WITH MULTIPLE ENTRY & MULTIPLE EXIT OPTIONS

HAVING CHOICE BASED CREDIT SYSTEM

Structure, Scheme, & Syllabus for
Bachelor of Fine Arts in Applied Arts

**Syllabus to be implemented from
Academic Year
2026-2027**

(Subject to the modifications that will be made from time to time)

1. Name of the Program-Bachelor of Fine Arts in
Applied Arts (B.F.A.) Under the faculty of
Interdisciplinary Studies

2. Preamble:

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 Arts 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.

3. GENERAL OBJECTIVE OF THE PROGRAM:

- This will be a skill base course.
- To develop hand skill and understanding of basics.
- To create an understanding about base of drawing, 2D, Calligraphy, Typography, Color and to understand their relevance in visual communication design.
- To create understanding about history and evolution of visual Arts and advertising and to explore various aspects of the same.
- To create a base for creative thinking and learning the ways to utilize the primary tools for the same.
 - To put into practice of detail observation and implementation through visual aids.

4. GENERAL PROGRAM OUTCOME:

Program specific outcomes and course outcomes for all programs offered by the institution are stated and displayed on website and communicated to teachers and students.

BACHELOR OF FINE ARTS- APPLIED ARTS – PROGRAM OUTCOMES:

- Understand the Fundamentals of Arts and Design
- Apply Creative Thinking and Visualization.
- Build Technical and Material Handling Skills
- Acquire Knowledge of Calligraphy and Typography.
- Understand Advertising and Visual Communication Concepts
- Interpret Visual Symbols and Meanings
- Communicate Effectively Through Language and Design
- Use Design Principles for Applied Arts Practices
- Develop Aesthetic Sensibility and Professional Attitude.

5. PROGRAM SPECIFIC OUTCOMES:

- ❖ PS01: Master the Fundamentals of Visual Communication
- ❖ PS02: Demonstrate Advanced Drawing and Visualization Skills
- ❖ PS03: Apply Knowledge of Advertising and Communication Design
- ❖ PS04: Develop Expertise in Typography and Calligraphy
- ❖ PS05: Utilize Creative and Technical Tools for Design Production

6. DURATION:

- ❖ The Course shall be full time course.
- ❖ The Duration of Course shall be four years / Eight Semesters
- ❖ The course will be of Four Year's Degree course within practical training is Included in this curriculum. The students have to complete 60 days of Industrial Training under concerned professionals as stated above but he/she should complete minimum 5 weeks continuously before appearing for final university exam. Students has to submit logbook (provided by the Institute) having record of 60 days of practical Training including remark of concern professional regarding

work done by the students in his/ her practical Training Sessional Internal & External marks will be taken for the same.

7. INTAKE, MIGRATION:

Intake capacity for First Year Admission of each course should be minimum 30 per course.

8. IMPLEMENTATION OF FEE STRUCTURE: -

Fee structure will be implemented as per the University rule.

9. MEDIUM OF INSTRUCTION:

The medium of Instruction shall be Marathi & English both.

10. EXMINATION PATTERN:

The Pattern of Examination will be semester with credit and Internal Evaluation (CIE)

1. Examination of each subject will be conducted at the end of each semester as per examination structure given
2. Chances of examination to the repeater students for after any revised syllabus applicable from time to time will be as per University rules & regulations. (i.e. As per rule chances for October -November & March – April) These chances are for repeater students if any.
3. To Earn the Credits under open Electives it is mandatory to produce course completion certificate from an organization of existence is not less than three years.

11. ATKT:

All the following conditions will be applicable for obtaining ATKT.

- External orals & Theory papers in each semester considered as a passing head.
- A candidate who have failed in 1/3 heads out of total heads of first year, second year & Third year.
- A candidate who is appearing for Third year (Fifth semester) must have cleared first year.
- candidate who is appearing for Final year (Seventh semester) must have cleared second year.
- The students who have completed First, Third, Fifth & Seventh semester are allowed to continue for Second, Fourth, Sixth & Eight consecutively.

12. STANDARD OF PASSING:

- A Candidate must obtain 40% mark in each theory examination.
- A Candidate must obtain minimum 40% total marks in -

- Internal Assessment– (IA) & University Examination (UE) for the prescribed subject.
- A candidate failed to obtained min 40% marks in Sessional works & 75% Attendance in the class (According to university rule) in any subject he/ She will not be allowed to appear for all Internal & External orals, as well for theory exam.

13. VERIFICATION AND REVALUATION:

Verification and Revaluation shall be permitted for written papers only.

14. THE MINIMUM PASSING STANDARD PRESCRIBED AS FOLLOWS:

Aggregate required for passing – 40%

Grade point scale system CGPA having the passing criterion of 40%

Table 1: Conversion of Marks out of 50 to grade point (passing: 20)

Sr.No	Mark Range out of 50	Grade point	Letter grade
1	40-50	10	O:Outstanding
2	35-39	9	A+: Excellent
3	30-34	8	A: Very Good
4	28-29	7	B+: Good
5	25-27	6	B: Above Average
6	23-24	5	C: Average
7	20-22	4	P: Pass
8	0-19	0	F: Fail
9	Absent	0	A b : Absent

Table 3: Conversion of Marks out of 100 to grade point (passing: 40)

Sr.No	Mark Range out of 100	Grade point	Letter grade
1	80-100	10	O:Outstanding
2	70-79	9	A+: Excellent
3	60-69	8	A: Very Good
4	55-59	7	B+: Good
5	50-54	6	B: Above Average
6	45-49	5	C: Average
7	40-44	4	P: Pass
8	0-39	0	F: Fail
9	Absent	0	A b : Absent

A Ten-point grading system with grade value from 0 to 10, shall be follows:

Sr .No	CGPA Range	Grade point	Grade Descriptions
1	9.50- 10.00	O	O:Outstanding
2	8.86 – 9. 49	A+	A+: Excellent
3	7.86 -8.85	A	A: Very Good
4	6.86-7.85	B+	B+: Good
5	5.86-6.85	B	B: Above Average
6	4.86 – 5.85	C	C: Average
7	4.00 – 4.85	P	P: Pass
8	0.00 – 3.99	F	F: Fail
9	Absent	0	A b : Absent

15. AWARD OF CLASS:

The determination of class for Bachelor of Fine Arts - Degree in Applied Arts shall be the aggregate of the total marks/ Grade obtained at the all four-year B.F.A. examinations.

16. RULES FOR DETENTION:

- a. If candidate detained for incomplete Sessional work of a concern subject & completed Sessional work of other concern subject. Candidate has to attend the respective subject's class, & candidate has to Pay total tuition fees and complete the term work as per the instruction of principal.
- b. If candidate detained for inadequate attendance according to university rule, then the candidate must attend full time college for both semesters with full fees of the college. As per the instruction of principal.

17. EXAM : JURY PATTERN

A university exam shall serve as the external assessment for theory courses. While a practical exam will not be conducted, students will participate in a viva and presentation before external / internal jury at the end of each semester. During this jury session, they will present their Artworks and provide an accompanying presentation on their work. Esteemed professional Artists from the field will be invited as external juries by the Department.

18. EXEMPTION

- 1) An unsuccessful candidate who has passed in any of subjects with minimum 50% of the total marks in that subject may, at his option, be exempted from appearing in that subject at a subsequent examination and will be declared to have passed in the whole semester when he has passed in the remaining subjects the examination in accordance with above. For the purpose of deciding whether a candidate has passed the examination in the manner aforesaid, the marks obtained by him in those subjects in the previous semester shall be carried forward. Candidate passing the examination in this manner will not be eligible for a prize or scholarship to be awarded at the examination.
- 2) In addition to all the standards prescribed above, the students have to complete 12 weeks of Practical Training under concern professional as stated in a note but he/she should complete minimum 4 weeks of Training continuously before appearing for final university exam. Students has to submit logbook (provided by the Institute) having record of 12 weeks of practical Training including remark of concern professional regarding work done by the students in his/ her practical Training duly endorsed by the principal of the College Sessional Internal & External marks will be given for the same in the 7th semester. The college shall maintain official records of enrollment of the candidate in a Professional firm for internship and of actually completed works during the period of internship. The candidates will produce to the college the certificate of completion of internship from the firm they worked with. The college shall produce the requisite certificate regarding internship within 30 days of the last day of the Examination.

NEP-2020 (2.0): Credit Framework for UG (BFA) Programs under Faculty of HUMANITIES[illegible]

SEM VII (6.0)	MAJOR -XIII (4) MAJOR -XIV (4) MAJOR -XV (4) MAJOR -XVI (2)	MAJOR -EI-3 (4)	RM-I (4)	-	-	-	-	22	Four Year UG Honours Degree 176
SEM VIII (6.0)	MAJOR -XVII (4) MAJOR -XVIII (4) MAJOR -XIX (4) MAJOR -XX (2)	MAJOR -EI-4 (4)	-	-	-	-	OJT (04)	22	
Credits	14+14=28	4+4=08	4+0=4	-	-	-	0+4=4	44	
Total Credits	60+28+8								
	96	28	28	10	12	16	14	176	

Note: University may decide to offer maximum of three subjects (Courses) in the first year. The student may select one subject out of combination of three subjects (Courses), (which a student has chosen in the first year) as a **MAJOR** subject (Course) and one subject (Course) as **MINOR** Subject in the second year. Thereby it is inferred that the remaining third subject (Course) shall stand discontinued from Second Year onwards.

- **DSC:** Discipline Specific Course
- **MAJOR:** Mandatory /Elective
- **MINOR:** Course may be from different disciplines of same faculty of DSC Major
- **OE (Open Elective):** Elective courses/Open Elective to be chosen compulsorily from faculty other than that of the Major.
- **VSC/ SEC: Vocational Skill Courses (MAJOR related)/ Skill Enhancement Courses**
- **AEC/ VEC / IKS:** Ability Enhancement Courses (English, Modern Indian Language)/Value Education Courses/ Indian Knowledge System (Generic & Specific))
- **OJT/FP/RP/CEP/CC:** On-Job Training (Internship/Apprenticeship) / Field Project (Major related)/ Research Projects (Major related) Community Engagement.
- **(Major related)/ Co-Curricular courses (CC)** such as Health & Wellness, Yoga Education, Sport, and Fitness, Cultural activities, NSS/NCC and Fine/applied/visual/performing Arts / Vivek Vahini etc
- **VEC-I** will include (i) Democracy and Election and (ii) Indian Constitution and **VEC-II** will include Environment Science/ Studio

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Program outcomes (POs):

Students having Degree in B.F.A. should have knowledge of different concepts and fundamentals of Visual Arts and candidate can continue their study for PG and Higher education in visual arts. Due to skill program may pursue their future career in the field of academics, museum, studio, restoration program, media, handicraft industry, and research and textile industry.

PO 1

1. Practical Knowledge of basic concepts of visual arts i.e. Drawing And Painting , Sculpture, Graphic Art ,Applied Art and Designing etc.
2. Students are expected to have hands-on experience to apply the theoretical knowledge to Solve practical problems.

PO2

1. Students are expected to have deep understanding of Method And Material.
2. Student should be able to make basic various style of art .

PO 3

1. Competence in the concepts of Techniques in each and every practical subject.
2. Students are expected to have hands on experience in Artistic Experiments.

PO 4

- 1 Knowledge of different concepts in various skills will help to work as freelance.
- 2 Students are expected to have hands on experience of Experiments of v a r i o u s

PO 5

3. Knowledge of basic concepts of computers in Photoshop, illustrator with their applications in technology
4. Students are expected to have an insight in handling electronic instruments in graphic, sculpture art.

Program Educational Objectives:

PEO1: Graduates will function in their profession with social awareness and responsibility

PEO2: Graduates will interact with their peers in other disciplines in their workplace and Society and contribute to the economic growth of the country.

PEO3: Graduates will be successful in pursuing higher studies in their chosen field.

Program Specific Outcomes:

PSO 1:

Create competence in the fields of Advertainment, Illustration, Character Design, and Graphic designing.

PSO 2:

Understand the ongoing changing trends and keep them updated with the latest technology.

PSO 3:

Use critical thinking skills and problem-solving strategies for the overall development of professional growth in the fields Advertainment, Illustration, and graphics.

PSO 4:

Apply technical knowledge and methodologies from animation software have in order to conduct research and demonstrate the appropriate skill to seek solutions to problems that emerge in various fields of Print Media & Advertisement Media.

PSO 5:

Develop Entrepreneurial capabilities considering the Advertisement and Illustration industry works mainly on freelancing and individual creativity.

Curriculum Framework**LIST OF ABBREVIATIONS**

Group	Type of Course	Code
DSC-I	Major Core	MC
	Major Elective	ME
Program Courses	Program Core	PC
	Program Elective	PE
Multidisciplinary Courses	Multidisciplinary Minor	MD
	Open Elective	OE
Skill Courses	Vocational and Skill Enhancement	VS
Humanities Social Science and Management (HSSM)	Ability Enhancement Course	AE
	Entrepreneurship/Economics/ Management	EM
	Indian Knowledge System	IK
	Value Education Course	VE
Experiential Learning Courses	Research Methodology	RM
	Community Engagement Project/ Field Project	FP
	Project	PJ
	Internship/On Job Training	IT/OJ
Liberal Learning Courses	Co-curricular/Extracurricular	CC

Semester-I							
SR. NO .	Group	Category/ Type of Course	Course Title	Contact Hours			Credits
				L	T	S	
1	Major	DSC-I	Drawing-I	-	-	8	4
2	Major	DSC-I	Calligraphy	-	-	8	4
3	Minor	DSC-I	Fundamental of Applied Arts	2	-	4	4
4	MDC/IDC	OE	Engineering Graphic-I	1	-	2	2
5	Skill Courses	SEC-I	Computer Graphic -I	-	-	4	2
6	HSSM	AEC	Communication Skills	2	-	-	2
7	HSSM	IKS	History Of Advertising	2	-	-	2
8	Liberal Learning Courses	CC	Brand Strategy & Advertising	2	-	-	2
			Total	9	0	26	22
Semester-II							
SR. NO .	Group	Category/ Type of Course	Course Title	Contact Hours			Credits
				L	T	S	
1	Major	DSC-I	Drawing-II	-	-	8	4
2	Major	DSC-I	Typography	-	-	8	4
3	Minor	DSC-I	Landscape & Nature Study	-	-	8	4
4	MDC/IDC	OE	Principal of Managements	2	-	-	2
5	Skill Courses	SEC-II	Computer Graphic -II	-	-	4	2
6	HSSM	AEC	Copy writing for Advertising	2	-	-	2
7	HSSM	VEC	Design Ethics & Visual Communication	2	-	-	2
8	Liberal Learning Courses	CEP	Community Social Campaign Project	-	-	4	2
			Total	6	0	16	22

SYLLABUS FOR IN BACHALOR OF FINE ARTS – APPLIED ARTS

A. Course structure – This will be a full time Four Years Degree course As per the NEP guidelines Course structure is 40% Theory & 60% Practical of the B.F.A. Course. (i.e.40:60)

B. Timings: Timing for course will be 09.10 a.m. to 04.10 p.m. Thus, there will be 2 lectures, 4 studio periods every day, per week 36 periods for 32 weeks in a year (two terms of 16 weeks each) 60 days Industrial Training in the vacations is Mandatory to every students.

C. Eligibility at Various levels

B.F.A (First year)

Semester I (Applied Arts): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum aggregate marks 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.

B.F.A. (Second year)

The second year exam leading to the B.F.A. (Applied Arts) will be held by university & no candidate will be admitted in this examination unless she has kept two terms in a college affiliated to the university subsequent to her passing the first year exam leading to the degree and unless she produces from the Principal of the college a certificate as per quoted in B.F.A. 1st year.

B.F.A. (Third year)

The third year examination leading to the B.F.A. will be held by the university and no candidate will be admitted in this examination unless she has kept two terms in the college affiliated to the university subsequent to her passing the second year examination leading to the B.F.A. and unless she produces from the Principal of the

college a certificate as per quoted in B.F.A. 2nd year.

