

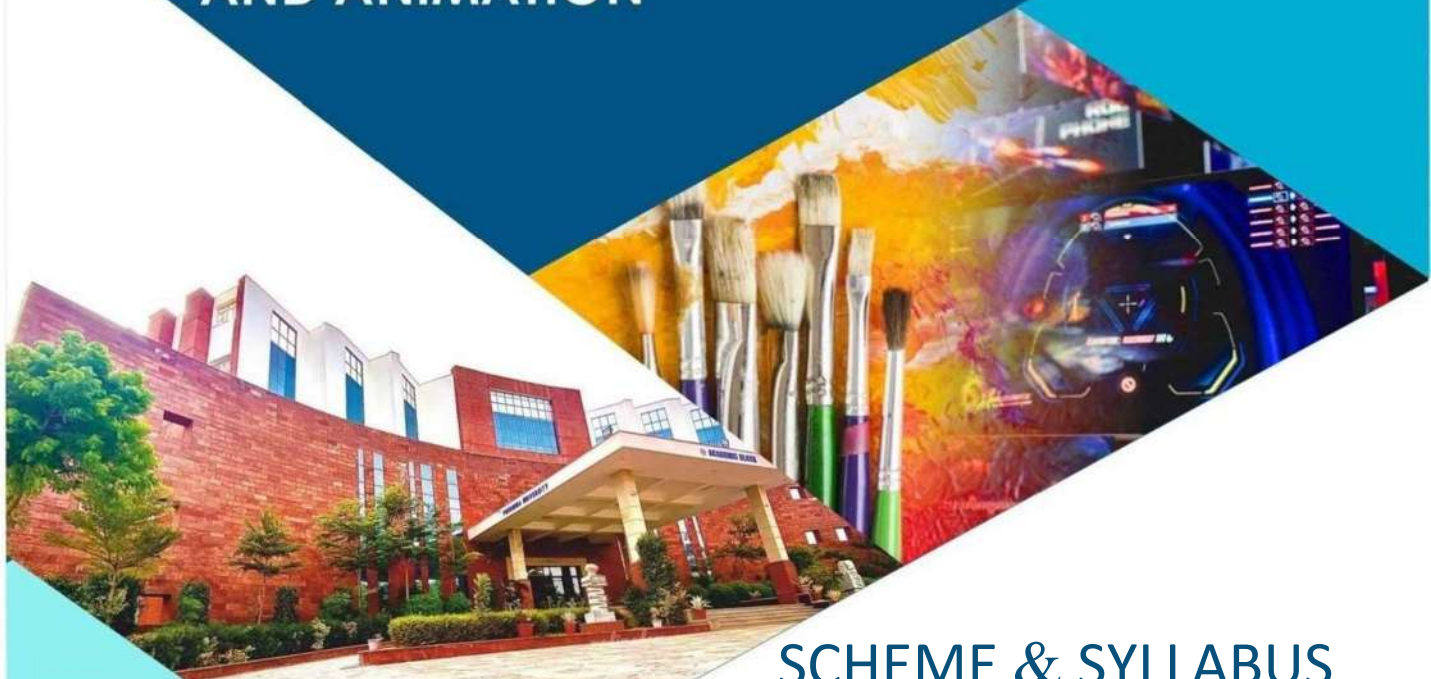


Your Dreams Our Goal
POORNIMA
UNIVERSITY

Member of Association of Indian Universities & Approved by UGC (Govt. of India) under 2(f) & 12(B)

FACULTY OF DESIGN AND ARTS

DEPARTMENT OF VISUAL ARTS AND ANIMATION



SCHEME & SYLLABUS BOOKLET

BATCH 2023

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Disclaimer: The scheme, syllabus and other materials published in this booklet may be changed or modified as per the requirement after approval of competent authority. The decision taken by the management of Poornima University will be final and abiding to all.

Student Details

Name of Student:

Name of Program:

Semester:

Year:

Batch:

Faculty of:



Your Dreams Our Goal **POORNIMA** **UNIVERSITY**

Member of Association of Indian Universities & Approved by UGC (Govt. of India) under 2(f) & 12(B)

VISION

To create knowledge based society with scientific temper, team spirit and dignity of labor to face global competitive challenges.

Mission

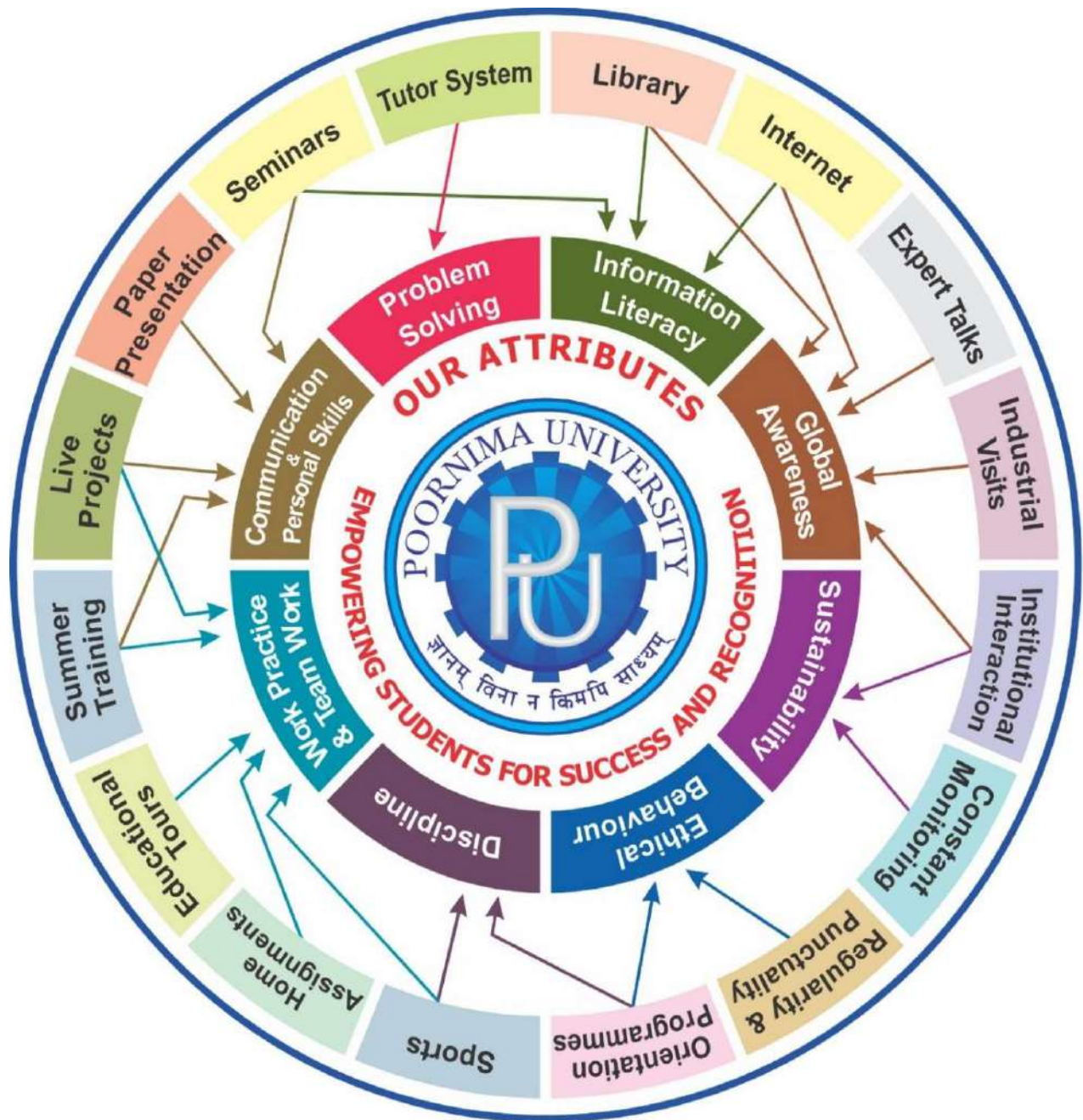
To evolve and develop skill based systems for effective delivery of knowledge so as to equip young professionals with dedication and commitment to excellence in all spheres of life.

Quality Policy

To provide Quality Education through Faculty development, updating of facilities and continual improvement meeting University norms and keeping stake holders satisfied.

Knowledge Wheel

At Poornima, the academic atmosphere is a rare blend of modern technical as well as soft skills and traditional systems of learning processes.



About Program and Program Outcomes (PO):

Title of the Programme: Bachelor of Technology (B. Tech.)

Nature of the Programme: B. Tech. is four year full-time programme.