B.F.A. (Fourth year)

The fourth year examination leading to the B.F.A. will be held by the university and no candidate will be admitted in this examination unless she has kept two terms in the college affiliated to the university subsequent to her passing the second year examination leading to the B.F.A. and unless she produces from the Principal of the college a certificate as per quoted in B.F.A. 3rd year.

I. PROPOSED NORMS FOR B.F.A. COURSE OF SHIVAJI UNIVERSITY UNDER FACULTY OF ARTS & FINE ARTS ON THE LINES OF UGC NOTIFICATION JUNE 2010.

1. TEACHING STAFF STRUCTURE: -

The institute shall maintain a teacher - Student ratio 1:20

NOTE: -

1. The institute shall encourage the faculty members to involve in professional practices and Research.
2. The institute shall encourage exchange of faculty members for academic programs.
3. It is advisable that approximately 25 % of the teaching load should be allotted to the visiting faculty from practicing professionals and industries.
So that students are brought in closer contact with the persons actively engaged in practice.
4. Each institute must have a staff structure consisting of the following Principal or Head of Department, Professor / Associate Professor / Assistant Professor Ratio 1:2:4. (2+2)
5. The institute may recruit qualified person in the field of Engineering /Arts / Humanities and visiting faculty depending upon the actual requirements of the subject.
6. Pay scale for the concerned faculty will be as per U.G.C. approval.

❖ Student Contact Hrs. Per week: 35	❖ Total Marks for B.F.A. Part – I – 800
❖ Lecture 30 min / Studio period is 60min	❖ Total Credits for B.F.A. – Part- I & II– 44
❖ Practical workload will for batch of 30 students	
Exit option: - The undergraduate program B.F.A. of Four Academic Years (Eight semesters) with multiple entry and multiple exit options • The students can exit with certificate in a discipline or field after the completion of one-year Academic year (Two semesters) • Students can exit with Diploma after two academic years of (Four Semester) • Students can exit with Bachelor Degree after the completion of three Academic Year (Six Semesters) • Successful completion of four-year undergraduate program would lead a Bachelor Degree with Honor's / Research in Discipline/ Subject. Each semester shall consist of study with minimum of 90 working days.	

B.F.A.in Applied Arts: SEMESTER – I	
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Marking Scheme

[illegible]

B.F.A.in Applied Arts: SEMESTER – II	
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Marking Scheme

[illegible]

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme				Credit	
						Theory		Studio			Total
			L	T	S	ISE Internal	ESE jury	ISE Internal	ESE External jury		
						---	---	40	60		100
			Minimum Passing								
DSC-I	BFA DS 101	Drawing-I	-	-	8	----	40%	40%	40%	4	
Pre-Requisites: • Required Material Kit. • Conceptual & Observational Mindset. • Drawing What You See vs. What You Know. • Core Studio Competencies.											
Course Outcomes:										Bloom’s Level	
• CO1 : Observational Accuracy and Proportion. • CO2 : Material and Technical Proficiency. • CO3: Tonal Construction and Volumetric Form. • CO4 : Spatial Construction and Perspective. • CO5 : Visual Analysis and Critiquing Ability.											

Assignment	Description	Duration (Hrs)
1	Sighting & Pure Contour Translation. - Set up a complex, multi-object still life featuring hard angles overlapping organic forms (e.g., a wooden chair, glass bottle, and draped cloth, Etc). - Stand at arm's length. Use a 2H pencil held vertically as a sighting tool to find key reference points, horizontal alignments, and plumb lines (pure verticals). Key Concepts: Contour line, cross-contour, blind contour, gesture drawing, organizational/sighting lines. Media Focus: Hard and soft graphite pencils (2H to 2B), newsprint. Primary Outcome: Developing hand-eye coordination and establishing basic structural accuracy on the picture plane.	12
2	Dynamic Gesture & Cross-Contour Mapping. - Work from a dynamic organic form (e.g., a figurative model, potted plant, or complex tree branch structure). - Produce ten 2-minute gesture drawings across two newsprint sheets. - Use soft graphite (4B – 6B) to capture the internal axis, rhythm, and direction of movement in sweeping, continuous strokes. Ignore surface detail and focus on mass. Observational Focus. - Strong sense of weight, volume, and movement	12
Unit -2	Studio Assignment 3 : Proportional Systems & Negative Space - Set up a composition containing objects of contrasting scales (e.g., a tall wine bottle, a small apple, and a wide rectangular box). Key Concepts: Comparative measurement, sight-sizing, plumb lines, negative shapes vs. positive forms. Media Focus: Graphite, charcoal pencils, medium-weight drawing paper. Sight-sizing, comparative ratios, alignment verification, structural accuracy. Primary Outcome: Achieving exact proportions and balanced spatial placement without relying on grids or tracing. Studio Assignment 4 : Negative Space Activation & Spatial Balance - Arrange a chair, a flower, or a skeletal plant setup—objects with rich internal openings and negative voids. - Instead of focusing on the object itself, train your eyes on the void shapes created between the forms and outer boundaries. Observational Focus.	24

	• Clean separation between positive space and dark negative fills	
Unit -3	Studio Assignment 5 : The Spherical Value Mapping & Geometrical Mass Study • Set up a single, high-contrast directional spotlight focused on white geometric solids (a sphere, cylinder, and cube) against a neutral background. • Key Concepts: The 5-element value pattern (light source, highlight, mid-tone, core shadow, reflected light, cast shadow), value scales, rendering texturing. • Media Focus: Vine charcoal, compressed charcoal, kneaded erasers, tortillas. • Primary Outcome: Rendering forms so they appear to possess physical volume, density, and tangible mass within an environmental light source. Studio Assignment 6 : Subtractive Charcoal & Textured Organic Mass • Position a textured, organic subject under a stark, low-angled light (e.g., a dried gourd, a skull, or a peeled root vegetable). • Extracting Lights: Use your kneaded eraser to "draw" by stripping away charcoal from the mid-tone ground to reveal the light sources, mid-tones, and highlights. • Building Darks: Introduce compressed charcoal to build deep core shadows, ambient occlusion zones, and dark cast shadows . Observational Focus. • Mastering subtractive eraser work and tactile texture handling	24
Unit -4	Studio Assignment 7 : Linear & Atmospheric Perspective • Draft major structural elements (doorways, window frames, hanging artwork) ensuring all receding parallel lines terminate at the VP. • Key Concepts: Horizon line, vanishing points, one-point perspective, two-point perspective, foreshortening, plane recession. • Media Focus: High-density graphite, precision erasers, rulers (for structural verification). • Primary Outcome: Constructing interior architectural structures or geometric object groups that recede correctly into space. Studio Assignment 8 : The Floating Geometric Assembly Focus: 2-Point Linear Perspective, Foreshortening, & Plane Recession Media: Hard and soft graphite, vinyl/kneaded precision erasers, ruler • Draw a horizon line across the upper or lower third of the paper. Mark VP_1 on the far left and VP_2 on the far right.	24

	• Draw the vertical lead edge (corner) of your primary central object	
Unit -5	Studio Assignment 9 : The Planar Structural Head • Gesture & Massing: Lightly lay down the main gesture line and cranial sphere using vine charcoal. Block in the jaw mass and neck cylinder. • Axis & Feature Mapping: Draft the central vertical line of the face and the horizontal guidelines for the eyes, nose base, and lips, adjusting for head rotation. • Focus: Cranial Construction, Loomis/Reilly Planar Breakdown, & Directional Lighting • Media: Vine and compressed charcoal, kneaded eraser, chamois cloth on newsprint or heavy cartridge paper, oil color , water color , Studio Assignment 10 : Additive & Subtractive Tonal Study • Focus: Feature Integration, Chiaroscuro Value Mapping, & Edge Control • Media: White Cone crayon, dark charcoal (or soft graphite), and blending tools on medium-toned paper (Toned Tan or Neutral Grey Strathmore) • Proportional Outline: Lightly sketch the major proportions and contours of the head using a soft charcoal pencil, leaving plenty of paper bare. • Shadow Pass (Subtractive): Block in dark values using soft charcoal. Build deep core shadows, eye sockets, and cast shadows beneath the nose and chin. • Preserving the Mid-Tone: Allow the natural color of the paper to show through as the primary transition tone between light and dark.	24
Text Books : 1. A Textbook of Applied Art 2. Indian Art / Studies in Indian Art 3. A History of Fine Arts in India and the West 4. The Natural Way to Draw		
Reference Books : 1. Bert Dodson , Keys to Drawing 2 Andrew Loomis , Drawing the Head and Hands / Figure Drawing for All It's Worth 3. Edith Tomory, A History of Fine Arts in India and the Wes		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

BFA Applied Arts Detailed Syllabus

Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 0

Hours per week = 24

Studio hours per week = 8

Total Credits = 4

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Studio		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						--	--	40	60		
						Minimum Passing					
DSC-I	BFA DS 102	Calligraphy	-	-	8	--	---	40%	40%	40%	4
Pre-Requisites: - Essential Physical Tools - Workspace & Posture Basic - Core Knowledge & Mindset											
Course Outcomes:										Bloom’s Level	
- C01 Technical & Mechanical Proficiency - C02 Alphabetic & Structural Mastery - C03 Design & Composition Capabilities - C04 Portfolio & Practical Application											

Assignment	Description	Duration (Hrs)
Unit -1	Studio Assignment 1 : Fundamentals, Tools & Mechanics, Devnagari Focus: Developing correct physical posture, understanding tool dynamics, and mastering basic stroke mechanics. Topics Covered: - Set up Devnagari script - Introduction to tools: Dip pens (holders, nib flexibilities), brush pens, inks (Sumi, gouache), and paper selection. - Ergonomics: Desk setup, pen grip, shoulder movement vs. finger movement, and paper angling. - Line mechanics: Developing pressure control to execute crisp, hairline upstrokes and smooth, weighted downstrokes. - Introduction to grid lines: Baseline, x-height, cap height, ascender, and descended boundaries.	24
	Studio Assignment 2 : Basic Strokes & Lowercase Alphabet Construction	

	• Focus: Isolating core stroke components and building lowercase letterforms. • Topics Covered: ○ The 8 foundational strokes: Entrance stroke, overturn, under turn, compound curve, oval, ascending loop, descending loop, and full pressure stroke. ○ Grouping letter families by shared geometry (e.g., branch letters, loop letters, oval letters). ○ Achieving consistent slant angles (55° guide grids) and letter height uniformity. • Troubleshooting ink flow, nib catch, and feathering during stroke execution.	
Unit -2	Assignment 3 : The Flourished Cartouche • Focus: Flourishing Principles, Cross-Axial Balance, & Opaque Metallic Media • Media: Pointed pen (oblique or straight holder), fine flexible nib (e.g., Hunt 101, Leonard Principal, or Braises Rose), metallic gouache (or Finite/Mica watercolors), mixing brush, dark or rich-toned archival cover stock (e.g., Canon MI - Taints Black or Navy) • Pencil Layout: Lightly sketch your central word on dark paper using a chalk • Grace Line Mapping: Map out major flourish pathways using large, sweeping oval loops with an eraser-friendly pencil. Keep the flourishes symmetrical or balanced diagonally (cross-axial). • Ink Mixing & Flow Test: Prepare your metallic gouache. Test ink flow on scrap black paper to ensure the tines open smoothly on down strokes and yield crisp, opaque hairlines on upstrokes. • Primary Lettering Pass: Execute the central word or monogram first, ensuring maximum clarity and weight. • Flourish Execution: Inking from the inside outward, execute the surrounding flourishes with confident, unhurried arm movements. Lift the nib cleanly at terminal loops or finish with delicate hairline dots. Assignment 4 : Modern Script & Fluid Color Wash • Focus: Bounced Baselines, Modern Letterform Variations, & Layered Watercolor/Gouache • Media: Flexible brush pen or dip pen with broad flexible nib, tube watercolors, opaque white or colored gouache, water brush/flat synthetic brush, 140lb (300gsm) cold-press watercolor paper • Background Wash Creation: Stretch or tape down your watercolor paper. Wet the surface with clean water and float 2–3 harmonious watercolor shades across the sheet, letting them blend organically. Let dry completely flat. • Thumbnails & Rhythm Test: Practice bouncing your quote on grid paper. Experiment with dropping descenders (like g, y, p) extra low and lifting mid-word vowels (a, e, o) above the traditional baseline. • Provisional Placement: Lightly mark the generalized trajectory of the phrase onto the dry watercolor background using an eraser-safe lead pencil. • Gouache Layering: Mix a high-opacity gouache shade. Execute your script across the wash, taking advantage of the variable pressure of a brush pen or flexible nib to create dramatic contrast between thick down strokes and thin upstrokes. • Detail & Accent Polish: Add subtle modern flourishes or white gouache splatters/dots to anchor floating letterforms and complete the composition.	24
Unit -3		24

	Assignment 5: Applied Precision & Multi-Line Text Layouts • Focus: Grid Planning, Leading (Line Spacing), Multi-Line Text Alignment, & Applied Stationery Suite • Media: Dip pen or brush pen, Sumi ink or gouache, light pad or 2H graphite pencil, ruler, dark/light cotton envelopes, and structured cardstock • Text Measurement & Center-Point Drafting: Measure the total width and height of your envelope/card. Mark your center axis and baseline heights lightly in pencil. • Drafting a Light Template: Create a reusable master guide sheet with designated lines for letter writing Name (x-height = 4mm), Address Line 1 (x-height = 2.5mm), and City/State/Zip (x-height = 2.5mm) with calculated leading. Assignment 6: Presentation-Ready Calligraphic Artwork • Focus: Comprehensive Page Layout, Focal Points, Color Integration, & Final Artwork Presentation • Media: Dip pen / broad-edge / pointed pen, artist-grade gouache, gold leaf or metallic accent (optional), Sumi ink, 100% cotton archival watercolor or calligraphy paper (e.g., Arches Hot Press or Fabian Artistic) • Text Selection & Layout Thumbnails: Select a short prose selection or quote. Complete 3–4 thumbnail layout sketches testing different margin ratios, header positions, and accent placement. • Full-Scale Comprehensive (Comp): Draft a full-sized mock-up on tracing paper. Test line breaks, word wrapping, and baseline count to ensure the quote fits the active text block perfectly. • Archival Sheet Preparation: Measure and draft your master grid lightly onto your archival sheet using a 2H pencil or T-square.	
Unit -4	Assignment 7: Calligraphy on a Bag • Focus Surface Adaptation: Transitioning calligraphy skills from smooth paper to flexible, textured, and functional 3D surfaces. • Scale & Layout: Designing bold, legible lettering optimized for wearable items and dynamic movement. • Material Permanence: Mastering paint fluidity, opacity, and weather/wash resistance on textiles or leather. • Media & Materials Substrate: Canvas tote bag, denim pouch, or leather/faux-leather bag. • Lettering Tools: Acrylic paint pens (e.g., Ponca), fabric markers, textile paints with round brushes, or specialized leather acrylics (e.g., Angelus). • Drafting Tools: Tailor's chalk, heat-erase pens, ruler, masking tape, and graphite transfer paper. • Prep & Finishing Tools: Cardboard insert (to keep fabric taut and prevent bleed-through), heat-setting iron, or acrylic protective sealant spray. • Topics Covered Substrate Prep & Surface Stabilization : • Preparing surfaces (ironing canvas, de-glazing leather, or stretching fabric over a rigid board).Blocking off working areas and securing the background to prevent ink bleed to the reverse side. • Layout & Transfer Techniques : • Scaling designs around seams, handles, pockets, and natural folds. Transferring	24

paper drafts onto light, dark, or textured materials using chalk or carbon paper.

Assignment 8 : Calligraphy in Shape

Focus

- Spatial Composition: Fitting lettering seamlessly within predefined geometric boundaries or organic silhouettes.
- Structural Flexibility: Adapting, stretching, and warping traditional letterforms to hug contours without sacrificing legibility.
- Visual Metaphor: Aligning the meaning of the text with the visual narrative of the enclosing shape

Media & Materials

- Substrate: Heavyweight smooth paper (Bristol board, smooth watercolor paper, or layout paper).
- Lettering Tools: Brush pens (flexible tips), fine-line pens, dip pens with flexible nibs, or parallel pens.
- Drafting Tools: Drafting pencil (HB/2B), kneaded eraser, light boxes or tracing paper, compass, flexible curves, and rulers.
- Optional Digital Media: Vector software (Adobe Illustrator, Procreate) for digital contour mapping and layout planning

Topics Covered

- Silhouette Selection & Form Analysis
- Choosing appropriate shapes (simple geometric forms vs. complex organic silhouettes like animals, leaves, or objects).
- Identifying key focal points, tight corners, and wide open spaces within a boundary.

Grid Construction & Contour Baseline Mapping

- Drafting internal baselines and guidelines that curve and echo the outer boundary.
- Mapping out text hierarchy—placing high-priority words in primary, highly visible sections of the shape.

Letterform Distortion & Adaptability

- Modifying ascenders, descenders, swashes, and crossbars to fill negative space cleanly.
- Adjusting stroke weight and letter spacing (kerning) to maintain visual balance across tight curves and wide areas.

Negative Space & Contrast Management

- Managing density so the overall shape reads clearly from a distance, while individual words remain legible up close.
- Utilizing contrast, shading, or varying ink weights to create depth inside the silhouette.

Unit -5	Assignment 9: Calligraphy on Greeting Card Focus • Small-Format Composition: Navigating spatial layouts, margins, and visual balance within small, folded mediums. • Text Hierarchy & Contrast: Distinguishing primary cover statements (e.g., "Happy Birthday," "With Sympathy") from interior personal messages. • Tactile & Decorative Finishes: Integrating ink with specialty techniques like watercolor backgrounds, metallic accents, and wax seals. Media & Materials • Substrate: Heavyweight cardstock (250–300+ gsm, cotton paper, or textured fold-over cards) and matching envelopes. • Lettering Tools: Pointed dip pens with flex nibs, brush pens, or metallic pens; white and metallic gouache. • Drafting & Prep Tools: Bone folder (for crisp folds), ruler, T-square, soft pencil, and kneaded eraser. • Optional Embellishments: Heat embossing gun, embossing powder, watercolors, masking fluid, and wax seal kits. Topics Covered Paper Grain & Structural Folding • Identifying paper grain direction to achieve clean, crack-free folds using a bone folder. • Designing for different card formats: tent fold, side fold, postcard, or gatefold. Paper & Ink Interaction • Selecting inks (metallic gouache, acrylic ink, or waterproof ink) that won't bleed or feather on absorbent or soft cotton cardstock. • Testing ink flow and drying time on colored, dark, or textured substrates. Cover vs. Interior Layout Strategy • Designing impactful, centered, or asymmetrical cover lettering that leaves breathing room for negative space. • Structuring the inner message—setting margins, line spacing, and maintaining consistent lettering size. Decorative Techniques & Accents • Adding subtle watercolor washes, loose botanical accents, or background ink splatters without warping the paper. • Applying heat embossing or metallic foil touches to highlight focal words. Envelope Calligraphy & Finishing • Mapping centered or flush-left guidelines for recipient addresses while meeting postal readability standards. • Coordinating ink colors, envelope liners, and wax seals for a cohesive, polished	24
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	presentation. Assignment 10: Calligraphy Installation Project Focus • Environmental & Architectural Scale: Transitioning from table-top lettering to large-scale, site-specific physical environments. • Spatial & 3D Thinking: Experiencing letterforms across three dimensions, taking into account depth, room movement, perspective, and architectural context. • Viewer Interaction & Narrative: Creating an immersive visual experience where text interacts with lighting, shadow, structure, and human flow. Media & Materials • Substrates & Surfaces: Feature walls, window glass, hanging fabric panels, acrylic sheets, plywood, or suspended 3D wire structures. • Application Tools: Mop brushes, paint rollers, large paint markers (e.g., Kink, Molotov), spray paint, or vinyl graphics. • Transfer & Scaling Equipment: Digital projector, chalk lines, laser levels, tape measures, and drop cloths. • Installation Hardware: Picture hanging wire, clear monofilament, heavy-duty mounting tape, hooks, or framing clamps. Topics Covered • Site Analysis & Spatial Planning • Surveying an architectural space: evaluating viewing angles, foot traffic, focal points, and ambient lighting. • Designing responsive layouts that harmonically fit, disrupt, or augment existing physical structures. • Scaling Techniques: Paper to Wall • Using digital projection, grid transfer, or chalk lines to scale letterforms accurately without losing proportions. • Adjusting stroke weight and spacing to ensure legibility and impact from varied viewing distances.	
Text Books 1. Title: Mastering Copperplate Calligraphy: A Step-by-Step Manual 2. Title: Foundations of Calligraphy		
Reference Books : 1. Copperplate Script: A Yin and Yang Approach 2. Writing & Illuminating & Lettering 3. Ornate Pictorial Calligraphy: Instructions and Over 150 Examples		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 2

Hours per week = 6

Studio hours per week = 4

Total Credits = 4

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						20	20	30	30	100	
						Minimum Passing					
DSC-I	BFA DS 103	Fundaments of Applied Arts	2	-	4	40%	40%	40%	40%	40%	4
Pre-Requisites: - Basic Technical & Manual Skill - Visual Literacy & Observational Awareness - Mindset & Conceptual Foundations											
Course Outcomes: - C01 Visual Execution & Design Application - C02 Material Craftsmanship & Technical Skill - C03 Design Thinking & Concept Development - C04 Professional Practice & Presentation											Bloom's Level

Lecture	Description	Duration (Hrs)
Unit -1	Foundations of Visual Language & Color Theory Focus: Mastering 2D design elements, principles of organization, and color mechanics. Topics Covered: - Elements of Design: Line, shape, form, value, texture, space, and color. - Principles of Design: Balance (symmetrical/asymmetrical), contrast, emphasis, movement, pattern, rhythm, and unity. - Color Mechanics: Color wheel, primary/secondary/tertiary colors, hue, saturation, and value. - Color Relationships & Psychology: Monochromatic, analogous, complementary schemes, and emotional/functional color associations. 2D Composition: Grid systems, golden ratio, positive/negative space, and visual hierarchy.	6
Unit -2	Material Exploration & 3D Form Construction Focus: Translating 2D visual concepts into tactile, three-dimensional structures using varied applied mediums.	6

	Topics Covered: - Understanding 3D Space: Mass, volume, plane, structural integrity, and spatial relationships. - Material Properties & Manipulations: Working with paper/cardboard (scoring, folding, tessellation), wire/metal mesh, clay, and wood/foam basics. - Joining & Assembly Techniques: Precision cutting, structural bonding, mechanical fasteners, and surface finishing. - Form vs. Function: Balancing structural aesthetic beauty with load-bearing capability and durability.	
Unit -3	Surface Design, Printmaking & Pattern Mechanics Focus: Decorating, texturing, and repeating patterns for functional surfaces (textiles, packaging, interior walls). Topics Covered: - Pattern Mechanics: Repeat patterns (full drop, half drop, block repeat, seamless tiles), motifs, and grid systems. - Surface Manipulation: Relief printing (linocut/block printing), stencil art, tie-dye/batik basics, and embossing/debossing. - Texture Application: Tactile vs. visual textures in applied media. - Material Interaction: Inks, dyes, pigments, and their performance on textiles, paper, wood, and ceramics.	6
Unit -4	Design Thinking, Craftsmanship & Functional Product Design Focus: Applying user-centered design methodologies to solve practical, commercial, or everyday problems. Topics Covered: - The Design Thinking Process: Empathize, Define, Ideate, Prototype, and Test. - Translating Briefs to Artifacts: Analyzing design briefs, conducting user research, and synthesizing mood boards. - Rapid Prototyping & Ergonomics: Creating low-fidelity scale models, testing human-factor interactions (comfort, usability, safety). - Craftsmanship Standards: Precision measurement, tolerances, neatness, and professional finishing techniques.	6
Unit -5	Applied Arts in Industry, Portfolio & Capstone Project Focus: Integrating cross-disciplinary skills into a comprehensive applied art capstone and building a professional portfolio. Topics Covered: - Industry Overview: Applied arts in Graphic Design, Industrial Design, Fashion/Textiles, Interior Styling, and Craft/Artisan markets. - Capstone Project Execution: Conceptualizing, sketching, prototyping, and executing a complete functional object or visual suite (e.g., packaging design, furniture prototype, lighting fixture, or textile installation). - Documentation & Digital Presentation: Photography of 3D forms, lighting techniques, and layout design for physical/digital portfolios. - Design Critique & Defense: Verbally presenting work, justifying design decisions,	6

	and fielding peer feedback.	
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Text Books :

- **Title:** Art and Design Fundamentals
- **Title:** Design Thinking: Understanding How Designers Think and Work
- **Title:** Launchpad for 3D Design: Form, Space, and Materiality
- **Title:** Principles of Color Design
- **Title:** Prototyping and Modelmaking for Product Design

Reference Books :

- Art Fundamentals: Theory and Practice
- Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers
- Architecture: Form, Space, and Order
- The Design of Everyday Things
- Grid Systems in Graphic Design

e-sources

<https://nptel.ac.in/>
<https://www.coursera.org/>
<https://link.springer.com/>
<https://www.sciencedirect.com/>
<https://pubchem.ncbi.nlm.nih.gov/>
<https://directory.doabooks.org/>

Studio	Description
1	Assignment 1: Dot, Line, & Dynamic Composition
2	Assignment 2: Color Dynamics & Visual Interaction
3	Assignment 3: Expressive Typography & Word Mechanics
4	Assignment 4: Pictograms & Icon System Design
5	Assignment 5: Grid Systems & Editorial Layout
6	Assignment 6: Conceptual Poster Design
7	Assignment 7: Sequential Illustration & Storyboarding
8	Assignment 8: Packaging Design & Surface Dyelines
9	Assignment 9: Integrated Advertising Campaign
10	Assignment 10: Capstone Project – Brand Identity Manual

BFA Applied Arts Detailed Syllabus

Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 1

Hours per week = 3

Studio hours per week = 2

Total Credits = 2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						20	20	30	30		
						Minimum Passing					
OE	BFAOE 101	Engineering Graphic-I	1	-	2	40%	40%	40%	40%	40%	2
Pre-Requisites: • Basic Geometry & Trigonometry: Understanding of fundamental geometric shapes, angles, coordinate systems, triangles, polygons, circles, and trigonometric functions for calculating lengths and true inclinations. • Spatial Visualization: Ability to mentally visualize three-dimensional objects from two-dimensional representations and vice versa. • Basic Computer Literacy: Familiarity with operating systems, mouse/keyboard navigation, and basic file management required for Computer-Aided Drafting (CAD) software. • Engineering Mensuration: Familiarity with formulas for calculating areas of 2D planes and volumes/surfaces of 3D solids (prisms, pyramids, cylinders, cones).											
Course Outcomes: • CO1 Recall various line types, dimensioning techniques, and Bureau of Indian Standards (BIS) conventions. • CO2 Demonstrate the projection of points, lines, and planes inclined to both reference planes. • CO3 Develop and interpret the orthographic views of an object • CO4 Construct projections of regular solids, including prisms, cylinders, pyramids, and cones. • CO5 Construct 3D isometric drawings and views from given engineering geometries											Bloom's Level

lecture	Description	Duration (Hrs)
Unit -1	Introduction to Engineering Drawing, Geometrical Construction: • Fundamentals & Geometrical Construction: Principles of Engineering Graphics and their significance; usage of drawing instruments, lines, and lettering; descriptive geometry and drawing principles. Standards & Conventions: Drawing instruments, geometrical constructions, lettering, title block, sheet sizes, scale, line types, and dimensioning.	3
Unit -2	Projections of Point, Lines & Projections of Planes: • Projection of Points & Lines: Points situated in different quadrants; projection of	3

	lines inclined to both the planes; true length of straight lines and its inclination with reference plane; traces of line, true length, angle. • Geometric Elements: Projections of regular polygons (triangular, square, rectangular, pentagonal, hexagonal) and circular planes. Plane Inclinations: Projections of planes when inclined to both reference planes (Horizontal Plane - HP and Vertical Plane - VP).	
Unit -3	Orthographic Projections: • Projection concepts, first-angle vs. third-angle methods, projection of points in all quadrants, and conversion of pictorial views of 3D objects into 2D orthographic views.	3
Unit -4	Projections of Solids: • Solid Geometries: Projections of regular solids including prisms, pyramids, cylinders, and cones. • Axis Inclinations: Projections of solids with their axes inclined to both the Horizontal Plane (HP) and Vertical Plane (VP)	3
Unit -5	Isometric Projections: • Isometric Fundamentals: Concept of isometric projection, construction and application of the isometric scale, and difference between isometric projection and isometric drawing. • 3D Conversion: Conversion of multi-view 2D orthographic views of simple three-dimensional objects into a single cohesive isometric drawing.	
Text Books : • Engineering Graphics with AutoCAD Revised Edition ISBN : 9788120337831 D. M. Kulkarni, A. P. Rastogi, A. K. Sarkar, PHI 2010 • Engineering Drawing 53rd Edition N.D.Bhatt Charter Publishing 2019		
Reference Books : • Engineering Drawing & Design 7 th Edition Cecil Jensen, Jay D.Helsel , Dennis R. Short, “ TATA McGraw-Hill 2012 • Engineering Graphics 7th Edition, Basant Agrawal and C M Agrawal Tata McGraw Hill Education Pvt. Ltd. 2012		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

BFA Applied Arts Detailed Syllabus

Course Contents Semester-I

Program : First Year BFA (Applied arts)

Semester-I

Lecture hours per week = 0

Hours per week = 12

Studio hours per week = 4

Total Credits = 2

Teaching Learning Scheme for a semester of 15 week

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						-	-	40	60		
						Minimum Passing					
SEC-I	BFASE 101	Computer Graphic - I	-	-	4	-	-	40%	40%	40%	2
Pre-Requisites: - Visual Literacy & Observational Skills - Basic Computer Literacy & File Management - Ideation and Sketching Skills (The Brain-to-Hand Connection) - Fundamental Understanding of Geometry & Proportions											
Course Outcomes:										Bloom’s Level	
- CO1 Build a Cohesive Visual Hierarchy - CO2 Formulate and Execute Dynamic Color & Typographic Systems - CO3 Produce Original Vector and Raster Assets - CO4 Demonstrate an Iterative Concept-to-Execution Workflow - CO5 Deliver Articulated Visual Critiques											

Assignments	Description	Duration (Hrs)
Unit -1	Assignment 1: Vector Precision & Silhouette Creation Corel DRAW Focus: Bezier Tool, Pen Tool, Shaping Tools (Weld, Trim, Intersect), Smart Fill Tool The Task: Select a complex organic object (e.g., a vintage bicycle, a detailed insect, or a musical instrument). Using node-editing techniques and shape manipulation, build a clean, scalable vector silhouette set. Deliverable: 1 Vector Silhouette Art board (Black & White) + underlying node construction outline view (Wireframe Mode).	12
	Assignment 2: Expressive Typography & Node Manipulation Corel DRAW Focus: Convert to Curves (Ctrl + Q), Shape Tool (F10), Fit Text to Path The Task: Create an expressive custom monogram or brand logotype. Type out a letter mark, convert it to curves, and manually alter nodes, Bezier handles, and ligatures to create a unique typographic artwork. Incorporate curved text using Fit	