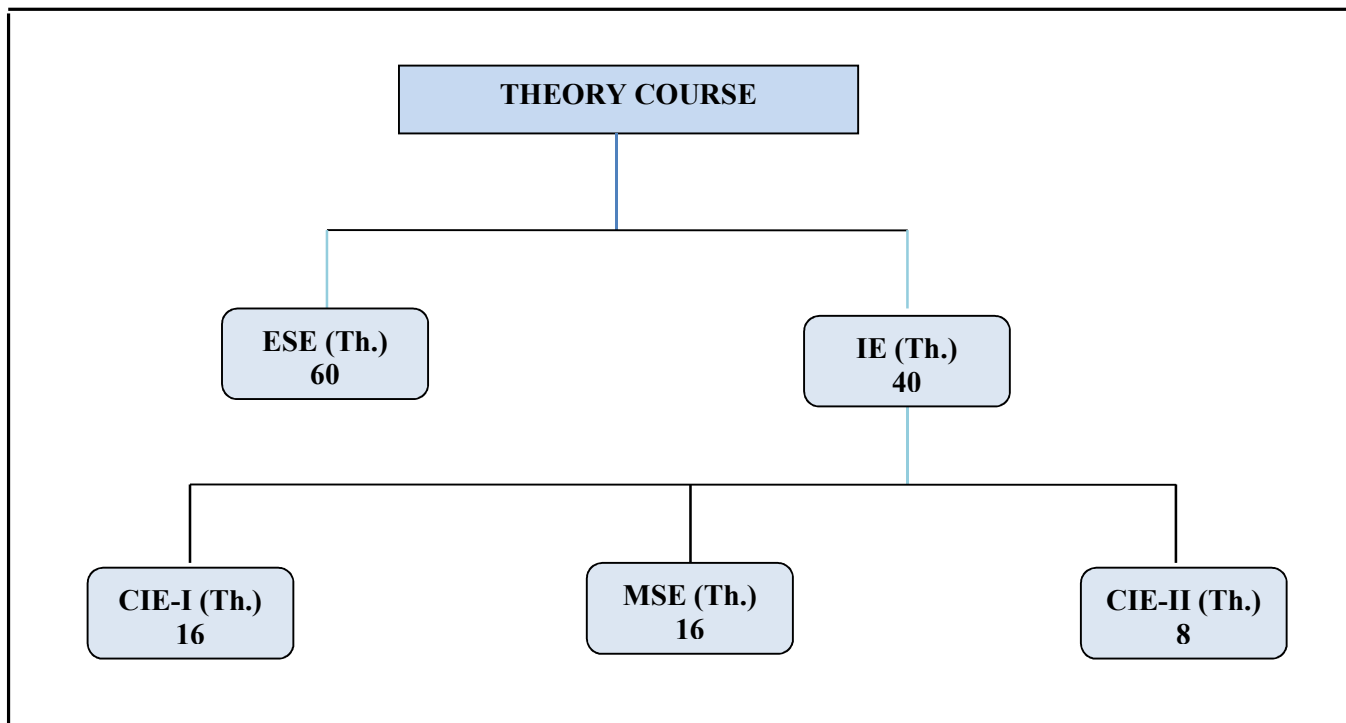
Program Outcomes (PO) :

Engineering Graduates will be able to:

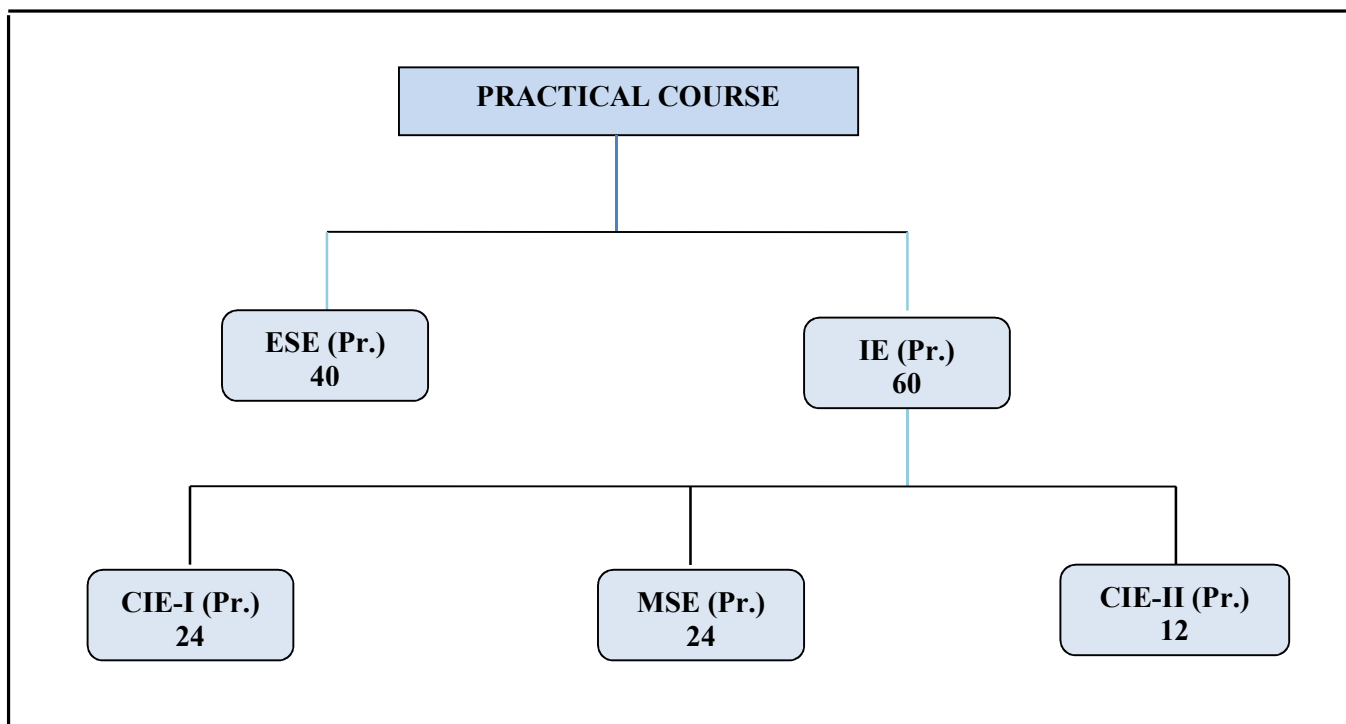
- 1. Engineering knowledge:** Apply the knowledge of mathematics, science, engineering fundamentals, and an engineering specialization to the solution of complex engineering problems.
- 2. Problem analysis:** Identify, formulate, review research literature, and analyze complex engineering problems reaching substantiated conclusions using first principles of mathematics, natural sciences, and engineering sciences.
- 3. Design/development of solutions:** Design solutions for complex engineering problems and design system components or processes that meet the specified needs with appropriate consideration for the public health and safety, and the cultural, societal, and environmental considerations.
- 4. Conduct investigations of complex problems:** Use research-based knowledge and research methods including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions.
- 5. Modern tool usage:** Create, select, and apply appropriate techniques, resources, and modern engineering and IT tools including prediction and modelling to complex engineering activities with an understanding of the limitations.
- 6. The engineer and society:** Apply reasoning informed by the contextual knowledge to assess societal, health, safety, legal and cultural issues and the consequent responsibilities relevant to the professional engineering practice.
- 7. Environment and sustainability:** Understand the impact of the professional engineering solutions in societal and environmental contexts, and demonstrate the knowledge of, and need for sustainable development.
- 8. Ethics:** Apply ethical principles and commit to professional ethics and responsibilities and norms of the engineering practice.
- 9. Individual and team work:** Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.
- 10. Communication:** Communicate effectively on complex engineering activities with the engineering community and with society at large, such as, being able to comprehend and write effective reports and design documentation, make effective presentations, and give and receive clear instructions.
- 11. Project management and finance:** Demonstrate knowledge and understanding of the engineering and management principles and apply these to one's own work, as a member and leader in a team, to manage projects and in multidisciplinary environments.
- 12. Life-long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

Examination System:

A. Marks Distribution of Theory Course:



B. Marks Distribution of Practical Course :



Th.: Theory, **Pr.:** Practical, **ESE:** End Semester Examination, **MSE:** Mid Semester Examination, **CIE:** Continuous Internal Evaluation.