	Text to Path. • Deliverable: High-resolution vector monogram displayed on a presentation sheet.	
Unit -2	Assignment 3: Realistic Shading with Mesh Fill & Fountain Fills • Corel DRAW Focus: Interactive Mesh Fill Tool, Fountain Fill (F11), Interactive Transparency • The Task: Illustrate a realistic 3D object (e.g., a glossy fruit, a perfume bottle, or a sleek automotive part) using vector meshes to simulate complex light, reflections, and shadow gradients without relying on raster effects. • Deliverable: 1 Photorealistic Vector Illustration sheet comparing wireframe mesh vs. shaded final product. Assignment 4: Seamless Surface & Textile Pattern Design • Corel DRAW Focus: Transformation Dockers (Alt + F7), Power Clip, Pattern Fill creation • The Task: Design a seamless repeat pattern for applied surface art (e.g., gift wrap, wallpaper, or apparel fabric). Ensure all edges tile seamlessly using precision step-and-repeat positioning. • Deliverable: 1 Seamless Tile + 3 product mockup previews utilizing Power Clip masking.	12
Unit -3	Assignment 5: Vector Tracing & Pop-Art Poster Design • Corel DRAW Focus: Power TRACE, Artistic Media Tool, Color Palette Management • The Task: Import a high-resolution portrait photograph. Use Power TRACE to convert it into vector shapes, then refine the nodes manually. Stylize the portrait using the Artistic Media Brush tool and limit the palette to 4 spot colors (Pantone). • Deliverable: 18" × 24" Pop-Art/Vector Poster layout. Assignment 6: Interactive Blend & Retro Vector Effects • Corel DRAW Focus: Interactive Blend Tool, Contour Tool, Drop Shadow, Extrude Tool • The Task: Create a dynamic retro-style poster or record cover. Utilize the Blend Tool across pathways to generate intricate line-art waves, 3D text extrusions, and multi-layered contour outlines. • Deliverable: 1 Graphic Poster displaying at least three interactive vector effect techniques.	12
Unit -4	Assignment 7: Structural Packaging & Dyeline Engineering • Corel DRAW Focus: Dimension Tools, Guidelines Dockers, Custom Stroke Styles (Crease vs. Cut lines) • The Task: Design an exact, print-ready dyeline for product packaging (e.g., a artisanal soap box or tea carton). Set up precise measurements (in mm), bleed areas, glue flaps, crease lines (dashed), and cut lines (solid). Map artwork inside the dyeline using Power Clip. • Deliverable: 1 Print-ready PDF dyeline layout + 3D folded product mockup preview. Assignment 8: Editorial Layout & Master Pages • Corel DRAW Focus: Object Manager, Master Layers, Paragraph Text Frame	12

	Linking, Columns • The Task: Layout a 4-page promotional brochure or mini-catalog. Work with multi-column text frames, wrap text around vector objects, apply drop caps, and use Master Layers for page numbers and running headers. • Deliverable: 4-page spread PDF with print guidelines enabled.	
Unit -5	Assignment 9: Large-Format Outdoor Signage & Vehicle Wrap Design • Corel DRAW Focus: Drawing Scale settings, Color Separations, Prepress Color Profiles (CMYK) • The Task: Create a full-vehicle wrap or a large-format billboard graphic. Design at a 1:10 scale while maintaining high-resolution output and proper bleed allowances for large-format commercial printing. • Deliverable: Scale-rendered vehicle or billboard template layout with CMYK color callouts. Assignment 10: Capstone Project – Comprehensive Brand Guidelines Deck • Corel DRAW Focus: Integration of all vector tools, Style Sheets, Export for Production (EPS, SVG, PDF/X) • The Task: Develop a complete visual identity manual for a real or fictional commercial brand. Include primary/secondary logos, typography rules, color swatches (CMYK, RGB, Pantone), iconography, stationery layouts, and packaging application. • Deliverable: A complete 10–12 page vector Brand Manual presentation deck exported as a press-ready PDF.	12
Text Books : • Graphic Design: The New Basics • Thinking with Type • Thinking with Type		
Reference Books : • Grid Systems in Graphic Design • Interaction of Color • Geometry of Design: Studies in Proportion and Composition • Detail in Typography • How to Be a Graphic Designer Without Losing Your Soul		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

BFA Applied Arts Detailed Syllabus

Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 2

Tutorial hours per week = 6

Studio hours per week = 0

Total Credits = 2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I						
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit	
			L	T	S	Theory		Practical		Total		
						ISE Internal	ESE Jury	ISE Internal	ESE Jury			
						40	60	---	---			100
						Minimum Passing						
AEC	BFAAE 101	Communication skills	2	-	-	40%	40%	---	---	40%	2	
Pre-Requisites: - Core Mental Pre-requisites - Structural Pre-requisites - The Delivery Fundamentals - Clarity of Intent												
Course Outcomes:										Bloom’s Level		
- CO1 Execute Audience-Centric Communication - CO2 Demonstrate Advanced Active Listening - CO3 Construct High-Impact Professional Content - CO4 Manage and Resolve Workplace Conflict - CO5 Strategically Select Communication Channels												

Lecture	Description	Duration (Hrs)
Unit -1	The Foundations of Communication & The Internal Mindset This unit focuses on the psychological and physiological pre-requisites of communication. Students explore the mechanics of human interaction, moving from passive hearing to active, empathetic listening. Key Topics: The communication loop model; barriers to entry (cognitive bias, emotional noise); active listening frameworks (paraphrasing, validating, mirroring); emotional intelligence (EQ) in dialogue. Core Skill: Shifting from listening to reply to listening to understand.	6
Unit -2	Decoding Non-Verbal & Contextual Signals Communication goes far beyond words. This unit trains students to read, interpret, and manage the silent signals that dictate how a message is received. Key Topics: Kinesics (body language, gestures, posture); proxemics (physical space); vocalics (tone, pitch, pacing); reading micro-expressions and alignment of verbal/non-verbal cues. Core Skill: Ensuring your physical presence reinforces—rather than contradicts—your	6

	spoken words.	
Unit -3	Professional Verbal & Written Articulation This unit transitions students into content creation, focusing on structural clarity, brevity, and the power of precision in both written documents and spoken presentations. Key Topics: The BLUF framework (Bottom Line Up Front); email etiquette and structural mapping; editing for conciseness; narrative structures for public speaking; audience-centric tone shifting. Core Skill: Cutting out verbal and written fluff to maximize clarity and respect the receiver's time.	6
Unit -4	Digital Fluency & Channel Strategy Modern communication happens across a fragmented digital landscape. This unit teaches students how to strategically match their message to the right medium to avoid communication fatigue. Key Topics: Synchronous vs. asynchronous communication; channel strategy matrices (Slack vs. Email vs. Video vs. Memo); managing digital tone; asynchronous documentation habits. Core Skill: Choosing the most efficient medium based on the urgency, sensitivity, and complexity of the message.	6
Unit -5	Conflict De-escalation & Conversational Architecture The final unit applies all previous skills to high-stakes, high-friction environments. Students learn how to navigate difficult conversations, deliver feedback, and negotiate mutually beneficial outcomes. Key Topics: Radical Candor and feedback delivery models; "I-statements" vs. accusatory language; de-escalation psychology; negotiation fundamentals; setting healthy professional boundaries. Core Skill: Turning defensive arguments into collaborative, solution-oriented discussions.	6
Text Books : • Business Communication: A Problem-Solving Approach (2nd Edition) • Crucial Conversations: Tools for Talking When Stakes Are High (3rd Edition) • Messages: The Communication Skills Book (4th Edition)		
Reference Books : • Thanks for the Feedback: The Science and Art of Receiving Feedback Well • Radical Candor: Fully Revised & Updated Edition • The Pyramid Principle: Logic in Writing and Thinking • Influence: The Psychology of Persuasion (New/Expanded Edition) • Digital Body Language: How to Build Trust and Connection, No Matter the Distance		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

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Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 2

Hours per week = 6

Studio hours per week =

Total Credits = 2

Teaching Learning Scheme for a semester of 15 week

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Studio		Total	
						ISE Internal	ESE jury	ISE Internal	ESE External		
						40	60	--	--		
						Minimum Passing					
IKS	BFAIKS 101	History of advertising	2	-	-	40%	40%	--	--	40%	2
Pre-Requisites: • Conceptual Frameworks & Prior Knowledge • Core Academic Competencies • The Industrial Revolution • Basic Socio-Cultural Literacy											
Course Outcomes:										Bloom’s Level	
• CO1 Chronological and Media Mapping • CO2 Ideological and Economic Analysis • CO3 Deconstruction of Creative Movements • CO4 Socio-Cultural and Ethical Evaluation • CO5 Strategic Contextualization											

lecture	Description	Duration (Hrs)
Unit -1	Pre-Industrial Origins & The Birth of Mass Print This unit covers the foundational eras of commercial messaging before machine-driven production. It explores how early civilization used public spaces for commerce and traces the radical shift caused by movable type, which allowed messages to reach audiences beyond localized markets. Key Topics: Ancient trade signs, town criers, and Pompeii graffiti; the Gutenberg printing press milestone; early English and American colonial newspaper classifieds; the transition from oral/visual signs to text literacy. Historical Context: Agrarian economies, localized trading hubs, and the emergence of early merchant capitalism.	6
Unit -2	The Industrial Revolution & The Rise of Mass Media Students analyze how factory mass production created a massive surplus of goods, forcing the development of a systematic way to generate mass public demand. This era marks the birth of modern branding, patent medicine marketing, and the earliest specialized ad	6

	agencies. • Key Topics: The industrial surplus; emergence of the first advertising agency (Volney Palmer); the patent medicine era and the birth of brand packaging; the rise of mass-circulation magazines and billboards. • Historical Context: Urbanization, transcontinental railroads, and the transformation of products from generic commodities to recognizable household brands.	
Unit -3	The Golden Age of Print & The Psychology of Persuasion This unit explores the formalization of advertising as a professional industry during the early 20th century. Emphasis is placed on the introduction of behavioral psychology and scientific research methods to manipulate subconscious consumer desires and habits. • Key Topics: Albert Lasker and "Reason-Why" copy; John B. Watson and Edward Bernays applying psychoanalysis to marketing; advertising strategies during WWI and the Great Depression; the introduction of commercial radio broadcast networks. • Historical Context: The rise of consumer psychology, the economic boom of the 1920s, and the deployment of systematic public propaganda.	6
Unit -4	The Television Era & The Creative Revolution A study of the mid-20th-century landscape, dominated by the introduction of sight, sound, and motion into households via television. The unit details the structural shift away from rigid, data-heavy formulas toward artistic, witty, and deeply emotional creative concepts. • Key Topics: The explosion of TV commercials and sponsor programming; Rosser Reeves and the Unique Selling Proposition (USP); Bill Bernbach and the 1960s "Creative Revolution" (e.g., DDB's Volkswagen "Think Small" campaign); the pairing of art directors with copywriters. • Historical Context: Post-WWII economic expansion, suburbanization, and the birth of modern youth culture.	6
Unit -5	Globalization, Digitization, & The Algorithmic Shift The final unit traces the fragmentation of traditional mass media and the rise of digital networks. It evaluates how advertising adapted from broad, broadcast monologues to interactive, highly targeted, data-backed dialogues driven by user behavior tracking. • Key Topics: Mega-agency mergers and global branding; the transition from web banners to Google search ads; social media marketing, influencer integration, and native advertising; data privacy, programmatic buying, and algorithmic consumer targeting. • Historical Context: The dot-com boom, the smartphone revolution, and the emergence of the modern web-driven global economy.	6
Text Books : • Advertising Management • Foundations of Advertising: Theory and Practice • The History of Advertising: Changing Times, Changing Images • The Story of Indian Advertising		
Reference Books : • Arun Chaudhuri Publisher: Niyogi Books • Ruth E. I ski Publisher: Dartmouth College Press • Henry Sampson Publisher: Chatto and Windus		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/		

BFA Applied Arts Detailed Syllabus

Course Contents Semester-I

Program : First Year BFA (Applied art)

Semester-I

Lecture hours per week = 2

Studio hours per week = 0

hours per week = 3

Total Credits = 2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						40	60	--	--		
						Minimum Passing					
CC	BFAC 101	Brand Strategy & Advertising	2	-	-	40%	40%	--	--	40%	2
Pre-Requisites: • Basic Marketing Principles • Consumer Behavior Awareness • Basic Written & Visual Literacy											
Course Outcomes: • CO1 Brand Positioning Frameworks: • CO2 Write Strategic Creative Briefs: • CO3 Execute Multi-Channel Ad Campaigns: • CO4 Analyze Ad Performance & Brand Equity: • CO5 Navigate Ethics & Regulatory Compliance:.										Bloom's Level	

Lecture	Description	Duration (Hrs)
Unit -1	Foundations of Brand Strategy & Identity Systems Focus: Understanding brand essence, positioning, equity, and strategic architecture. Topics Covered: - Difference between branding, marketing, and advertising. - Strategic positioning: Value propositions, positioning statements, and perceptual mapping. - Brand Identity Elements: Naming, visual identity, brand voice/tone, and brand storytelling. - Brand Architecture Models: Branded House, House of Brands, and Hybrid/Endorsed structures. - Measuring Brand Equity: Keller's Customer-Based Brand Equity (CBBE) model and Asker's Brand Equity model.	3

Unit -2	Account Planning, Consumer Insights & Strategic Briefing Focus: Transforming consumer data into creative strategic platforms. Topics Covered: • The role of the Account Planner in advertising agencies. • Consumer research methods: Quantitative surveys, qualitative focus groups, digital ethnography, and social listening. • Identifying the core "Consumer Insight" (uncovering unarticulated needs). • Crafting the Single Minded Proposition (SMP). • Writing and presenting the Creative Brief for agency creative teams.	3
Unit -3	Creative Strategy, Copywriting & Visual Art Direction Focus: Translating strategy into persuasive visual and verbal advertising concepts. Topics Covered: • Ideation methodologies: Brainstorming, lateral thinking, and concept testing. • Copywriting fundamentals: Headlines, body copy, slogans, call-to-actions, and storytelling hooks. • Visual Art Direction: Layout principles, typography, color psychology, and mood board development. • Tailoring messages for medium: TV commercial storyboards, radio/audio spots, print/OOH ads, and short-form video scripts.	3
Unit -4	Integrated Media Planning & Digital Advertising Ecosystems Focus: Reaching target audiences effectively through channel strategy and media execution. Topics Covered: • Traditional vs. Digital Media landscapes: TV, radio, out-of-home (OOH), print vs. social, search, and programmatic. • Media Planning Metrics: Reach, Frequency, GRPs (Gross Rating Points), CPM, CPC, and CPA. • Digital Channels: Paid Search (SEM), Social Media Ads, Content Marketing, Influencer Partnerships, and Experiential activations. • Media Scheduling Strategies: Continuous, Pulsing, and Fighting campaigns.	3
Unit -5	Campaign Analytics, Brand Ethics & Capstone Pitch Focus: Measuring campaign impact, adhering to industry standards, and pitching a capstone campaign. Topics Covered: • Measuring Advertising Effectiveness: Brand lift studies, ROAS (Return on Ad Spend), conversion tracking, and attribution modeling. • Ethics & Social Responsibility: Data privacy regulations (GDPR/CCPA), greenwashing, truth in advertising, and cultural representation. • Client Presentation Skills: Campaign pitch structure, deck design, handling client objections, and story-led pitching. • Capstone Project: Developing and pitching a complete 360-degree brand strategy and creative advertising campaign for a real-world client brief	3

Text Books :

- Title: Strategic Brand Management: Building, Measuring, and Managing Brand Equity (5th Edition)
- Title: Advertising and Promotion: An Integrated Marketing Communications Perspective (12th Edition)
- Title: Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads (6th Edition)

Reference Books :

- Building Strong Brands by David A. Aaker
- How Brands Grow: What Marketers Don't Know by Byron Sharp
- Designing Brand Identity by Alina Wheeler
- Ogilvy on Advertising by David Ogilvy
- The Art of Client Service by Robert Solomon

e-sources

<https://nptel.ac.in/>

<https://www.coursera.org/>

<https://link.springer.com/>

<https://www.sciencedirect.com/>

<https://pubchem.ncbi.nlm.nih.gov/>

<https://directory.doabooks.org/>

Nature of Question Paper
Bachelor Of Fine Arts-First Year (BFA) Applied Arts
Semester -I

Total Marks: 60

Duration : 3 hrs

Instructions: 1) All the questions are compulsory.
2) Figures to the right indicate full marks.

Fill in the blanks	10
Write a Short note. (Any 4)	20
Write a Descriptive type questions. (Any 4)	30

Course Contents Semester-II

BFA Applied art 2026

Detailed Syllabus

BFA Applied Arts Detailed Syllabus

Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 0

Hours per week = 24

Studio hours per week = 8

Total Credits = 4

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -II					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						---	---	40	60		
						Minimum Passing					
DSC-I	BFADS 201	Drawing-II	-	-	8	---	---	40%	40%	40%	4
Pre-Requisites: • Mastery of Proportion & Linear Perspective • Structural Value Control & Form Rendering • Advanced Hand-Eye Coordination & Material Literacy • Analytical Compositional Planning (The Grid & Viewfinder)											
Course Outcomes:											Bloom's Level
• CO1 Render High-Fidelity Material Textures • CO2 Capture Anatomically Sound Figure Studies • CO3 Construct Expansive Spatial Illusions • CO4 Execute Subtractive and Mixed-Medium Workflows • CO5 Pitch and Realize an Independent Conceptual Series											

Assignment	Description	Duration (Hrs)
Unit -1	Assignment 1: Dynamic Gesture & Action Studies Focus: Line of action, body rhythm, quick proportion capturing, movement energy. The Task: Execute a series of rapid figure drawings from live/timed poses (1-minute, 3-minute, and 5-minute poses). Focus on capturing weight, momentum, and body language rather than static outlines. Medium: Soft Charcoal or Cone Crayons on newsprint. Deliverable: A portfolio of 15 selected gesture sheets.	24
	Assignment 2: Applied Human Anatomy & Structural Block-in Focus: Skeleton structure, muscle groups, anatomical construction for commercial illustration. The Task: Construct fully articulated male and female figures using geometric volumes (boxes, cylinders, spheres) underneath, overlaid with major muscle groups (torso, arms, legs, hands, and feet).	

	• Medium: Graphite pencils (2B to 6B) on cartridge paper. • Deliverable: 2 anatomical construction boards + 1 detailed sheet focusing on hands and feet in 6 different poses.	
Unit -2	Assignment 3: Materiality & Surface Texture Rendering • Focus: Specular highlights, light refraction, surface properties (matte vs. reflective). • The Task: Draw a still-life group featuring 4 contrasting materials: glossy glass, brushed/chromed metal, folded leather/fabric, and organic wood grain. • Medium: White charcoal and black graphite on mid-toned grey/tan paper. • Deliverable: 1 highly rendered 12" × 18" material study board. Assignment 4: Industrial & Product Form Drawing • Focus: Precise 3-point perspective, ellipses in perspective, mechanical construction. • The Task: Construct a complex manufactured product (e.g., a vintage camera, a modern running shoe, or a power tool) using an underlying perspective grid. Show both an exploded/construction view and a final shaded view. • Medium: Fine-liner ink pens and alcohol marker washes. • Deliverable: 1 Product Construction Sheet (Grid view + Rendered view).	24
Unit -3	Assignment 5: Dramatic Foreshortening & Camera Angles • Focus: Extreme perspective on the human form, overlapping shapes, spatial depth. • The Task: Draw a heroic or dynamic action pose viewed from an extreme angle (Worm's-Eye View or Bird's-Eye View), exaggerating the limbs closest to the viewer while maintaining anatomical realism. • Medium: Pen and ink, cross-hatching technique. • Deliverable: 1 A3-sized dynamic foreshortened illustration. Assignment 6: Spatial Environments & Architectural Drawing • Focus: Two-point/three-point spatial perspective, interior scale, cast shadows, eye-level lines. • The Task: Draw an intricate interior scene (e.g., a bustling café, an artist's studio, or an urban alleyway) that accurately integrates furniture, structural details, and human figures scaled properly within the space. • Medium: Pencils and ink wash. • Deliverable: 1 A3 environmental layout sheet.	24
Unit -4	Assignment 7: Facial Expressions & Character Turnarounds • Focus: Facial muscle movement, emotional exaggeration, character consistency. • The Task: Design an original character face and draw them displaying 6 core emotions (Joy, Anger, Surprise, Fear, Sadness, Disgust). Include a 3-point character turnaround (front, 3/4 view, profile). • Medium: Pencils, fine-liners, or markers. • Deliverable: 1 Character Model Sheet. Assignment 8: Drapery & Fold Mechanics	24

	• Focus: Types of fabric folds (pipe, drop, diaper, zigzag, spiral), cloth weight, clothing over anatomy. • The Task: Draw two figures wearing heavily draped or layered clothing—one in a seated position and one in motion—focusing on how gravity and body movement affect fold tension and compression points. • Medium: Soft graphite (4B–8B) or stump/blending tool shading. • Deliverable: 1 Drapery & Clothed Figure study board.	
Unit -5	Assignment 9: Sequential Storyboarding & Camera Framing • Focus: Visual narrative, camera shots (Extreme Long Shot, Medium Close-up, Dutch Angle), pacing. • The Task: Translate a short 30-second script/scenario into a 6-frame storyboard. Focus on dramatic camera composition, visual continuity, and clear character posing across frames. • Medium: Felt-tip pens, grayscale markers. • Deliverable: 1 Storyboard Sheet (6 framed panels with camera note callouts). Assignment 10: Capstone Project – Editorial Visual Illustration • Focus: Synthesis of figure drawing, perspective, light, texture, and conceptual storytelling. • The Task: Create a fully realized editorial drawing based on a contemporary headline/article theme (e.g., "Artificial Intelligence vs. Human Creativity" or "Urban Isolation"). The work must combine human figures, environmental elements, and strong light/shadow value hierarchy. • Medium: Mixed Media (Graphite, Ink, Marker, or Toned Paper rendering). • Deliverable: 1 Final Finished Artwork (18" × 24") + preliminary thumbnail sketches.	24
Text Books : 1- Morpho: Anatomy for Artists 2- Lessons in Classical Drawing: Essential Techniques from Inside the Atelier 3- Drawing Essentials: A Guide to Drawing from Observation (4th Edition)		
Reference Books : 1- The Master Study Workbook 2- Atlas of Human Anatomy for the Artist 3- Framed Ink: Drawing and Composition for Visual Storytellers 4- The Artist's Handbook of Materials and Techniques 5- Vitamin D3: Today's Best in Contemporary Drawing		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

Course Contents Semester-I I

Semester-II

Hours per week = 24

Total Credits = 4

- **Teaching Learning Scheme for a semester of 15 weeks**

Program : First Year BFA Applied arts						Semester -I						
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit	
			L	T	S	Theory		Practical		Total		
						ISE Internal	ESE Jury	ISE Internal	ESE Jury			
						-	-	40	60			100
						Minimum Passing						
DSC-I	BFADS 202	Typography	-	-	8	-	-	40%	40%	40%	4	
Pre-Requisites:												
• Basic Graphic Design Principles (Layout, Balance, and Grid Systems) • Digital Design Fundamentals (Familiarity with vector graphic software like Adobe Illustrator or Figma)												
Course Outcomes:											Bloom's Level	
• CO1 Identify and categorize typefaces based on historical eras and structural properties. • CO2 Demonstrate precise typographic control over micro-typography (spacing, alignment, ligatures) and macro-typography (page hierarchy, grid layout). • CO3 Evaluate and select appropriate type pairings to convey tone, brand voice, and accessibility standards. • CO4 Execute professional-grade typographic deliverables for both print collateral and responsive screen-based layouts.											24	

Assignment	Description	Duration (Hrs)
Unit -1	Assignment 1: Anatomy of Typography Overview & Objective Understand the foundational building blocks of letterforms, identifying critical anatomical terms, proportions, and structural alignments that define type design. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm} / .165 \text{ in} \times 11.7 \text{ in}). • Medium & Tools: Grid paper, T-scale, drafting pencils (2H, HB), fine-liner technical pens (.0.1, 0.3, 0.5 \text{ mm}.), or Adobe Illustrator / Vector Software. • Margin / Border: .20 \text{ mm}. uniform border. Detailed Task Brief 1. Draw a prominent reference set of uppercase and lowercase letters (e.g., "G, g, f, B, R, k, e, Q, p, y") using a classic typeface like Garamond or Baskerville. 2. Establish clear baseline, cap-height, x-height, mean line, ascender line, and descended line guides across the entire sheet. 3. Call out and label a minimum of 18 anatomical parts using clean, red or colored pointer lines: ◦ Stem, Ascender, Descended, Counter, Bowl, Serifs, Ear, Spur, Crossbar, Terminal, Loop, Link/Neck, Terminal, Apex, Spine, Axis/Stress, Ligatures, Leg/Tail. 4. Include a brief, clean legend at the bottom explaining 5 key anatomical measurements (X-height ratio, cap-height, baseline alignment, etc.).	24
	Assignment 2: Serif vs. Sans-Serif Structural Comparison Overview & Objective Analyze the anatomical, historical, and visual differences between Serif and Sans-Serif type families. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm}). • Medium & Tools: Micro-tip pens, black poster color/ink, or digital vector layout. • Margin / Border: .15 \text{ mm}. border. Detailed Task Brief 1. Divide the sheet into two major sections: Serif (e.g., Bodoni or Times New Roman) and Sans-Serif (e.g., Helvetica or Futura). 2. Draw enlarged side-by-side comparative studies of identical letter pairs: "A / A", "g / g", "R / R", "e / e", and "G / G". 3. Highlight specific structural contrasts: ◦ Stroke contrast (thick-to-thin transition vs. uniform stroke thickness). ◦ Bracketed vs. bracketed serifs vs. clean terminal ends. ◦ Aperture (openness of counters) and geometry (organic/historical vs. geometric construction). 4. Include a short analytical block detailing screen legibility vs. print readability for	

	5. both classification	
Unit -2	Assignment 3: Font Classification Taxonomy Matrix Overview & Objective Master font categorization by creating a visual taxonomy map that categorizes major historical and modern font styles. • Dimensions / Sheet Size: A2 Portrait (.420 \text{ mm} \times 594 \text{ mm}. / .16.5 \text{ in} \times 23.4 \text{ in}.) or 15" x 20" (Half Imperial Board) • Medium & Tools: Black ink / Gouache / Digital rendering. • Margin / Border: .25 \text{ mm}. top/bottom, .20 \text{ mm}. sides. Detailed Task Brief Select one iconic typeface representing each of the following 8 categories: 1. Old Style (e.g., Garamond, Bembo) 2. Transitional (e.g., Baskerville) 3. Modern / Did one (e.g., Bodoni, Didot) 4. Slab Serif / Egyptian (e.g., Clarendon, Rockwell) 5. Humanist Sans (e.g., Gill Sans, Frutiger) 6. Geometric Sans (e.g., Futura, Avant Garde) 7. Script / Calligraphic (e.g., Bickham Script, Zapfino) 8. Display / Decorative (e.g., Rosewood, Broadway) For each category, display: • Category Name & Year/Period of origin. • Full Pangram sample sentence (e.g., "The quick brown fox jumps over the lazy dog"). • Key structural characteristic bullet points. Assignment 4: Custom Font Creation & Type Specimen Overview & Objective Design a cohesive, custom-constructed display typeface based on a modular grid system, developing visual harmony across an entire character set. • Dimensions / Sheet Size: A2 Landscape (.594 \text{ mm} \times 420 \text{ mm}.) / Artboard Grid System (.1000 \times 1000 \text{ px}. per glyph grid if digital). • Medium & Tools: .10 \text{ mm}. grid paper, graph sheets, technical pens, vector design software (Adobe Illustrator, Glyphs, or FontForge). Detailed Task Brief 1. Establish a design concept/theme (e.g., Cyberpunk/Geometric, Art Deco, Architectural, Organic Flow). 2. Define a strict modular grid (stem width, curve radius, corner treatments, angle slope). 3. Design a complete character set containing: ◦ Uppercase Alphabet: A–Z	24

	○ Numerals: 0–9 ○ Punctuation: . , ! ? & - 4. Display the characters in a clean Type Specimen Layout, including the alphabet, numbers, a tagline set in your custom font, and a display scale showcasing the font used in a headline layout.	
Unit -3	Assignment 5: Optical Spacing vs. Mechanical Spacing (Kerning & Tracking) Overview & Objective Train the designer's eye to perceive visual volume and white space between letters rather than relying on mathematical distance. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm}).) • Medium & Tools: Black ink, cut-out typography sheets, or vector design layout. • Margin / Border: .20 \text{ mm}. border. Detailed Task Brief 1. Demonstrate the contrast between Mechanical Spacing (equal physical millimeter gaps between character bounding boxes) and Optical Spacing (equal visual volume of negative space). 2. Select 5 challenging letter combinations / words: ○ "AVALANCHE" (Diagonal/Diagonal letters) ○ "LORENZ" (Straight/Round combinations) ○ "PEDIATRIC" (Open-counter letters like P, T, F next to vowels) ○ "MINIMUM" (Repetitive vertical stems) ○ "WAVELENGTH" (Extreme angle interaction) 3. For each word, display two parallel rows: ○ Top Row: Mechanically spaced word (feels uneven, creates gaps around A, V, T, W). ○ Bottom Row: Optically kerned word (visually balanced and rhythmically consistent). 4. Annotate the negative space volume distribution on the sheet using subtle shading or vector overlays. Assignment 6: Expressive Word Design (Visual Onomatopoeia) Overview & Objective Manipulate letterforms, scale, position, contrast, and structure so that the visual appearance of a word immediately communicates its physical meaning. • Dimensions / Sheet Size: A3 Grid Board (.420 \text{ mm} \times 297 \text{ mm})., divided into 6 square blocks (.120 \text{ mm} \times 120 \text{ mm}. each). • Medium & Tools: High-contrast black poster paint / Ink / Vector graphics. • Rule: Typography ONLY. No external illustrations, clip art, or icons are permitted. Detailed Task Brief	24

	Create 6 expressive typographic solutions for dynamic action/concept words. - Suggested Words: ELEVATE, COMPRESS, DRIP, SHATTER, MELT, ECHO, TENSION, BOUNCE, SLICE, EXPAND. - Modify letterforms using: - Scale distortion, kerning shifts, letter breaking, weight variations, shear/rotation, clipping, and spatial alignment. - Maintain basic legibility while maximizing emotional and visual impact.	
Unit -4	Assignment 7: Typo-Based Poster Design Overview & Objective Create a compelling promotional poster where typography acts as the primary graphic visual element, establishing strong hierarchy, focal points, and readability. Dimensions / Sheet Size: A2 Poster Size (.420 \text{ mm} \times 594 \text{ mm}. / .16.5 \text{ in} \times 23.4 \text{ in}.) Medium & Tools: Digital Vector / Mixed Media / Screen Print / Acrylic & Ink on Cartridge/Mount Board. Bleed / Trim: .5 \text{ mm}. bleed area if printing. Detailed Task Brief - Select a theme: International Design Conference, Typography Festival, Tribute to a Famous Type Designer (e.g., Jan Tschichold, Max Miedinger, Herb Lublin, Paula Escher), or a Social Issue Awareness Campaign. Hierarchy Requirements: Level 1 (Primary Focal Point): Expressive title/headline dominating the layout (visible from 10 feet away). Level 2 (Secondary Information): Subhead, date, venue, keynote speakers. Level 3 (Tertiary Text): Body text, schedule, sponsorship info, fine print (set in a structured grid). - Composition must be at least 85% typography-driven. Color palette limited to 3 colors (e.g., Black, White, and one spot Accent Color like Pantone Red/Orange). Assignment 8: Typo-Based Logo Design & Brand Identity Overview & Objective Craft a memorable brand logo (Word mark, Monogram, or Letter mark) through custom letter manipulation, ligature creation, and negative space utilization. Dimensions / Sheet Size: A3 Landscape Presentation Board (.420 \text{ mm} \times 297 \text{ mm}.) Medium & Tools: Vector graphics software (Adobe Illustrator) presented on high-grade display board. Detailed Task Brief - Choose a fictitious or real brand category (e.g., Architecture Firm, Luxury Coffee Brand, Eco-Tech Startup, Contemporary Art Museum).	24