CO Wise Marks Distribution:

<u>Exam Entity</u>	Theory Subject		Practical/ Studio Subject	
	Maximum Marks	CO to be Covered	CO to be Covered	Maximum Marks
CIE-I	16 (8 + 8)	1 & 2	1 & 2	24 (12 + 12)
MSE	16 (8 + 8)	3 & 4	3 & 4	24 (12 + 12)
CIE-II (Activity/ Assignment)	8 (8)	5	5	12 (12)
ESE	60	-	-	40
TOTAL	100	-	-	100

Minimum Passing Percentage in All Exams:

S No.	Program Name	Minimum Passing Percentage in		
		IE Component	ESE Component	Total Component
1	Course Work for PhD Registration	-	-	50%
2	B. Arch.	-	45%	50%
3	MBA, MCA, M.Des., M.Tech., M.Plan, MHA, MPH, MA	-	40%	40%
4	B. Tech., B. Des., BVA, BCA, B.Sc., BBA, B.Com., B.A.	-	35%	35%

SGPA Calculation

$$SGPA = \frac{C_1G_1 + C_2G_2 + \dots + C_nG_n}{C_1 + C_2 + \dots + C_n}$$

$$SGPA = \frac{\sum_i C_i \times G_i}{\sum_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i ,

G_i is the Grade Point for the subject i and $i = 1$ to n ,

n = number of subjects in a course in the semester

CGPA Calculation

$$CGPA = \frac{C_1G_1 + C_2G_2 + \dots + C_nG_n}{C_1 + C_2 + \dots + C_n}$$

$$CGPA = \frac{\sum_i C_i \times G_i}{\sum_i C_i}$$

where (as per teaching scheme & syllabus):

C_i is the number of credits of subject i ,

G_i is the Grade Point for the subject i and $i = 1$ to n ,

n = number of subjects in a course of all the semesters up to which CGPA is computed

Grading Table:

Applicable for B.Arch. & Ph.D. Courses				Applicable for All Courses except B.Arch. & Ph.D.			
Academic Performance	Grade	Grade Point	Marks Range (in %)	Academic Performance	Grade	Grade Point	Marks Range (in %)
Outstanding	O	10	$90 \leq x \leq 100$	Outstanding	O	10	$90 \leq x \leq 100$
Excellent	A+	9	$80 \leq x < 90$	Excellent	A+	9	$80 \leq x < 90$
Very Good	A	8	$70 \leq x < 80$	Very Good	A	8	$70 \leq x < 80$
Good	B+	7	$60 \leq x < 70$	Good	B+	7	$60 \leq x < 70$
Above Average	B	6	$50 \leq x < 60$	Above Average	B	6	$50 \leq x < 60$
Fail	F	0	$x < 50$	Average	C	5	$40 \leq x < 50$
Absent	Ab	0	Absent	Pass	P	4	$35 \leq x < 40$
				Fail	F	0	$x < 35$
				Absent	Ab	0	Absent

CGPA to percentage conversion rule:

$$\text{Equivalent \% of Marks in the Program} = \text{CGPA} * 10$$

Award of Class

CGPA	Percentage	Equivalent Division
$7.50 \leq \text{CGPA}$	75% or more	First Division with Distinction
$6.00 \leq \text{CGPA} < 7.50$	$60\% \leq x < 75\%$	First Division
$5.00 \leq \text{CGPA} < 6.00$	$50\% \leq x < 60\%$	Second Division
$4.00 \leq \text{CGPA} < 5.00$	$40\% \leq x < 50\%$	Pass Class

Guidelines for Massive Open Online Courses (MOOCs)

(Session 2023-24)

Poornima University, in its never ending endeavor to equip students with best-of-class learning and knowledge, has undertaken to include MOOC courses as part of its credit scheme from session 2023-24 onwards. The objective behind this is to enable students to study courses designed by the best teachers in the country and to scale their knowledge base with the rest of learners from the nation. The MOOCs which are included under this scheme is can be chosen from SWAYAM and NPTEL.

1. Introduction of MOOCs: SWAYAM and NPTEL

About SWAYAM:

SWAYAM is a programme initiated by Government of India and designed to achieve the three cardinal principles of Education Policy viz., access, equity and quality. The objective of this effort is to take the best teaching learning resources to all, including the most disadvantaged. SWAYAM seeks to bridge the digital divide for students who have hitherto remained untouched by the digital revolution and have not been able to join the mainstream of the knowledge economy. This is done through a platform that facilitates hosting of all the courses, taught in classrooms to be accessed by anyone, anywhere at any time. All the courses are interactive, prepared by the best teachers in the country and are available, free of cost to any learner. However learners wanting a SWAYAM certificate should register for the final proctored exams that come at a fee and attend in-person at designated centers on specified dates. Eligibility for the certificate will be announced on the course page and learners will get certificates only if this criteria is matched.

The courses hosted on SWAYAM are in 4 quadrants – (1) video lecture, (2) specially prepared reading material that can be downloaded/printed (3) self-assessment tests through tests and quizzes and (4) an online discussion forum for clearing the doubts. Steps have been taken to enrich the learning experience by using audio-video and multi-media and state of the art pedagogy / technology.

In order to ensure that best quality content is produced and delivered, nine National Coordinators have been appointed. They are:

1. AICTE (All India Council for Technical Education) for self-paced and international courses
2. NPTEL (National Programme on Technology Enhanced Learning) for Engineering
3. UGC (University Grants Commission) for non-technical post-graduation education
4. CEC (Consortium for Educational Communication) for under-graduate education
5. NCERT (National Council of Educational Research and Training) for school education
6. NIOS (National Institute of Open Schooling) for school education
7. IGNOU (Indira Gandhi National Open University) for out-of-school students
8. IIMB (Indian Institute of Management, Bangalore) for management studies
9. NITTTR (National Institute of Technical Teachers Training and Research) for Teacher Training programme

Two types of courses are offered on SWAYAM platform: Credit Courses and Non- Credit Courses. Credit courses are offered for each semester in January and July every year. The list is available on SWAYAM official website: <https://onlinecourses.swayam2.ac.in/>

About NPTEL:

NPTEL (National Programme on Technology Enhanced Learning), is a joint venture of the IITs and IISc, funded by the Ministry of Education (MoE) Government of India, and was launched in 2003. Initially started as a project to take quality

education to all corners of the country, NPTEL now offers close to 600+ courses for certification every semester in about 22 disciplines.

Some highlights:

- Largest online repository in the world of courses in engineering, basic sciences and selected humanities and management subjects
- YouTube channel for NPTEL – most subscribed educational channel, 1.3 billion views and 40+ lakhs subscribers
- More than 56000 hours of video content, transcribed and subtitled
- Most accessed library of peer-reviewed educational content in the world
- Translation of more than 12000 hrs of English transcripts in regional Indian languages

NPTEL Online Certification:

The objective of enabling students obtain certificates for courses is to make students employable in the industry or pursue a suitable higher education programme. Through an online portal, 4, 8, or 12-week online courses, typically on topics relevant to students in all years of higher education along with basic core courses in sciences and humanities with exposure to relevant tools and technologies, are being offered. Enrolment to and learning from these courses is free. Following these online courses, an in-person, proctored certification exam is conducted and a certificate is provided through the participating institutions and industry, as applicable.

Some statistics regarding the open online courses since March 2014 till Dec 2021

Completed courses: 3496;

Enrollments across courses: 1.58 CRORE +

Number of exam registrations: 15.1 LAKH +

All the statistics pertaining to completed courses are available at <https://beta.nptel.ac.in/courses>. All courses are completely free to enroll and learn from. The certification exam is optional and comes at a fee of Rs 1000/course exam.

2. MOOCs at Poornima University:

MOOCs envelops best in class teaching - learning processes along with meeting the requirements of various courses in terms of quality of teaching and evaluation system. To promote the MOOCs among students of Poornima University, it is decided to consider the credits earned through MOOCs.

(a) Options for MOOCs at Poornima University

(For this document, only those MOOCs will be considered which are available on SWAYAM & NPTEL platforms)

- Credit and Non-credit SWAYAM MOOCs can be opted by anyone, anytime, anywhere and in any language. However, prior-permission of the University Authorities is mandatory if the credits are to be transferred to regular degree.
- In case of credit courses, there are two ways to opt these courses for the purpose of credit transfer to PU system as given below:

OPTION–I: As Open Elective (for batches entered till 2022) / Multidisciplinary Courses (for batches admitted from 2023-24 onwards):

Open Elective (for batches entered till 2022) / Multidisciplinary Courses (for batches admitted from 2023-24 onwards) are available at University level in offline mode for which relevant booklets are already published. **These courses carries 02 credits.** These category/type of courses (similar/different) are also available as MOOC courses. The respective Deans / HODs shall provide both the options to all the students to either select offline courses or MOOCs as per details given below:

- Deans / HODs shall prepare a list of upto 05 appropriate MOOC courses of 02/03 credits each, well in advance (at-least 15 days prior to commencement of semester) and take approval from the Office of Dean, Academics / Pro-President, PU.
- After approval, the respective Deans / HODs shall circulate a notice to all their respective students so that they can select any one course from the list, the credits (**only 02**) of which will be counted against Open Elective/ Multidisciplinary courses pertaining to that particular semester.
- If the students are not willing to opt for MOOC Open Elective/ Multidisciplinary course, they can proceed with the current offline practice of opting for Multidisciplinary courses.
- The tutor of the class shall monitor the progress (assignments, feedback, any problem etc.) on weekly basis and report to Head/Dean.