	2. Develop 3 Logo Styles for the brand: ○ Word mark: Full brand name customized with ligatures, negative space, or modified counters. ○ Monogram / Letter mark: Abbreviated initials (e.g., 2–3 letters combined into a single mark). ○ Expressive Typographic Symbol: An abstract mark derived purely from a single letterform. 3. Presentation Board Layout: ○ Logo Grid / Construction lines (showing golden ratio, angles, alignment). ○ Primary Logo (Positive & Negative monochrome versions). ○ Minimum clear space rules and scale test (.15 \text{ mm}. small icon vs. large display). ○ Mockup application (Business card, badge, or stationery sample).	
Unit -5	Assignment 9: Typographic Layout & Editorial Grid Composition Overview & Objective Apply structured grid systems, body copy formatting, leading, paragraph styling, and typographic hierarchy in an editorial magazine spread. • Dimensions / Sheet Size: A3 Double Page Spread (DPS) (420 \text{ mm} \times 297 \text{ mm}. total size; two 210 \text{ mm} \times 297 \text{ mm} facing pages). • Medium & Tools: Adobe InDesign / Illustrator / Precision grid layout tools. • Margins & Columns: .15 \text{ mm}. top/outer margins, 20 \text{ mm} bottom/inside gutter margin. 3-Column Grid per page. Detailed Task Brief 1. Format a 500–700 word article titled "The Evolution of Print & Digital Type". 2. Integrate essential editorial typographic components: ○ Headline: Display size (.36\text{ pt } – 48\text{pt}).) ○ Subhead / Stand first: (.14\text{pt}–18\text{pt}). Bold or Italic) ○ Body Copy: Set to .9\text{pt}–10.5\text{pt}. with .13\text{pt} – 14\text{pt}. leading (proper line spacing). ○ Drop Cap / Lead Paragraph: Initial letter spanning 3 lines of height. ○ Pull Quote: Large callout text set across 2 grid columns. ○ Captions, Bylines, & Folios: Page numbers, running headers, and image captions in 8\text{ pt}. small caps. 3. Ensure strict avoidance of typographic errors: no widows, orphans, hyphen stacks, or rivers in justified text. Assignment 10: Typo-Based Book Cover Design Overview & Objective Design a complete, publication-ready book jacket (Front Cover, Spine, Back Cover, and Flaps) driven entirely by concept-led, experimental typography. • Dimensions / Sheet Size: Full Flat Book Spread (.480 \text{ mm} \times 240 \text{ mm}) ○ Front Cover: 140 \text{ mm} \times 215 \text{ mm} ○ Back Cover: 140 \text{ mm} \times 215 \text{ mm}	24

	○ Spine: 30 \text{ mm} \times 215 \text{ mm} ○ Flaps (Front & Back): 85 \text{ mm} \times 215 \text{ mm} each • Medium & Tools: Vector/Raster software, acrylic/ink textures scanned, high-res layout board. • Bleed: .5 \text{ mm}. trim bleed all around. Detailed Task Brief 1. Select a classic literary work or modern title: ○ Examples: "1984" by George Orwell, "Fahrenheit 451" by Ray Bradbury, "The Metamorphosis" by Franz Kafka, "Invisible Man" by Ralph Ellison, or "Brave New World" by Aldous Huxley. 2. Design Elements Required: ○ Front Cover: Prominent, conceptually expressive title and author name using typography as the central image. ○ Spine: Book Title, Author Name, Publisher Logo, arranged vertically with correct orientation (top-to-bottom reading). ○ Back Cover: Typographic blurb/synopsis, barcode block (.35 \times 25 \text{ mm}.), ISBN number, publisher details, and quote callouts. ○ Inside Flaps: Author biography (Front Flap) and publishing info/edition notes (Back Flap). 3. The typographic design across front, spine, and back must flow seamlessly as a single connected composition when unfolded flat.	
Text Books : • Primary: Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students (3rd Edition) by Ellen Lupton. Secondary: The Elements of Typographic Style by Robert Bringhurst.		
Reference Books : • Stop Stealing Sheep & Find Out How Type Works by Erik Spiekermann.		
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BFA Applied Arts Detailed Syllabus Course Contents Semester-I I

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 0

Hours per week =24

Studio hours per week = 8

Total Credits =4

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						-	-	40	60		
						Minimum Passing					
DSC-I	BFADS 203	Landscape & Nature Study	-	-	8	-	-	40%	40%	40%	4
Pre-Requisites: • Basic Drawing Fundamentals (Familiarity with line, shape, form, and basic shading) • Introduction to 2D Design (Basic understanding of spatial layout and proportion)											
Course Outcomes:											Bloom's Level
• CO1 Accurately observe and render complex organic forms, including botanical elements, geological structures, and water. • CO2 Apply principles of atmospheric (aerial) and linear perspective to construct convincing spatial depth in landscapes. • CO3 Capture the mood, time of day, and weather conditions by manipulating value patterns, chiaroscuro, and edge control. • CO4 Execute well-composed outdoor studies (en plein air) and maintain a comprehensive sketchbook of visual research.											

Assignment	Description	Duration (Hrs)
Unit -1	Assignment 1: Plein Air Tonal Study of Tree & Foliage Forms	24
	Overview & Objective	
	Develop core observational drawing skills, understanding light sources, volume, three-dimensional massing, and atmospheric depth by sketching natural vegetation directly from observation. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm}.) / Quarter Imperial Sheet • Medium & Tools: Graphite pencils (2B, 4B, 6B, 8B), compressed charcoal,	

	kneaded eraser, fixative spray, smooth/medium-grain cartridge paper. • Margin / Border: .20 \text{ mm}. uniform border. Detailed Task Brief 1. Conduct an outdoor (<i>plain air</i>) study of two contrasting tree species (e.g., a structured oak/banyan tree vs. a soft pine/palm). 2. Render one large primary focal study on the left half of the sheet showing full silhouette, trunk structure, and canopy shadow masses. 3. On the right half, create 3 thumbnail studies: ○ Trunk Bark Texture: Close-up study of surface detail and light interaction. ○ Leaf Cluster Volume: Grouping leaves into light, mid tone, and shadow masses (avoiding drawing individual leaves). ○ Root/Base Connection: Rendering the weight of the tree anchoring into the ground terrain. 4. Establish clear light direction using consistent shading and tonal values across all panels. Assignment 2: Micro-Details & Textural Ink Study Overview & Objective Master fine line control, mark-making techniques, and macro-level surface rendering using technical ink pens on small-scale organic subjects. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm}.), structured into a grid of 6 square blocks (.120 \text{ mm} \times 120 \text{ mm}. each). • Medium & Tools: Technical fine-liner pens (.005, 0.1, 0.3, 0.5 \text{ mm}.), Waterproof Indian Ink, dip pens / nibs. • Margin / Border: .20 \text{ mm}. border. Detailed Task Brief Select 6 distinct natural textures and execute macro studies using specific ink techniques: 1. Wood / Tree Bark (Use <i>cross-hatching</i> for deep fissures and knots). 2. Smooth / Weathered River Rock (Use <i>stippling/do work</i> for gradient shading). 3. Foliage / Pine Needles (Use <i>directional line shading</i> for density). 4. Water Surface / Ripples (Use <i>fluid, contoured horizontal lines</i>). 5. Insect Wing or Leaf Vein Structure (Use <i>fine delicate line weights</i>). 6. Sand Dunes / Soil (Use <i>density variation and random hatching</i>).	
Unit -2	Assignment 3: Stylization & Graphic Reduction of Nature Overview & Objective Translate realistic natural forms into simplified, two-dimensional graphic motifs—a vital skill for logo design, icon illustration, and pattern generation. • Dimensions / Sheet Size: A3 Landscape (.420 \text{ mm} \times 297 \text{ mm}.) • Medium & Tools: Black poster color, gouache, fine-liners, or Vector graphics software (Adobe Illustrator).	24

	• Margin / Border: .15 \text{ mm}. border. Detailed Task Brief Choose 1 complex landscape element (e.g., a mountain range, a ocean wave break, a pine forest, or a waterfall) and create a 4-step visual abstraction transformation: 1. Stage 1 (Realistic Study): Detailed observational rendering of the subject. 2. Stage 2 (Simplified Contours): Line-art reduction removing internal textures, retaining only essential silhouette contours. 3. Stage 3 (Geometric/Modular Abstraction): Rebuilding the form using strict geometric shapes (triangles, circles, hard angles, uniform arcs). 4. Stage 4 (Flat Graphic Icon/Symbol): A minimalist high-contrast black-and-white icon suitable for branding. Assignment 4: Color Planes & Atmospheric Perspective Overview & Objective Understand color temperature, saturation fall-off, and overlapping planes to create deep 3D space on a flat surface using traditional color media. • Dimensions / Sheet Size: A2 Landscape (.594 \text{ mm} \times 420 \text{ mm}.) / Half Imperial Board • Medium & Tools: Gouache or Acrylic paints, flat and round synthetic brushes, palette knife, heavy watercolor paper (.300 \text{ gsm}.). • Margin / Border: .25 \text{ mm}. border. Detailed Task Brief 1. Paint a layered mountain landscape or coastal cliff view demonstrating Atmospheric Perspective. 2. Divide the composition into 4 visual planes: ○ Foreground: High saturation, warm tones, high contrast, sharp details, dark value anchors. ○ Mid ground: Neutralized color tones, moderate detail, balanced values. ○ Background: Cool tones (desiderated blues/purples), low contrast, soft edges. ○ Far Background / Sky: Soft gradients, atmospheric haze, lowest contrast. 3. Maintain clean paint application with flat or smoothly blended gouache/acrylic planes.	
Unit -3	Assignment 5: Seamless Nature Pattern Design (Surface Art) Overview & Objective Develop a repeating surface pattern derived from botanical and landscape studies, suitable for textiles, packaging, or wallpapers. • Dimensions / Sheet Size: A3 Portrait (.297 \text{ mm} \times 420 \text{ mm}.) ○ <i>Main Pattern Tile:</i> .200 \text{ mm} \times 200 \text{ mm}. center block ○ <i>Repeat Grid Layout:</i> .2 \times 2. grid display underneath • Medium & Tools: Poster color, gouache, fine technical pens, or digital design tools.	24

	Detailed Task Brief 1. Select a theme: <i>Rainforest Flora</i>, <i>Alpine Autumn</i>, <i>Marine/Underwater Reef</i>, or <i>Desert Succulents</i>. 2. Design a Seamless Half-Drop or Block Repeat Tile (.200 \text{ mm} \times .200 \text{ mm}).) containing: ○ Hero Motifs: 2–3 large key natural elements (e.g., leaf, exotic flower, bird). ○ Secondary Motifs: Medium-sized fill elements (small leaves, stems, berries). ○ Filler Details: Small dots, textures, or line work to eliminate empty dead spaces. 3. Color Palette: Restricted to 4–5 harmonized colors. 4. Show the original tile along with a scaled-down 4-tile repeat grid showing perfect seamless connections on all edges. Assignment 6: Expressive & Monochromatic Texture Landscape Overview & Objective Explore painterly techniques, palette knife manipulation, and raw textural energy while focusing purely on value structure using a single color hue. • Dimensions / Sheet Size: Half Imperial Board (.15 \text{ in} \times 20 \text{ in}).) / .380 \text{ mm} \times 510 \text{ mm}). • Medium & Tools: Acrylic paint or Oil paint, palette knives, sponges, comb tools, heavy canvas board or acrylic paper. • Palette Rule: Monochromatic (White + Black + ONE single color hue, e.g., Prussian Blue, Burnt Sienna, or Viridian Green). Detailed Task Brief 1. Paint a dramatic nature scene (e.g., <i>Stormy Sea Waves</i>, <i>Rocky Gorge</i>, or <i>Dense Foggy Forest</i>). 2. Strict Tool Rule: Minimal brushwork permitted—at least 70% of the painting must be created using palette knives, card scrapes, or sponges to generate thick impasto textures. 3. Focus on capturing emotional atmosphere through aggressive or soft mark-making while maintaining clear tonal values from pure white highlights to deep dark shades.	
Unit -4	Assignment 7: Nature-Inspired Graphic Travel Poster Overview & Objective Combine stylized landscape illustration with bold typography to produce a commercial, high-impact travel or conservation poster. • Dimensions / Sheet Size: A2 Poster Size (.420 \text{ mm} \times 594 \text{ mm}).) • Medium & Tools: Vector graphics (Adobe Illustrator), Photoshop, or opaque gouache on heavy board. • Bleed / Trim: .5 \text{ mm}. Bleed allowance. Detailed Task Brief	24

	1. Create a retro or modern vintage-style travel poster for a National Park or Natural Monument (e.g., <i>Yosemite</i>, <i>Grand Canyon</i>, <i>Fuji Mountain</i>, <i>Western Ghats</i>, <i>Great Barrier Reef</i>). 2. Compositional Rules: ○ Visual Focal Point: Stylized vector/flat-color landscape illustration occupying 70% of the poster space. ○ Header Typography: Display typography integrated into the sky or landscape contours (e.g., "<i>EXPLORE YOSEMITE</i>"). ○ Footer Information: Tagline, establishing date, and official park service credits set in clean, readable fonts. 3. Color palette limited to 5–6 flat screen-prints style colors. Assignment 8: Digital Environment Concept Art Overview & Objective Utilize digital painting workflows, custom brush work, and lighting controls to design a cinematic environmental concept art piece for gaming or film. • Dimensions / Resolution: Digital Canvas: 16:9 Aspect Ratio (.3840 \text{ px} \times 2160 \text{ px}). / 4K at 300 DPI) • Medium & Tools: Digital Graphics Tablet (Wacom/iPod), Adobe Photoshop, Procreate, or Clip Studio Paint. Detailed Task Brief 1. Develop an imaginative environment based on a prompt: <i>Ancient Overgrown Forest Shrine</i>, <i>Bioluminescent Cave</i>, <i>Floating Mountain Islands</i>, or <i>Glacial Canyon</i>. 2. Submission Deliverables on Sheet Layout: ○ Stage A (Thumbnails): 3 quick monochromatic value thumbnail sketches (.16:9. mini-boxes) testing composition layouts. ○ Stage B (Color Keys): 2 quick color roughs testing different times of day (e.g., Sunset vs. Foggy Dawn). ○ Stage C (Final Rendered Illustration): Fully rendered environmental concept featuring dramatic focal lighting, atmospheric fog/particles, depth of field, and brush textures.	
Unit -5	Assignment 9: Organic Brand Identity Design Overview & Objective Extract geometry and visual motifs from nature to build a corporate identity system for an eco-conscious brand. • Dimensions / Sheet Size: A3 Landscape Presentation Board (.420 \text{ mm} \times 297 \text{ mm}).) • Medium & Tools: Vector graphic software (Adobe Illustrator) on presentation display layout. Detailed Task Brief 1. Create a complete branding system for an eco-friendly brand (e.g., <i>Botanical Skincare</i>, <i>Organic Tea</i>, <i>Eco-Resort</i>, or <i>Wildlife Foundation</i>).	24

	2. Board Layout Requirements: ○ Source Inspiration: 3 curated photographic studies of the chosen natural element (e.g., a seashell, a pinecone, an leaf pattern, a water drop). ○ Primary Mark / Logo: Custom geometric symbol derived from the natural element + brand word mark. ○ Construction Grid: Display of geometric proportions, symmetry lines, and alignment angles. ○ Brand Color Palette: 4 color swatches inspired by nature (with HEX/CMYK values). ○ Stationery Application: Digital mockup of a business card, product label, or eco bag. Assignment 10: Landscape Editorial Book Jacket Design Overview & Objective Design a complete, wrapped book cover layout where landscape illustration wraps around the front, spine, and back cover to tell a story. • Dimensions / Sheet Size: Full Flat Jacket Spread (.480 \text{ mm} \times 240 \text{ mm}). ○ <i>Front Cover:</i> .140 \text{ mm} \times 215 \text{ mm}. ○ <i>Back Cover:</i> .140 \text{ mm} \times 215 \text{ mm}. ○ <i>Spine:</i> .30 \text{ mm} \times 215 \text{ mm}. ○ <i>Flaps (Front & Back):</i> .85 \text{ mm} \times 215 \text{ mm}. each • Medium & Tools: Mixed Media (Traditional sketch/painting + Digital typography layout). • Bleed Area: .5 \text{ mm}. Around outer border. Detailed Task Brief 1. Select a nature/adventure classic book title: ○ <i>Examples:</i> "The Call of the Wild" by Jack London, "Into the Wild" by Jon Krakauer, "Walden" by Henry David Thoreau, or "The Old Man and the Sea" by Ernest Hemingway. 2. Design Requirements: ○ Continuous Panorama: The landscape illustration must flow seamlessly across the back cover, spine, and front cover as a single artwork. ○ Front Cover: Prominent landscape artwork integrated with custom covers title typography and author name. ○ Spine: Clean alignment of title, author, and publisher symbol readable when shelved. ○ Back Cover: Atmospheric continuation of the landscape, back-cover blurb text, barcode area (.35 \times 25 \text{ mm}.), and author credits.	
Text Books : • Primary: Drawing Scenery: Landscapes and Seascapes by Jack Hamm. • Secondary: Carlson's Guide to Landscape Painting by John F. Carlson.		