OR

OPTION–II: As Major / Minor Courses:

- Deans / HODs shall identify a course of **03 credits** for each semester, well in advance (at-least 15 days prior to commencement of semester) and take approval from the Office of Dean, Academics / Pro-President, PU.
- After approval, the respective Deans / HODs shall circulate a notice to all their respective students citing that the particular course will be conducted through MOOCs only and is compulsory for all respective students. The credits of this course will be counted against Major/Minor courses pertaining to that particular semester.
- The tutor of the class shall monitor the progress (assignments, feedback, any problem etc.) on weekly basis and report to Head/Dean.
- This is to be noted that if Deans / HODs decide to conduct any major/minor course in any semester through MOOCs, no offline course will be conducted against that.

(b) Important points related to MOOCs at Poornima University

- Only one MOOC shall be allowed in a particular semester for the purpose of credit transfer in the beginning.
- No attendance will be taken for MOOC courses.
- Last period of T/T/S shall be taken for MOOC courses which shall be in self-study mode.
- The method of assessments of MOOC such as assignments and examination are completely associated with that particular MOOC and no exam will be conducted by the department as well as by the Examination Cell.
- The respective Dean / HOD must submit the detail of course i.e., code, name and credit of MOOC opted against that particular course in particular semester attached with highlighting in the related examination scheme of syllabus of that semester signed by BOS Convener / HoD and Dean of Faculty to the office of Pro-President before commencement of the classes.
- SWAYAM will award a certificate to all the students passing the examination along with the credit earned. The center of examination for SWAYAM MOOCs will be finalized by SWAYAM. All the responsibility related to registration for MOOCs, timely submission of assignments, examinations etc. will be borne by the students only.

- The list of registered students in MOOC along with name of course will be submitted to the Examination Cell by the Deans / HoDs before commencement of the classes.
- Any student who would not be able to register/present/clear/pass the MOOC in the stipulated time, it is the choice of the student that he or she may register in next semester (odd or even) with MOOC again or appear as a back exam candidate of the University as per PU norms.
- There will be no provision of re-evaluation of MOOC.
- The scorecard and related certificate of MOOC along with a consolidated list of students with marks of assignment and final exam will be submitted to the examination cell by the concerned Dean / HOD for further process. It is also recommended that alteration/changes/scaling in marks obtained by the students in any MOOC will not be considered.
- The exam registration fee of MOOC up to Max. INR 1000/- will be reimbursed to the student only after successful completion of the course in first attempt and submission of the fee receipt, score-card and certificate of the MOOC to the concerned department within stipulated time after declaration of the results.

NOTE: This is to be noted that the procedure for getting approval from BOS, Faculty Board, Academic Council and BoM is to be followed as per regular process.

Attached Items:

Open Elective Booklet	Annexure-1
Soft Skills Booklet	Annexure-2
Value Added Course Booklet	Annexure-3

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts
Credits: 168

Duration: 4 years

Total

Teaching Scheme for Batch 2023-27

Semester-I

Course Code	Name of Course	Teaching Scheme			Marks Distribution				Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB1101	History of Ancient Civilization	3	-	-	-	40	60	100	3
BABCAB1102	Fundamentals of visual Art	3	-	-	-	40	60	100	3
A.2	Practical								
BABCAB1201	Drawing	1	-	4	2*	60	40	100	3
BABCAB1202	Design	1	-	4	2*	60	40	100	3
BABCAB1203	Sculpture	1	-	4	2*	60	40	100	3
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
BABEAB1111	Design Thinking	3	-	-	-	40	60	100	3
BABEAB1112	Story Design & Development								
BABEAB1113	Film Appreciation								
B.2	Practical								
	Nil	-	-	-	-	-	-	-	-
C	Multidisciplinary Courses								
	Nil	-	-	-	-	-	-	-	-
D	Ability Enhancement Courses (AEC)								
BUACHU1101	English	2	-	-	-	40	60	100	2
E	Skill Enhancement Courses (SEC)								
BABCAB1601	Geometric & Perspective	-	-	4		40	60	100	2
F	Value Added Courses (VAC)								
BUVCHU1103	Understanding Heritage	2	-	-	-	40	60	100	2
G	Summer Internship / Research Project / Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		18	-	12	06				24
Total Teaching Hours		30/36							

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Art

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-II

Course Code	Name of Course	Teaching Scheme				Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB2101	History of Indian Art - I	3	-	-		40	60	100	3
BABCAB2102	History of Western art (ancient early medieval)	2	-	-		40	60	100	2
A.2	Practical								
BABCAB2201	Printmaking	1	-	4	2*	60	40	100	3
BABCAB2202	Photography	2	-	4		60	40	100	4
BABCAB2203	Digital Art	1	-	4	2*	60	40	100	3
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
BABEAB2111	Visual Communication	3	-	-	-	40	60	100	3
BABEAB2112	History And Evolution Of Animation								
BABEAB2113	Fundamentals of Design								
B.2	Practical								
	Nil	-	-	-	-	-	-	-	-
C	Multidisciplinary Courses								
	MOOC Course - I	2	-	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)								
BUACHU2103	Language & Conversation	2	-	-	-	40	60	100	2
E	Skill Enhancement Courses (SEC)								
BABCAB2201	Introduction to visual culture	2	-	-	-	40	60	100	2
F	Value Added Courses (VAC)								
BUVCSA2102	Environment & Sustainability	2	-	-	-	40	60	100	2
G	Summer Internship / Research Project / Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		20	-	12	04				26
Total Teaching Hours				32/36					

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Art

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-III

Course Code	Name of Course	Teaching Scheme				Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB3101	History of Indian art- II	2	-	-		40	60	100	3
BABCAB3102	Advertising Art & Ideas -I	2	-	-		40	60	100	2
A.2	Practical								
BAACAA3201	Corporate Identity & Branding	1	-	4	1*	60	40	100	3
BAACAA3202	Computer Graphics -I	1	-	4	2*	60	40	100	3
BAACAA3203	Drawing & Illustration - I	-	-	4	1*	60	40	100	2
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
	Nil	-	-	-	-	-	-	-	-
B.2	Practical								
BABEAB3211	Modeling & Carving - I								
BABEAB3212	Preproduction - I	1	-	4		-	-	-	3
BABEAB3213	3 D Animation - I								
C	Multidisciplinary Courses								
	MOOC Course - II	2	-	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)								
BUACHU3106	Interpersonal Communication & Grooming	2	-	-	-	40	60	100	2
E	Skill Enhancement Courses (SEC)								
BABCAB3201	Character design	1	-	2		40	60	100	2
F	Value Added Courses (VAC)								
BUVCCE3101	Digital Marketing	2	-	-	-	40	60	100	2
G	Summer Internship / Research Project / Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		16	-	16	04				24
Total Teaching Hours				32/36					

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-IV

Course Code	Name of Course	Teaching Scheme				Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB4101	Advertising Art & Ideas -II	3	-	-	-	40	60	100	3
A.2	Practical								
BABCAB4201	Graphic Design - I	2	-	4		60	40	100	4
BABCAB4202	Computer Graphics –II	1	-	4		60	40	100	3
BABCAB4203	Photography – I	1	-	2	3*	60	40	100	2
BABCAB4204	Lettering And Typography	-	-	2	1*	60	40	100	1
B.	Minor Stream Courses/ Department Elective								
B.1	Theory								
BABCAB4102	History of Western Art (Medieval)	2	-	-	-	40	60	100	2
B.2	Practical								
BAAEAA4211	Modeling & Carving - II								
BAAEAA4212	Preproduction – II	1	-	4		-	-	-	3
BAAEAA4213	3 D Animation - II								
C	Multidisciplinary Courses								
	MOOC Course - III	2	-	-	-	40	60	100	2
D	Ability Enhancement Courses (AEC)								
BUACHU3208	Communication Skills-I	2	-	-	-	40	60	100	2
E	Skill Enhancement Courses (SEC)								
BABCAB4201	Printmaking - I	1	-	2	-	40	60	100	2
F	Value Added Courses (VAC)								
	Nil	-	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		14	-	18	04				23
Total Teaching Hours				32/36					

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-V

Course Code	Name of Course	Teaching Scheme			Marks Distribution				Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB5102	Advertising Art & Ideas -III	3	-	-	-	40	60	100	3
A.2	Practical								
BABCAB5201	Graphic Design - II	2	-	4	-	60	40	100	4
BABCAB5202	Computer Graphics -III	1	-	4	-	60	40	100	3
BABCAB5203	Packaging & Labeling	1	-	2	2*	60	40	100	2
BABCAB5204	Motion Graphics	-	-	2	1*	60	40	100	1
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
BABCAB5103	History of Western art	2	-	-	-	40	60	100	2
B.2	Practical								
BAAEAA5211	Modeling & Carving - III	1	-	4	3*	-	-	-	3
BAAEAA5213	2 D Digital Animation - I								
C	Multidisciplinary Courses								
	MOOC Course - III	3	-	-		40	60	100	3
D	Ability Enhancement Courses (AEC)								
	Nil	-	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)								
BABCAB5201	3 D Modeling`	1	-	2	1*	40	60	100	2
F	Value Added Courses (VAC)								
	Nil	-	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		14	-	18	06				23
Total Teaching Hours				32/36					

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VI

Course Code	Name of Course	Teaching Scheme			Marks Distribution				Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB6101	Research Methodology	3	-	-	-	40	60	100	3
BABCAB6102	Indian Modern Art & Artist	3	-	-	-	40	60	100	2
A.2	Practical								
BABCAB6201	Computer Graphics -IV	1	-	6	-	60	40	100	4
BABCAB6202	Portfolio & Presentation	1	-	4	-	60	40	100	3
BABCAB6203	Photography - II	1	-	4	1*	60	40	100	3
BABCAB6204	UI/UX Design	-	-	4	2*	60	40	100	2
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
	Nil	-	-	-	-	-	-	-	-
B.2	Practical								
BAAEAA6211	Modeling & Carving - IV	1	-	4	2*	-	-	-	3
BAAEAA6213	2 D Digital Animation - II								
C	Multidisciplinary Courses								
	Nil	-	-	-	-	-	-	-	-
D	Ability Enhancement Courses (AEC)								
	Nil	-	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)								
	Nil	-	-	-	-	-	-	-	-
F	Value Added Courses (VAC)								
	Nil	-	-	-	-	-	-	-	-
G	Summer Internship / Research Project /Dissertation								
	Nil	-	-	-	-	-	-	-	-
H	Social Outreach, Discipline & Extra CurricularActivities								
Total		10	-	20	06	-	-	-	20
Total Teaching Hours				30/36					

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VII

Course Code	Name of Course	Teaching Scheme			Marks Distribution			Credits
		Lecture (L)	Tutorial (T)	Practical (P)	IE	ESE	Total	
A.	Major (Core Courses)							
A.1	Theory							
	Mooc Course (As per Describe in annexures - II)	3	-	-	60	40	100	3
A.2	Practical							
	Nil	-	-	-	-	-	-	-
B.	Minor Stream Courses/Department Elective							
B.1	Theory							
	Nil	-	-	-	-	-	-	-
B.2	Practical							
	Nil	-	-	-	-	-	-	-
C	Multidisciplinary Courses							
	Nil	-	-	-	-	-	-	-
D	Ability Enhancement Courses (AEC)							
	Nil	-	-	-	-	-	-	-
E	Skill Enhancement Courses (SEC)							
	Nil	-	-	-	-	-	-	-
F	Value Added Courses (VAC)							
	Nil	-	-	-	-	-	-	-
G	Summer Internship / Research Project / Dissertation							
BABCAB7501	Internship	-	-	12	60	40	100	6
H	Social Outreach, Discipline & Extra Curricular Activities							
Total		03	-	12				09
Total Teaching Hours				15				

POORNIMA UNIVERSITY, JAIPUR

Faculty of Design & Arts

Name of Program: BVA Applied Arts

Duration: 4 years

Total Credits: 168

Teaching Scheme for Batch 2023-27

Semester-VIII

Course Code	Name of Course	Teaching Scheme			Marks Distribution				Credits
		Lecture (L)	Tutorial (T)	Practical (P)	SH	IE	ESE	Total	
A.	Major (Core Courses)								
A.1	Theory								
BABCAB8101	Western Modern art & artist	3	-	-		40	60	100	3
BABCAB8103	Advance visual Design	2	-	-	1*	40	60	100	2
A.2	Practical								
BAACAA8202	Drawing & Illustration - II	1	-	2	3*	60	40	100	2
B.	Minor Stream Courses/Department Elective								
B.1	Theory								
	Nil	-	-	-		-	-	-	-
B.2	Practical								
	Nil	-	-	-		-	-	-	-
C	Multidisciplinary Courses								
	Nil	-	-	-		-	-	-	-
D	Ability Enhancement Courses (AEC)								
	Nil	-	-	-		-	-	-	-
E	Skill Enhancement Courses (SEC)								
	Nil	-	-	-		-	-	-	-
F	Value Added Courses (VAC)								
	Nil	-	-	-		-	-	-	-
G	Summer Internship / Research Project /Dissertation								
BABCAB8301	Design Project	1	-	10	2*				6
BAACAA8302	Self-Evaluation & Dissertation	1	-	10		60	40	100	6
H	Social Outreach, Discipline & Extra Curricular Activities								
Total		08	-	22	06				19
Total Teaching Hours				30/36					

A. OBJECTIVE- The course will enable the students to:

1. Gain an understanding of ancient art history.
2. State the difference between Prehistoric caves of India and Europe.
3. Read and analyze prehistoric art of India, Europe and Egypt.

B. COURSE OUTCOMES: The students will be able to-

CO1: Reflect an understanding on art terminology.

CO2: Compare to recognize, distinguish, and describe art done in ancient period.

CO3: To Develop & Interpret skills to place ancient art chronologically.

CO4: Enhance knowledge and critically analyze the development of art with respect to artistic skills, cultural, ethical, and societal perspective.

CO5: Ability to interpret the pre-historic culture in the present-day context.

C. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time Required for the Unit
1	Prehistoric art of India	5
2	France cave	4
3	Spain Cave	4
4	Indus valley civilization	5
5	Egyptian Art	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	PREHISTORIC ART OF INDIA
	<ul style="list-style-type: none"> □ Introduction to Prehistoric Art of India □ Bhimbetka, Mirpur, Singhanpur, Panchmadi, Hoshangabad (Subject matter, Style and Techniques) □ Importance of Prehistoric art in contemporary art
2.	FRANCE CAVE
	<ul style="list-style-type: none"> ● Introduction to the Prehistoric art of Europe ● Caves of France: Lascaux, Trois Freres, Font da Gaume, Tuc-da-Audoubert ● Importance of Prehistoric art of Europe in contemporary art
3.	SPAIN CAVE
	<ul style="list-style-type: none"> ● Introduction to the Prehistoric art of Europe ● Cave of Spain: Altamira ● Importance of Prehistoric art of Spain cave in contemporary art
4.	INDUS VALLEY CIVILIZATION
	<ul style="list-style-type: none"> ● Introduction of The Indus Valley Civilization ● Mohenjo-Daro and Harappa (Town planning, sculptures and seals) ● Importance of Mohenjo-Daro and Harappa art in contemporary art
5.	EGYPTIAN ART
	<ul style="list-style-type: none"> ● Egyptian Art: Introduction (Old, Middle and New Kingdom)

- Relief- Hierakonpolis, Palate of king Narmer
- Pyramids of Giza, Great Sphinx, Portraits
- Mesopotamian

E. Evaluation Index

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken.

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Fine Art in India and West	Edith Tommory	1989	Orient Publications
2.	Art and Archeology of India	Nancy Sandars	Illustrated 2018	Ashmolean Museum
3.	The Cave Painters	Greg Curtis	10-Dec-2008	Knopf Doubleday Publishing Group
4.	The Art of Ancient Egypt: Gay Robins	Gay Robins	1997	Trustees of the British Museum

<https://www.britannica.com/art/prehistoric-art>

<https://www.sciencedirect.com/topics/social-sciences/prehistoric-art>

<https://libguides.com.edu/c.php?g=649827&p=4556243>

<https://www.indianculture.gov.in/ebooks/prehistoric-art>

https://rarebooksocietyofindia.org/book_archive/196174216674_10153812320006675.pdf

<https://www.pdfdrive.com/egyptian-art-d196918828.html>

A. OBJECTIVE- The main objective of learning Fundamentals is to understand the processes of form synthesis. Elements and Principles of art, distribution of space, language of proportion, behaviour of force and energy contain in lines, form and colour, design as organized visual arrangement in its different facets.

B. COURSE OUTCOMES:

CO1: Interpret and exemplify on art given by Indian and Western Scholars.

CO2: Understand about the methods and techniques of Painting, applied art, Sculpture and Printmaking.

CO3: Classify and compare various elements of art: Line, Colour, Tone, Texture and Space and classify principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance, and Perspective.

CO4: Understand and apply Shadanga, six limbs of Indian painting in her work.