Reference Books :

- The Art of Botanical Drawing by Agatha Ravet-Haevermans.
- Landscape Painting: Essential Concepts and Techniques for Plein Air and Studio Practice by Mitchell Albala.
- Perspective Made Easy by Ernest R. Norling (for foundational perspective mechanics).

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BFA Applied Arts Detailed Syllabus Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 2

Hours per week =6

Studio hours per week = 0

Total Credits =2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						40	60	---	---		
						Minimum Passing					
OE	BFAOE 201	Principal of Managements	2	-	-	40%	40%	---	---	40%	2
Pre-Requisites: Introduction to Business (Basic understanding of business environments and organizations) Communication Skills (Proficiency in written and verbal business communication)											
Course Objectives: - Introduce the foundational concepts, theories, and historical development of management practices. - Explore the core managerial functions: Planning, Organizing, Directing/Leading, and Controlling. - Analyze organizational structures, group dynamics, decision-making processes, and leadership styles. - Examine modern managerial challenges, including business ethics, corporate social responsibility, and global management trends.											
Course Outcomes: On completion of course, students will be able to:										Bloom's Level	
CO1 Explain classical, behavioral, and contemporary management theories and apply them to real-world scenarios. CO2 Formulate strategic, tactical, and operational plans using decision-making models and SWOT analysis. CO3 Design appropriate organizational structures and allocate human/material resources efficiently. CO4 Evaluate leadership, motivation, and communication strategies to foster effective team performance. CO5 Apply performance measurement and control mechanisms to ensure organizational goals are met.											

Assignment	Description	Duration (Hrs)
Unit -1	Meaning, definition and nature of management; characteristics and importance of management; management as an art, science and profession; functions of management; levels of management; managerial skills; roles of managers.	6
Unit -2	Meaning and importance of planning; characteristics and principles of planning; objectives of planning; types of plans; steps in planning; limitations of planning; meaning and process of decision making; creative decision making in art projects.	6
Unit -3	Meaning and importance of organizing; principles of organizing; organizing structure; formal and informal organizing; authority and responsibility; delegation; centralization and decentralization; span of control; organizing an art exhibition and creative project.	6
Unit -4	Meaning and importance of directing; elements of directing; leadership and its importance; qualities of an effective leader; leadership styles; motivation and its importance; financial and non-financial motivation; communication; teamwork and conflict management in creative organizations.	6
Unit -5	Meaning and importance of controlling; characteristics of effective control; steps in controlling; types of control; techniques of control; budgetary and quality control; performance evaluation; corrective action; controlling an art exhibition/design project.	6

Text Books :

- **Primary:** Management (15th Edition) by Stephen P. Robbins and Mary A. Coulter.
- **Secondary:** Principles of Management by Harold Koontz and Heinz Weihrich.

Reference Books :

- Essentials of Management by Andrew J. Durbin.
- Management: Tasks, Responsibilities, Practices by Peter F. Dracker.
- Competitive Strategy: Techniques for Analyzing Industries and Competitors by Michael E. Porter.

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BFA Applied Arts Detailed Syllabus Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 0

Hours per week = 6

Studio hours per week = 4

Total Credits = 2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Intern al	ESE Jury	ISE Intern al	ESE Jury		
						---	---	40	60		
						Minimum Passing					
SEC-I	BFASE 201	Computer Graphic-II	-	-	4	---	---	40%	40%	40%	2
Pre-Requisites: • Computer Graphics I (Applied Art) (Proficiency in raster editing and vector illustration tools like Photoshop and Illustrator) • Design Fundamentals & Drawing II (Strong understanding of composition, color theory, perspective, and digital painting basics)											
Course Outcomes:										Bloom’s Level	
• CO1 Create complex digital artwork combining vector illustrations, raster photo manipulation, and 3D assets. • CO2 Develop 3D models, custom textures, and studio lighting setups for product packaging, branding, and commercial art. • CO3 Design dynamic motion graphics, title sequences, and digital ads using timeline-based compositing software. • CO4 Prepare production-ready files following professional color management (CMYK, RGB, Pantone) and pre-press standards.											
Assignment	Description								Duration (Hrs)		
Unit -1	Assignments 1. Geometric Tech Logo Design								6		
	Project: Create a logo for "Nova Dynamics," a fictional company specializing in futuristic energy solutions.										
	Objective: Design a minimalist, geometric-style logo that signifies "innovation" and "energy."										
	Illustrator Tools to Use:										

	• Pen Tool / Curvature Tool: To draw clean, specific shapes. • Shape Builder Tool: To combine, subtract, and merge basic shapes into custom icons. • Alignment and Distribution: To ensure perfect symmetrical balance. • Grid / Guides: To maintain a precise, structured composition. Pro-Tip: Use <i>Object Path > Offset Path</i> to create perfectly concentric rings or nested geometric patterns for the final mark. Assignments 2. Character Concept Art Sheet Project: Develop a main character for a 2D animation short film called "The clockwork Keeper." Objective: Design one character sheet featuring the character in three key poses (front view, 3/4 view, action pose) along with a defined color palette and expression sketches. Illustrator Tools to Use: • Paintbrush Tool (with a custom calligraphic brush): For varied line weights and an organic feel. • Gradients / Gradient Mesh: To add depth, soft shadows, and light to the character's form. • Layers Panel: To keep line work, colors, and shadows organized. • Recolor Artwork: To easily test and finalize the best color combinations.	
Unit -2	Assignments 3. 'Green Habit' Info graphic Project: Design an educational info graphic that details the positive environmental and health effects of "Cycling to Work." Objective: Present complex information in a clear, cohesive, and visually appealing vector style. Focus on clean typography and illustrative icons. Illustrator Tools to Use: • Graphs Tool: To generate simple pie or bar charts (and then customize them). • Symbolism Tools / Symbols Panel: To create a library of icons and deploy them efficiently. • Blob Brush Tool: To create illustrative, colorful background shapes and text backdrops. • Text / Typography Panel: Experiment with kerning and tracking for clean headings and body text. Assignments 4. Atmospheric Board Game Cover Project: Illustrate the entire front cover art for a strategy board game set in an ancient, overgrown jungle city. Objective: Create a complex, illustrative scene with depth and strong atmospheric	6

	lighting using vector shapes. Illustrator Tools to Use: • Gradient Mesh: To create incredibly smooth color transitions and photorealistic gradients. • Transparency Panel & Blending Modes: (e.g., Overlay, Screen) To layer light and shadow. • Pattern Brushes / Custom Brushes: To paint detailed jungle foliage or decorative borders efficiently. • Symbol Sprayer Tool: To scatter varied textures or repeating details across large areas.	
Unit -3	Assignments 5. Geometric Fabric Pattern Design Project: Design a high-fashion repeating pattern for a fashion house's upcoming clothing line, "Urban Prism." Objective: Create a complex, interlocking geometric pattern that can be scaled infinitely without losing quality. Illustrator Tools to Use: • Pattern Options Panel: Access <i>Window > Pattern Options</i> to design and adjust seamless, complex repeats. • Pathfinder Panel: (Divide, Trim, Merge) To combine, intersect, and slice complex shapes with precision. • Symmetry Tools (Mirroring): Draw one half of a complex shape and have it mirrored perfectly in real-time. • Swatches Panel: Manage colors and create a final pattern swatch that is ready to be applied. Assignments 6. Mobile E-Commerce App UI Project: Design the User Interface (UI) for "Curtly," a sleek new mobile shopping application. Objective: Create key screens, including the Home Page (with featured products) and the Product Detail Page. Focus on modern design aesthetics, grids, and usability. Illustrator Tools to Use: • Art boards Panel: Design multiple screens (Home, Product, Cart) side-by-side in one document. • Symbols / Global Swatches: Create reusable elements (buttons, icons, color styles) that can be updated globally. • "Align to Pixel" Grid: Ensure all icons and UI elements are sharp and pixel-perfect for screen use. • Offset Path: Create accurate "trappable areas" or borders around buttons and input fields.	6

Unit -4	Assignments 7. Complex Blend Poster Design Project: Create an event poster for "Synthase Nights," a music festival that celebrates retro-futuristic synth music. Objective: Use Illustrator's unique blend features to create complex, undulating geometric line patterns and color transitions that dominate the poster composition. Illustrator Tools to Use: • Blend Tool: Create dynamic transitions between multiple paths or shapes (smooth color or specific steps). • Opacity Masks: (Inside the Transparency panel) to fade intricate line patterns or images into the background. • Perspective Grid: To warp patterns or text, giving them a three-dimensional perspective. • Width Tool: Customize the width variation of strokes to add dynamic character to vector lines. Assignments 8. Custom Illustrative Alphabet Project: Create a full vector alphabet (A-Z, capitals only) where each letter is formed by custom illustrative elements related to a common theme. Objective: Explore the relationship between form and meaning by integrating illustrations into letterforms. <i>Example Themes: Underwater Life, Steampunk Mechanisms, or Botanical Growth.</i> Illustrator Tools to Use: • Pen Tool / Blob Brush: For all custom illustrative elements. • Compound Paths: (Object > Compound Path > Make) Combine elements so they all act as one cohesive shape. • Image Trace: (Optional: Convert hand-drawn illustrative elements to vector art). • Align & Distribute: Keep all letters consistently spaced and aligned on a central horizontal line	6
Unit -5	Assignments 9. Software Interface Icon Set Project: Design a cohesive icon library (at least 16 unique icons) for "Omnis," a hypothetical productivity software suite. Objective: Create simple, easily recognizable icons that follow a strict grid, common stroke width, and visual style (e.g., minimal outline or glyph). Illustrator Tools to Use: • Pixel Preview: (View > Pixel Preview) and a custom pixel grid to ensure clarity at small sizes. • Stroke Panel: Apply consistent "Uniform" stroke width and experiment with corner and cap styles. • Symmetry / Reflect: Easily create perfectly balanced, symmetrical icons (like gears, shields, or human figures). • Symbols Panel: Save the final icons as symbols for easy organization and	6

	application. Assignments 10. Fantasy Novel Dust Jacket Design Project: Illustrate the complete wrap-around cover (front, back, and spine) for a fantasy novel titled "The Star farer's Legacy." Objective: Combine illustrative storytelling with professional typography for a full-scale publishing project. Illustrator Tools to Use: • Art boards Panel: Set up one large art board representing the entire wrap, and use guides to define the front, back, and spine areas. • Type on a Path: Create a circular or arched effect for the author's name or title text. • Perspective Grid: (Optional: Place the illustrative scene or title text into a perspective grid). • Layers Panel: Keep cover illustrations, spine text, barcodes, and publishing logos organized.	
Text Books : • Primary: Exploring Digital Design: Multi-Disciplinary Design Practices by Ina Wagner, Tone Bratteteig, and Dagny Stuedahl. • Secondary: Adobe Creative Cloud All-in-One For Dummies by Jennifer Smith and Christopher Smith.		
Reference Books : • Digital Painting Techniques: Practical Techniques for Artists by 3dtotal Publishing. • The Art and Science of Digital Compositing by Ron Brinkmann. • 3D for Graphic Designers by Ellie Yap.		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

BFA Applied Arts Detailed Syllabus Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 2

Hours per week =6

Studio hours per week = 0

Total Credits =2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
			L	T	S	Theory		Practical		Total	
						ISE Internal	ESE Jury	ISE Internal	ESE Jury		
						40	60	---	---		
						Minimum Passing					
AEC	BFAAE 201	Copy Writing for Advertising	2	-	-	40%	40%	---	---	40%	2
Pre-Requisites:											
- Principles of Advertising / Marketing Communications (Understanding of ad agencies, media channels, and campaign structures) - Media Writing Fundamentals (Basic proficiency in persuasive writing, grammar, and story structuring)											
Course Outcomes:										Bloom's Level	
- CO1 Translate strategic marketing briefs into creative advertising copy across print, broadcast, digital, and social media. - CO2 Formulate powerful campaign "Big Ideas" and execute consistent messaging across integrated touchpoints. - CO3 Write effective long-form body copy, high-impact short-form headlines, script audio/video commercials, and craft microcopy. - CO4 Pitch creative concepts professionally, defend copy choices using consumer psychology, and iterate based on creative direction.											
Lecture	Description									Duration (Hrs)	
Unit -1	Foundations of Copywriting & Strategic Insight - Role of the Copywriter: The art-copy team dynamic, agency workflow, and the evolution of persuasive writing. - Deconstructing the Creative Brief: Identifying target personas, consumer pain points, single-minded propositions (SMP), and brand tone of voice. - Consumer Psychology & Persuasion: AIDA model (Attention, Interest, Desire, Action), emotional vs. rational appeals, and behavioral economics in copy.									6	
Unit -2	Print, Outdoor & Crafting the Headline									6	

	• Headline & Tagline Craft: Formulas, rhetorical devices, wordplay, curiosity gaps, and high-impact hooks. • Anatomy of Print Ads: Headline, subhead, body copy, visual hook, call-to-action (CTA), and sign-off. • Out-of-Home (OOH) & Ambient Advertising: Writing for high speed and low attention—billboards, transit ads, guerrilla concepts, and contextual copywriting.	
Unit -3	. Broadcast, Video & Audio Copywriting • Scriptwriting for TV & Digital Video: Two-column TV scripts, storyboarding, balancing visual storytelling with voiceover (VO) and dialogue. • Audio & Radio Advertising: Writing for the ear—creating theater of the mind using sound effects (SFX), music beds, timing, and voice talent direction. • Short-Form Video Ads: Crafting 6-second bumper ads, 15-second social video hooks, and shippable YouTube ad structures.	6
Unit -4	Digital, Social Media & Direct Response Copy • Search & Display Copywriting: High-converting Google Search ads, meta descriptions, display ad banners, and dynamic CTAs. • Social Media Copywriting: Platform-specific tone (Instagram, TikTok, LinkedIn, X/Twitter), thumb-stopping captions, and UGC-style scriptwriting. • Direct Response & Web Copy: Landing page copy, value propositions, email marketing sequences, lead magnets, and microcopy (UX writing).	6
Unit -5	Digital, Social Media & Direct Response Copy • Search & Display Copywriting: High-converting Google Search ads, meta descriptions, display ad banners, and dynamic CTAs. • Social Media Copywriting: Platform-specific tone (Instagram, TikTok, LinkedIn, X/Twitter), thumb-stopping captions, and UGC-style scriptwriting. • Direct Response & Web Copy: Landing page copy, value propositions, email marketing sequences, lead magnets, and microcopy (UX writing).	6
Text Books : • Primary: The Advertising Concept Book: Think Now, Design Later by Pete Barry. • Secondary: Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads (6th Edition) by Luke Sullivan and Edward Boches.		
Reference Books : • Ogilvy on Advertising by David Ogilvy. • Copywriting: Successful Writing for Design, Advertising and Marketing by Mark Shaw. • The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells by Robert W. Bly.		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/		