CO5: An understanding basic elements and principles of art and ability to apply them to a specific aesthetic intent.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Art Definitions	4
2	Classification of art	4
3	Elements of art	4
4	Principles of art	6
5	Shadang	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Art Definitions
	<ul style="list-style-type: none"> What is Art- Definitions of art given by Indian scholars (Rabindranath Tagore, Ananda K. Coomaraswamy). Western thinkers (Plato, Aristotle, Tolstoy, Croce, Hegel, Kant, Freud, Herbert Read)
2.	Classification of art
	<ul style="list-style-type: none"> Classification of Art: Painting, Applied Art, Sculpture, Printmaking Techniques and methods and material
3.	Elements of art
	<ul style="list-style-type: none"> Elements of Art: Line, Form, Color, Tone, Texture and Space Introduction to Color & its properties. Color Wheel (primary, secondary and tertiary colors). Color System (RGB, CMYK, and PANTONE)

	<ul style="list-style-type: none"> ● Introduction to Color Value ● Color Schemes & Color Pallets
4.	Principles of art
	<ul style="list-style-type: none"> ● Principles of Composition: Unity, Balance, Harmony, Rhythm, Proportion, Dominance and Perspective
5.	Shadang
	<ul style="list-style-type: none"> ● Shadanga - Six Limbs of Indian Art

E. Evaluation Index

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken.

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	A Dictionary of Terms in Art	Fairholt. F W	1988	Ritwik Publications, Ghaziabad
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	The Oxford Dictionary of Art and Artist	Lan Chilvers	2009	OUP UK
4.	Visual Imagination	Kurtz.Bruce	1987	Prentice Hall, New Jersey

<https://manybooks.net/titles/parkerdeetext04pncst10.html>

<http://www.e-booksdirectory.com/details.php?ebook=11207>

<http://www.e-booksdirectory.com/details.php?ebook=8609>

A. OBJECTIVE- Student able to-

- Exercise and demonstrate use and mastery of the elements of art.
- Develop visual literacy.
- Analyse, interpret and evaluate the form, light and shade of works of art.
- Identify use materials ,tools and processes from a variety of media
- Create original objects of art in a specific medium.
- Plan and select appropriate media relative to concepts and forms of art.
- Exemplify and explore mediums –Charcoal, Drawing inks, Dry Pastels, Oil Pastels, Pencil/pen, Photo colours, Water colour, etc.

B. COURSE OUTCOMES:

CO1: Observe and create object study by transforming into three-dimensional form making on two – dimensional surface with focus on observation (denotative form), shape and proportion through hands training and on practices.

CO2: Implement observation and analysis of object form, material, texture etc. and execute detail drawing of still-life objects along drapery from different angles in different medium.

CO3: Analyse, interpret and evaluate the form, light and shade of works of art.

CO4: Create original objects of art in a specific medium.

CO5: Plan and select appropriate media relative to concepts and forms of art.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Line and its Importance	10
2	Geometric Shapes and Forms	18
3	Tones and Values	16
4	Object drawing - I	20
5	Figure Drawing	20

D. DETAILED SYLLABUS:

Unit	Contents
1.	Line and its Importance
	<ul style="list-style-type: none"> ● Types of Line: Contour Lines, Gestural Lines, Broken Lines ● Use of line to express Emotions. ● Live line drawings of using pencil, waterproof ink. ● Draw random line drawings of using pencil, waterproof ink.
2.	Geometric Shapes and Forms
	<ul style="list-style-type: none"> ● Draw Basic Shapes and Forms: cube, cone, sphere. ● Understanding of Complex Form and effect of Light upon them.
3.	Sketching

	<ul style="list-style-type: none"> ● Draw line drawing of live object through pencil on newsprint sheet (Minimum 20) ● Draw live object line drawing through Ink newsprint sheet (Minimum 20) ● Draw live object line drawing through Charcoal newsprint sheet (Minimum 20)
4.	Tones and Values
	<ul style="list-style-type: none"> ● Introduction of unit ● Knowledge of Tones and Values and their Practical Implementation ● Various techniques to Create tones
5.	Object drawing
	<ul style="list-style-type: none"> ● Draw various object of using pencil, pen-Ink, charcoal, poster color, Derwent pencil. ● Observation of objects of Daily use, the forms they have an effect of light on them ● texture of organic materials. (Feather, furniture, mud-based utensils). ● Object drawing with drapry.

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made Easy	Earnest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsana Prakashan
5.	Thinking With Type	Ellen Lupton	2010	Princeton Architechtrual Press

A. OBJECTIVE-

As a future artist/ Designer, a student should know about the Elements of Design and Color Psychology. The main objective of this subject is to understand, analyze and applying the principles of art in a right way. A proper application of observation will be learnt here.

B. COURSE OUTCOMES:

CO1: Understand the principles of Art through practice

CO2: Application of Colour Theory and Colour psychology

CO3: Problem solving ability to arrange objects into a given space

CO4: Obtain the information about the design process

CO5: Able to showcase their creativity with the elements of design

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Visual Elements of Design	8
2	Implementation of Color	1 0
3	Space Division using Balance	1 0
4	Space Division using Emphasis and Focal Point	1 0
5	2 Dimensional Compositions	1 0

D. DETAILED SYLLABUS:

Unit	Contents
1.	Visual Elements of Design
	<ul style="list-style-type: none"> • Introduction to Basic Design and its presence, uses, need and importance in life • Practical and conceptual implementation of elements of art • Construction of shapes and forms
2.	Implementation of Color
	<ul style="list-style-type: none"> • Implementation of Color Theory • Color psychology and its use
3.	Space Division
	<ul style="list-style-type: none"> • Introduction to actual and implied space • Visual Utilization of space • Space Division with shapes and colors
4.	Space Division using Emphasis and Focal Point

	<ul style="list-style-type: none"> • Implementation of Golden Ratio in Design • Implementation of the rule of Thirds in Design • Implementation of Emphasis and Focal points
5.	2 Dimensional Compositions
	<ul style="list-style-type: none"> • Compositions using shapes only in various Mediums like Poster Color, Charcoal Paper Collage. • Creating Own Creativity and Style

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Design Basics	David A. Lauer	1999	Cengage Learning
2.	Design in the Visual Arts	Roy R. Behrens	1983	Pierson College Div.

A. OBJECTIVE-

As a future artist a student should know how to use camera and they know the technical command. They should be able to expose the composition and know about history of photography. Learn the digital technology.

B. COURSE OUTCOMES:

CO1: Advanced Practices of skills and observation

CO2: How to Observe and Put figures in a given space according to the context

CO3: Basic Practices of the new media of photography and reproduction

CO4: Advanced Practices of skills and observation

CO 5: A Sketch File containing the results of daily practice

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to Clay	4
2	Clay Making and clay Binding	6
3	Introduction to Pottery	4
4	Throwing on Potter's Wheel	10
5	Firing Process	12

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to Clay
	<ul style="list-style-type: none"> • A brief History of Pottery Making • Types of Clay: (Terracotta Clay Stoneware Clay, Kaolin Clay, China Clay)
2.	Clay Making and clay Binding
	<ul style="list-style-type: none"> • A brief Introduction to the concept of characteristics of Clay Making • Clay Binding Process • Preparation of Slip
3.	Introduction to Pottery
	<ul style="list-style-type: none"> • Throwing Process of Pottery Making- • Coiling Process of Pottery Making. • Modeling and casting process.
4.	Throwing on Potter's Wheel

	<ul style="list-style-type: none"> • A brief Introduction to the concept Throwing as the vital Process of Pottery Making • Hands on Experience on Potter’s Wheel • Balancing on Potter’s wheel
5.	Firing Process
	<ul style="list-style-type: none"> • A brief Introduction to the concept of firing process • The Process of Terracotta Firing

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modeling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modeling the Figure in Clay	Margit Malmstrom	2015	Watson-Guptill

A. OBJECTIVE- The main objective of the course is understanding the theoretical concepts in Architecture. Introduction of theoretical paradigm, methodologies, and mode of enquiries. Promote creative thinking, Exposure to different approaches of design process and hence enhance the students design capacity through a multi-dimensional approach to problem solving.

B. COURSE OUTCOMES:

CO1: Appreciate various design process procedure.

CO2: Generate and develop design ideas through different technique.

CO3 Identify the significance of reverse Engineering to Understand products.