BFA Applied Arts Detailed Syllabus Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 2

Studio hours per week = 0

Hours per week =6

Total Credits =2

Teaching Learning Scheme for a semester of 15 weeks

Program : First Year BFA Applied arts						Semester -I					
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit
						Theory		Practical		Total	
			ISE Internal	ESE Jury	ISE Internal	ESE Jury					
			40	60	---	---	100				
					Minimum Passing						
IKS	BFAIKS 201	Design Ethic & visual Communication	2	-	-	40%	40%	---	---	40%	2
Pre-Requisites:											
- Introduction to Visual Communication (Basic understanding of semiotics, visual language, and media design) - Design History & Theory (Familiarity with major design movements and cultural influences)											
Course Outcomes:										Bloom's Level	
- CO1 Identify and critique unethical practices in visual design (misleading data visualization, green washing, deep fakes, and dark UX patterns). - CO2 Apply accessibility standards (WCAG guidelines, inclusive color/typography design) to ensure visual content are usable by diverse audiences. - CO3 Formulate a personal ethical framework and design manifesto to guide professional decision-making in client and agency work. - CO4 Conduct ethical design audits on visual campaigns, brands, digital interfaces, and emerging media technologies											

Lecture	Description	Duration (Hrs)
Unit -1	Foundations of Design Ethics & Visual Power The Power of the Image: Visual rhetoric, propaganda, persuasion vs. manipulation, and the socio-political impact of visual design. Ethical Frameworks in Design: Utilitarianism, Deontology, Virtue Ethics, and Human-Centered Design philosophies applied to visual media. Manifestos & History: Historical design responsibilities (First Things First manifesto, Victor Papain's Design for the Real World).	6

Unit -2	Representation, Diversity & Cultural Sensitivity • Stereotypes & Biases: Deconstructing harmful archetypes, tokenism, and eroticization in advertising and editorial design. • Cultural Appropriation vs. Appreciation: Respectful integration of cultural symbols, heritage, and iconography in brand identity. • Inclusive & Non-Binary Design: Gender-neutral design language, body positivity, and representing marginalized communities authentically.	6
Unit -3	Truth, Deception & Data Integrity • Visual Truth & Manipulation: Photojournalism ethics, image retouching, image alteration boundaries, and synthetic/AI-generated imagery (deep fakes). • Ethical Data Visualization: How charts lie—misleading axes, cherry-picked scales, deceptive info graphics, and cherry-picked statistical graphics. • Advertising & Persuasion: Green washing, deceptive packaging, social washing, and age-appropriate visual messaging (designing for children).	6
Unit -4	Digital Ethics, Accessibility & Dark Patterns • Universal Accessibility (a11y): Designing for visual impairments (color blindness, low vision), legibility standards, WCAG compliance, and screen-reader considerations. • Deceptive Design (Dark Patterns): Misdirection, forced continuity, hidden costs, and manipulative interface mechanics in digital product design. • Data Privacy & Surveillance: Ethical micro-targeting, algorithmic bias in visual search/AI models, user consent, and ethical UI/UX architecture.	6
Unit -5	Environmental Sustainability & Professional Responsibility • Sustainable Graphic Design: Eco-branding, eco-friendly print processes, low-environmental-impact inks/substrates, and digital carbon footprints (energy consumption of web graphics). • Intellectual Property & Ownership: Copyright, Fair Use, Creative Commons, plagiarism vs. inspiration, and the ethics of scraping artist data for generative AI training. • Building an Ethical Practice: Client selection, whistleblowing, ethical refusal, and writing a personal/studio Ethical Design Code.	6

Text Books :

- **Primary:** Ethics in Graphic Design: A Guide for Students and Professionals by Eileen MacAvery Kane.
- **Secondary:** Ruined by Design: How Designers Destroyed the World, and What We Can Do to Fix It by Mike Montero.

Reference Books :

- Design for the Real World: Human Ecology and Social Change by Victor Papanek.
- How Charts Lie: Getting Smarter about Visual Information by Alberto Cairo.
- Design Justice: Community-Led Practices to Build the Worlds We Need by Sasha Costanza-Chock.

e-sources

<https://nptel.ac.in/>

<https://www.coursera.org/>

<https://link.springer.com/>

<https://www.sciencedirect.com/>

<https://pubchem.ncbi.nlm.nih.gov/>

<https://directory.doabooks.org/>

BFA Applied Arts Detailed Syllabus Course Contents Semester-II

Program : First Year BFA (Applied art)

Semester-II

Lecture hours per week = 0

Studio hours per week = 4

Hours per week =6

Total Credits =2

Teaching Learning Scheme for a semester of 15 week

Program : First Year BFA Applied arts						Semester -I						
Course Category	Course Code	Course Title	Teaching Scheme			Evaluation Scheme					Credit	
			L	T	S	Theory		Practical		Total		
						ISE Internal	ESE Jury	ISE Internal	ESE Jury			
						-	-	40	60			100
						Minimum Passing						
CC	BFACC201	Community social Campaign Project	-	-	4	-	-	40%	40%	40%	2	
Pre-Requisites: • Typography & Visual Communication (Proficiency in hierarchy, layout, and visual messaging) • Copywriting for Advertising / Design Ethics (Understanding target audiences, persuasive writing, and ethical representation) • Digital Media Production (Familiarity with vector/raster design software, print prepress, or basic video/web editing)												
Course Outcomes:											Bloom's Level	
• CO1 Conduct empathy-driven research and synthesize qualitative data into actionable creative briefs for community social issues. • CO2 Build an integrated visual and verbal identity system tailored to motivate behavioral change or civic engagement. • CO3 Design and execute accessible, culturally sensitive campaign touch points across print, digital, and physical community spaces. • CO4 Deliver a compelling live campaign pitch, complete with strategic rationale, impact metrics,												

Assignment	Description	Duration (Hrs)
Unit -1	Assignment 1: Campaign Research, Concept Note & Visual Mold board Overview & Objective Understand problem definition, target audience segmentation, visual tone, and strategic messaging before jumping into design execution. Dimensions / Sheet Size: A3 Landscape (420 \text{ mm} \times 297 \text{ mm})	6

	• Tools / Software: Adobe InDesign / Illustrator or Physical Collage (Mount Board + Ink) • Margin / Border: 20 \text{ mm} uniform border Detailed Task Brief 1. Select a core social cause and outline the Problem Statement (100 words). 2. Define the Target Audience Persona (e.g., Gen Z, local commuters, elderly citizens). 3. Create a curated Visual Mood board containing: ○ Color Palette: 4–5 colors with psychological justification. ○ Imagery Style: Photography vs. Illustration style guide. ○ Typography Direction: Selected font pairings (Heading + Body). ○ Core Campaign Tagline: A short, impactful 3-to-5 word call to action. Assignment 2: Campaign Logo & Symbol / Mascot Design Overview & Objective Translate the community cause into an instantly recognizable, memorable visual mark (logo, emblem, or character mascot). • Dimensions / Sheet Size: A3 Landscape (420 \text{ mm} \times 297 \text{ mm}) • Tools / Software: Sketching Pencils, Adobe Illustrator (Vector Art) • Margin / Border: 15 \text{ mm} border Detailed Task Brief 1. Sketch at least 6 preliminary thumb concepts of a logo or mascot symbol. 2. Develop 1 Final Vector Logo/Mascot and present it on a grid system showing balance and construction lines. 3. Show the mark in 4 standard variations: ○ Full Color Primary Version ○ Monochrome (Black & White) Version ○ Negative Space (Reverse Light-on-Dark) Version ○ Small Scale Test (15 \text{ mm} icon test for app/social media profile use)	
Unit -2	Assignment 3: Typographic Tagline & Expressive Lettering Overview & Objective Master expressive typography and custom lettering to give the campaign tagline emotional resonance and punch. • Dimensions / Sheet Size: A3 Landscape (420 \text{ mm} \times 297 \text{ mm}) • Tools / Software: Technical pens, brushes, gouache, or Adobe Illustrator / Photoshop • Margin / Border: 20 \text{ mm} border Detailed Task Brief 1. Take your core campaign tagline (e.g., <i>"Don't Trash Our Future"</i>, <i>"Break the Silence"</i>).	6

	- Create 2 distinct expressive hand-lettered or custom typographic variations: Variation A (Aggressive/Dynamic): Uses bold weights, sharp angles, or textured distress. Variation B (Empathetic/Humanist): Uses fluid curves, organic forms, or warm calligraphy. - Annotate the anatomical changes made to letterforms to emphasize meaning (e.g., stretched letters to show tension, liquid flow to show water). Assignment 4: Primary Awareness Poster Design (Print / OOH) Overview & Objective Create a high-impact, full-scale public poster that grabs attention from a distance and clearly communicates a strong call to action. Dimensions / Sheet Size: A2 Portrait (420 \text{ mm} \times 594 \text{ mm}) Tools / Software: Mixed Media, Acrylics, or Adobe Illustrator / Photoshop Bleed / Trim: 5 \text{ mm} bleed area Detailed Task Brief - Design a primary hero poster for public display (bus stands, college campuses, community centers). Hierarchy Requirements: Level 1 (Focal Point): Dynamic hero illustration or photo manipulation occupying 60% of the visual field. Level 2 (Headline): Bold display tagline integrated into the visual artwork. Level 3 (Supporting Info): Event date, website URL, campaign logo, and social media hash tags at the base. - Apply strong visual contrast so the message is readable from at least 10 feet away.	
Unit -3	Assignment 5: Social Media Campaign Series (Digital Engagement) Overview & Objective Adapt the visual language of the campaign into digital formats, learning art direction for small screens and swipe able content. Dimensions / Digital Canvas: Square Feed Post: 1080 \text{ px} \times 1080 \text{ px} (1:1) Story / Reel Format: 1080 \text{ px} \times 1920 \text{ px} (9:16) Tools / Software: Adobe Photoshop, Illustrator, or Figma Detailed Task Brief Design a 3-part digital content series: Post 1 (Awareness / Hook): Stat-driven info graphic post highlighting a shocking community statistic. Post 2 (Educational Carousel): A 3-slide swipe able guide giving actionable tips to solve the problem. Post 3 (Event / Action Story): A dynamic vertical Insta gram Story promoting a local community rally, cleanup drive, or workshop.	6

	Assignment 6: Educational Information Tri-Fold Leaflet Overview & Objective Learn multi-page layout grids, folding mechanics, hierarchy, and structuring complex educational text for public distribution. • Dimensions / Sheet Size: A4 Landscape Folded to Tri-Fold (297 \text{ mm} \times 210 \text{ mm} unfolded; 3 panels of 99 \text{ mm} \times 210 \text{ mm}) • Tools / Software: Adobe InDesign / Illustrator Detailed Task Brief 1. Design a 6-panel educational brochure (3 outer panels, 3 inner panels). 2. Structure breakdown: ○ Front Cover: Campaign Logo, catchy subhead, striking visual. ○ Inside Panel 1 & 2: Causes & effects of the issue, clean info graphic icons. ○ Center Spread: Steps the citizen can take to help. ○ Back Cover: Contact details, QR code for donations/volunteering, sponsor logos. 3. Maintain consistent margin gutters (5 \text{ mm} fold safety) so text doesn't fall into folds.	
Unit -4	Assignment 7: Community Merchandise & Promotional Art Overview & Objective Extend the visual identity onto tangible products, turning community members into active brand ambassadors for the cause. • Dimensions / Sheet Size: A3 Landscape Presentation Board (420 \text{ mm} \times 297 \text{ mm}) • Tools / Software: Vector Graphics, Photoshop Smart Object Mockups Detailed Task Brief Apply campaign artwork, slogans, and graphics onto 4 promotional items: 1. Graphic T-Shirt (Front chest graphic + back collar detail). 2. Eco Canvas Tote Bag (High-contrast screen-printed graphic). 3. Button Badges / Sticker Pack (3 collectable badge designs with short witty quotes). 4. Reusable Water Bottle / Coffee Mug. 5. Present all items on realistic, high-quality product mockups with consistent lighting. Assignment 8: Outdoor Guerrilla & Out-of-Home (OOH) Graphic Overview & Objective Think beyond flat paper surfaces by designing non-traditional visual art that interacts directly with urban public spaces. • Dimensions / Sheet Size: A3 Landscape Presentation Sheet (420 \text{ mm} \times 297 \text{ mm})	6

	• Tools / Software: Photo Manipulation, Adobe Photoshop Detailed Task Brief 1. Select one outdoor public context: Bus Shelter Ad, Metro Train Wrap, Street Floor Stencil, or Large Outdoor Billboard. 2. Create an interactive or ambient graphic installation where the environment plays a role in the art (e.g., a bench design that illustrates homelessness, or a clear bus stop poster that uses sunlight). 3. Present the design photo realistically superimposed into a real cityscape photo.	
Unit -5	Assignment 9: Motion Graphic Storyboard / Campaign Reel Concept Overview & Objective Understand sequential visual storytelling, scene transitions, and timing for short digital video commercials or social reels. • Dimensions / Sheet Size: A3 Landscape (420 \text{ mm} \times 297 \text{ mm}) containing an 8-frame grid. • Tools / Software: Storyboard Templates, Fine-liner Pens, Color Markers, or Digital Drawing Tablets. Detailed Task Brief 1. Create a 15-second Public Service Announcement (PSA) storyboard consisting of 8 key frames. 2. Each frame box (16:9 aspect ratio) must include: ○ Visual Illustration: Sketch of the action/scene. ○ Camera Movement Notes: (e.g., <i>Pan Left, Zoom In, Fade to Black</i>). ○ Audio / Voiceover (VO): Dialogue or background sound effects (SFX) accompanying that frame. 3. Build a clear narrative arc: <i>Problem introduction (0–5s) -> Emotional turning point (5–10s) -> Call to action & Logo reveal (10–15s).</i> Assignment 10: Campaign Brand Manual & Exhibition Display Board Overview & Objective Compile all individual design assets produced over the semester into a cohesive, professional campaign portfolio presentation. • Dimensions / Sheet Size: A2 Presentation Mount Board (420 \text{ mm} \times 594 \text{ mm}) + Digital PDF Manual • Tools / Software: Adobe InDesign / Illustrator Detailed Task Brief 1. Layout Strategy: Organize all 9 previous assignments onto a unified exhibition display board layout. 2. Content Layout: ○ Top Third: Campaign Title, Logo, Color Palette, Problem Statement. ○ Middle Section: Primary Poster, Social Media Series, Tri-Fold Brochure. ○ Bottom Section: Merchandise Mockups, Outdoor Billboard, and	6

	Storyboard frames. 3. Ensure immaculate alignment, grid discipline, and professional mounting standard for final jury evaluation.	
• Text Books : • Primary: Design for Social Change: Strategies for Community-Based Action by Andrew Shea. • Secondary: Leap Dialogues: Career Pathways in Design for Social Innovation by Mariana Amatullo et al.		
• Reference Books : • Creative Action: Design for Social Impact by David Berman. • Design Justice: Community-Led Practices to Build the Worlds We Need by Sasha Costanza-Chock. • Social Design: Critical Approaches for Action and Change by Claudia Banz.		
e-sources https://nptel.ac.in/ https://www.coursera.org/ https://link.springer.com/ https://www.sciencedirect.com/ https://pubchem.ncbi.nlm.nih.gov/ https://directory.doabooks.org/		

Nature of Question Paper
Bachelor Of Fine Arts-First Year (BFA) Applied Arts
Semester -I

Total Marks: 60

Duration : 3 hrs

Instructions: 1) All the questions are compulsory.
2) Figures to the right indicate full marks.

Fill in the blanks	10
Write a Short note. (Any 4)	20
Write a Descriptive type questions. (Any 4)	30