CO4: Draw technical drawing for design ideas

CO5: To elaborate design process as an experience

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to Thinking	9
2	Techniques of Creative Thinking	3
3	Design Process	9
4	Interrelation of Creativity and Design	9
5	Design as an experience	6

D. DETAILED SYLLABUS:

Unit	Content
1.	Introduction to Thinking
	<ul style="list-style-type: none"> Theories of thinking, Process of thinking and various types of thinking like convergent, divergent thinking, directive thinking. Concept of “creativity”
2.	Techniques of Creative Thinking
	<ul style="list-style-type: none"> Importance and need of creative thinking Various creative thinking techniques like brainstorming ,checklists, mind mapping and exercises on problem solving Importance and Role of creativity in design process
3.	Design Process
	<ul style="list-style-type: none"> Understanding the design process Understanding the different types of theories such as linear, cyclic etc. Stages in design process: concept, scheme, design development, analysis Strategies to design problem solving Design Ideas and concepts with examples
4.	Interrelation of Creativity and Design
	<ul style="list-style-type: none"> Understanding the application of creativity in different fields such as industrial design, product design etc. Understand the process of creativity through case studies of various architects such as Zaha

	Hadid, Philip Johnson, Robert Venturi etc.
5.	Design as an experience
	<ul style="list-style-type: none"> • Themes that have informed 20th century architecture and urbanism: History and historicism, • Type and typology, The nature of the site, the constructed site, Tectonic and the constructed object, Modernism, Structuralism, Deconstruction, Phenomenology, Post Modernism

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

- MCQs / Quizzes / Google Form
- Seminar presentations (Student works open for all) / Multimedia presentations/ PPT's Report writing / written assignment/ Google classroom.
- Essays/ / Models based on individual exercises. Skits/ Role Play/ Sketches Group Discussions / Flipped Classrooms

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Encyclopedia of Pastel Technique	Martin Judy	2011	Search Press
2.	Illustrated elements of Art and Principles of Design	Gerald F. Brommer	2010	Crystal Productions
3.	Perspective Made Easy	Earnest R Norling	2007	BN Publishing
4.	Perspective	Milind Mulick	2015	Jyotsana Prakashan
5.	Thinking With Type	Ellen Lupton	2010	Princeton Architechtural Press

A. OBJECTIVE- This subject lay the foundation for story visualization. It enables ones to create script out of stories and understand different narrative modes and their mediums along films.

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of Understanding Story

CO2: To understand the development of story narratives

CO3: To be able to apply the story to script.

CO4: To analyse the graphic narratives

CO5: To evaluate Role of Graphic narrative

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Understanding Story	8
2	Story Narratives and its Development	8
3	Story to Script	7
4	Graphic Narratives	11
5	Case study in Graphic Narratives	2

D. DETAILED SYLLABUS:

Unit	Content
1.	Understanding Story
	<ul style="list-style-type: none"> ● Introduction of the Unit ● Resources and ideas from life ● Understanding Story from Literature and Films. ● Examining indigenous narratives, both contemporary and traditional to gain an understanding of storytelling methods pertinent to our culture. ● Linear & non-linear storytelling ● Imagery building :Visual association to the narration - To know about the form in which the story is told ● Conclusion of Unit.
2.	Story Narratives and its Development
	<ul style="list-style-type: none"> ● Introduction of the Unit ● Narrative: Introduction to narrative structures (Indian and Western) ● Modes of Narrative ● Plot & Character: Action Plots & Mind Plots. Analysis of different types of plots, Developing Characters, Storytelling and it relevance in society- character driven stories – Event driven stories. ● Archetypes v/s Stereotypes - understanding of archetypes and a brief introduction to the mono-myth (hero's journey). ● Conclusion of Unit.
3.	Story to Script
	<ul style="list-style-type: none"> ● Introduction of the Unit

	<ul style="list-style-type: none"> ● Content, frameworks, and contexts, Script Styles, ● Submission Scripts, and Shooting Scripts, ● Specific Screenplays- Page Properties and Script Length ● Script - interpretation and visualization for animated films. ● Conclusion of Unit.
4.	Graphic Narratives
	<ul style="list-style-type: none"> ● Introduction of the Unit ● History of Graphic Narratives - Indian, Eastern and Western ● Elements of Graphic Narrative Design – Framing, Composition, Color, visual allusion, style and meaning, cultural context, text and image, etc. ● Expressing simple to complex visualization for different Genre stories like – social, personal, science fictions, action comics, History and Fantasy through the use of Graphic Narratives. ● Conclusion of Unit.
5.	Case study in Graphic Narratives
	<ul style="list-style-type: none"> ● Introduction of the Unit ● Illustrating for– Newspaper- Magazines, Text books, Gag cartoons – Editorials ● Comic on Internet - Motion Comics. ● Conclusion of Unit.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

- MCQs / Quizes / Google Form
- Seminar presentations (Student works open for all) / Multimedia presentations/ PPT's Report writing / written assignment/ Google classroom.
- Essays/ / Models based on individual exercises. Skits/ Role Play/ Sketches Group Discussions / Flipped Classrooms

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Perspective Drawing Handbook	Joseph D'Amelio	Latest	Perspective Drawing Handbook
2.	Fun with the Pencil	Loomis	Latest	Fun with the Pencil
3.	Dynamic Figure Drawing	Burne Hogarth	Latest	Dynamic Figure Drawing

A. OBJECTIVE- The subject imparts the basic understanding of the process involved in analysing films through the language and grammar. It also provides the history of cinema and its various genres and documents their evolution.

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of History of Cinema

CO2: To Study Film Genres

CO3: To be able to understand Film Grammar & language

CO4: To analyse the Art Cinematography

CO5: To evaluate The Art of Presentation- Editing

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	History of Cinema	4
2	Study of Film Genres	10
3	Film Grammar & language	8
4	The Art Cinematography	10
5	The Art of Presentation- Editing	4

D. DETAILED SYLLABUS:

Unit	Content
1.	History of Cinema
	<ul style="list-style-type: none"> ● Introduction of Unit ● Era of silent films and sound films. ● To study some of the great techniques invented during early stages of cinema. ● Early Hollywood Directors and studios. ● Conclusion of Unit
2.	Study of Film Genres
	<ul style="list-style-type: none"> ● Introduction of Unit ● To watch films from popular film genres Adventure, Science fiction, History, Horror, adventure and comedy films by well known directors. ● Introduction to Film Noir. ● Conclusion of Unit
3.	Film Grammar & language
	<ul style="list-style-type: none"> ● Introduction of Unit ● Mise-En Scene

	<ul style="list-style-type: none"> ● Elements of Mise en scene: Representation of space. Set designing ● Colour design and symbolism in sets ● Lighting – costume designing ● Acting and types of acting ● Conclusion of Unit
4.	The Art Cinematography
	<ul style="list-style-type: none"> ● Introduction of Unit ● Colour – contrast and Light ● Focus, Exposure, Rate ● Framing, Scale, Camera, Different types of Shots ● Conclusion of Unit
5.	The Art of Presentation- Editing
	<ul style="list-style-type: none"> ● Introduction of Unit ● Devices - Transitions, Matches etc. ● Case studies/Film viewing and analysis. ● Sound-Diegetic, on screen and off screen sound. ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

- MCQs / Quizes / Google Form
- Seminar presentations (Student works open for all) / Multimedia presentations/ PPT's Report writing / written assignment/ Google classroom.
- Essays/ / Models based on individual exercises. Skits/ Role Play/ Sketches Group Discussions / Flipped Classrooms

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	The Analysis of Film by	Raymond Bellour and Constance Penley (Editor).	Latest
2.	How to Read a Film: Movies, Media, and Beyond	James Monaco.	Latest
3.	The Analysis of Film by	Raymond Bellour and Constance Penley (Editor).	Latest

A. COURSE OUTCOMES:

On successful completion of the course, the learners will be able to:

CO	Cognitive Abilities	Course Outcomes
CO-01	Understanding/ Applying/Creating	Demonstrate the grammar skills involved in writing sentences and short paragraphs.
CO-02	Understanding/ Applying	Build up a good command over English grammar and vocabulary to be able to ace error spotting.
CO-03	Understanding/ Applying/Creating	Define unknown words in sentence level context using a picture dictionary or by creating a memory link for support.
CO-04	Understanding / Applying	Understand, analyze and effectively use the conventions of the English language.
CO-05	Understanding/Applying	Develop their interest in reading and enhance their oral and silent reading skills along with sharpen their critical and analytical thinking.

UNIT NO.	UNIT NAME	Hours
1	Basics of Grammar	6
2	Spotting the grammatical errors and rectification	4
3	Vocabulary Building	4
4	Basics of Writing Skills	6
5	Reading Comprehension	5

LIST OF ACTIVITIES	
1.	Parts of Speech: Theory & Practice through various Exercises
2.	Sentence Structures: Theory & Practice through various Exercises
3.	Tenses: Theory & Practice through various Exercises
4.	Spotting the Errors: Applying the rules and Practice Questions
5.	Vocabulary Building-I: Practice by sentence formation
6.	Vocabulary Building-II: Practice by sentence formation
7.	Paragraph Writing
8.	Article Writing
9.	Précis Writing
10.	Formal & Informal Letter Writing
11.	Reading Comprehension- I: Beginner's level reading and Answering the Questions (Competitive Exams)
12.	Reading Comprehension- II: Intermediate's level reading and Answering the Questions (Competitive Exams)

A. OBJECTIVE-

Introduction to the methods of representation. The basic step to learning observation is to represent an object with a basic Geometric Form. Also it will help students to analyse the types of forms and to create or replicate 2d or 3d forms. By this course students will be able to create the illusion of depth in a two-dimensional given space.

B. COURSE OUTCOMES:

CO1: Ability to obtain and process information of how to Observe and Put figures in a given space according to the context

CO1: Technical Knowledge can be gained to project a form to the client

CO1: Communication and presentation skills can be gained to Influence a client

CO1: Ability to plan, organize and prioritize work

CO1: Ability to create illusion of three dimensions in a two-dimensional space

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Geometry in Art	3
2	Orthographic Projections	6
3	Isometric Projections	7
4	One Point Perspective	1 0
5	Two Point Perspective	1 0

D. DETAILED SYLLABUS:

Unit	Contents
1.	Geometry in Art
	<ul style="list-style-type: none"> • A brief Introduction on importance of geometry in art • Study of Basic Geometric Shapes (Square, Circle, Rectangle, Triangle, Polygons, Parallelogram) • Study of Basic Geometric forms (Cube, Rectangular prism, Triangular prism, Cylinder, Sphere, Cone, Pyramid)
2.	Orthographic Projections

	<ul style="list-style-type: none"> ● A brief Introduction of Orthographic Projections ● Drawing of Plans, Elevation and Section of simple objects to Scale, Full Size, Reduced or Enlarged ● Orthographic Drawing Point Perspective 3D objects.
3.	Isometric Projections
	<ul style="list-style-type: none"> ● A brief Introduction of Isometric projections and its importance in art ● Basics of Isometric Projections and its use ● Isometric Projection of complex objects using Isometric grid ● Isometric Composition
4.	One Point Perspective
	<ul style="list-style-type: none"> ● A brief Introduction of one-point perspective ● Components and Grammar of One Point Perspective and its use ● Free hand drawing practice in One Point Perspective
5.	Two Point Perspective
	<ul style="list-style-type: none"> ● A brief Introduction of two-point perspective ● Components and Grammar of Two Point Perspective and its use ● Free hand drawing practice in Two Point Perspective

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Design Drawing	Francis DK Ching	-	Wiley-India Publication

A. OBJECTIVE-

A study of early Buddhist art and architecture; Early Buddhist sites to be discussed; The Chronological temple Development in India and the chronological development of Indian Sculptures to be discussed.

B. COURSE OUTCOMES:

CO1: Ability to map the Indian cultural developments according to the calendar

CO2: Understand and able to write report on several Indian philosophies and their influences on art

CO3: Ability to write report on the chronological improvement of Indian architectures

CO4: Understand the terms which the historians use often

CO 5: Understand the chronological improvement of Indian sculptures

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Mauryan art	6
2	Kushan period	6
3	Gupta Period	8
4	Buddhist and Jain Rock Cave	8
5	Brahmical Rock Cave	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Ancient Indian Art
	<ul style="list-style-type: none"> • A brief introduction to the concept Maurayan art • Origin of Mauryan Art: Ashokan Pillars and Capitals, Sculptures (Yaksha-Yakshi)
2.	Kushan period
	<ul style="list-style-type: none"> • A brief introduction of Kushan art • Kushan Period: Gandhara, Mathura, Satavahana, Gupta, Chalukya, Chandellas, Rashtrakutas, Pallavas and Chola. • SungaKanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati
3.	Gupta Period
	<ul style="list-style-type: none"> • Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha

	(Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana destroying Daksha's sacrifice; Mirpurkhas Terracottas
4	Buddhist and Jain Rock cave
	<ul style="list-style-type: none"> • A brief introduction to the concept of cave art • Ajanta Sculptures and Paintings (Techniques of Ajanta Murals, Subject matter, Paintings in vihars and chetya their characteristics) • Bagh cave Paintings (Techniques, Subject matter, Paintings and their characteristics).
5	Brahmical Rock Cave
	<ul style="list-style-type: none"> • Ellora Kailash temple, paintings and its Sculptures • Elephanta Caves and its Sculptures • Udaigri Caves, paintings and its Sculptures • Badami Caves, paintings and its Sculptures

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain.Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi, Vittorio	1988	Gallery Books
4.	Oriental art	Speelman	1990	A & J Speelman
5.	Indian Painting	Pratapaditya pal	1993	Mapin

A. OBJECTIVE-

The main objective of learning Fundamentals is to understand the processes of form synthesis. Elements and Principles of art, Repetition and Pattern, visual research of Western and Indian Masterworks will be learnt and with this objective student will have clear conception about

B. COURSE OUTCOMES:

CO1: Ability to obtain and process information of the Rules to make an artwork relevant

CO2: Ability to write report on Design Basics

CO3: Ability to verbally communicate with persons inside and outside the organization about some masterpieces and why they are called Masterworks

CO4: Will be able to analyze own work if it is good or bad

CO 5: Ability to plan the steps to start an artwork and how to present it

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Ancient Greek pottery	4
2	Classical architecture period	4
3	Greek Sculptures	4
4	Roman art & architecture	6
5	Early Christian art	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Ancient Greek pottery
	<ul style="list-style-type: none"> Greek Art: Ancient Greek pottery: Geometric and Proto Geometric pottery Archaic Period: Red and black figurine vases Sculptures (Kouros and Kore)
2.	Classical architecture period

	<ul style="list-style-type: none"> • A brief introduction of Kushan art • Kushan Period: Gandhara, Mathura, Satavahana, Gupta, Chalukya, Chandellas, Rashtrakutas, Pallavas and Chola. • SungaKanva Art: Stupa architecture and sculptures of Sanchi, Bharhut, Amaravati
3.	Gupta Period
	<ul style="list-style-type: none"> • Gupta Period Art: Architecture and sculptural ornamentation of Dasavtara temple, Deogarh and Parvati temple, NachnaKuthara; Sculptures: Varaha (Anthropomorphic and theomorphic form) and evolution of Mukhalingas; Ahichhatra terracotta: Ganga and Yamuna, Dakshinamurti, Parvati head, Shiva Gana destroying Daksha's sacrifice; MirpurkhasTerracottas
4	Buddhist and Jain Rock cave
	<ul style="list-style-type: none"> • A brief introduction to the concept of cave art • Ajanta Sculptures and Paintings (Techniques of Ajanta Murals, Subject matter, Paintings in vihars and chetya their characteristics) • Bagh cave Paintings (Techniques, Subject matter, Paintings and their characteristics).
5	Brahmical Rock Cave
	<ul style="list-style-type: none"> • ElloraKailash temple, paintings and its Sculptures • Elephanta Caves and its Sculptures • UdaigriCaves, paintings and its Sculptures • BadamiCaves, paintings and its Sculptures

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain.Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi,Vittorio	1988	Gallery Books
4.	Oriental art	Speelman	1990	A & J Speelman
5.	Indian Painting	Pratapaditya pal	1993	Mapin

A. OBJECTIVE-

Introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints. Students will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking.

B. COURSE OUTCOMES:

CO1: Gain the technical knowledge about the manual image reproduction technique

CO2: Ability to create compositions with positive and negative space

CO3: Gain the ability to organize materials in a studio

CO4: Ability to work in a team structure

CO5: Ability to obtain and process information

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to Print Making	3
2	Positive and Negative Space	6
3	Pictorial Achromatic Composition	7
4	Material Study for Linoleum Print	10
5	Print Making using Linoleum Sheet	10

D. DETAILED SYLLABUS

Unit	Contents
1.	Introduction to Print Making
	<ul style="list-style-type: none"> • Brief History of Print Making • Introduction of Linocut. • Understand and copy from Masterpieces
2.	Positive and Negative Space
	<ul style="list-style-type: none"> • Practical study of lino Positive and Negative Space • Balancing of Positive and Negative Space • Medium: black ink
3.	Pictorial Achromatic Composition

	<ul style="list-style-type: none"> • Understanding of Achromatic Color Scheme • Draw 2D Layouts for Printing
4.	Material Study for Linoleum Print
	<ul style="list-style-type: none"> • Materials required for Linoleum Print Making Lab Set up • Understanding of the printing process
5.	Print Making using Linoleum Sheet
	<ul style="list-style-type: none"> • Tracing the layout on linoleum sheet and cutting • Preparation of Ink and Taking Final Print • Display of Works

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

- (a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall
2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking	George Alexander walker	2005	Firefly Books

A. OBJECTIVE-

Develop a solid grounding in photography – from camera handling, to getting the right exposure, optimizing manual functions and composition. Participants will develop their photographic eye through a blend of lectures, practical assignments and critiques

- Illustrate a full understanding of the use of all the tools and materials needed in creating traditional fine art photographs.
- Understand and develop a sense of the language of photography, its history and ultimately its potential as a communicative medium.
- Through evaluation and discussion, learn to think critically and articulate intellectual, aesthetic and emotional responses to photographs.
- Course objectives will be reached through a series of assigned projects supported by lectures, demonstrations independent lab work, presentations and critiques.

B. COURSE OUTCOMES:

CO1: Subject enhances the art and science of photography required for animation through various novel techniques. It lays the foundation to story visualization ability for Animation and imparts knowledge and skill to design layout compositions for a story.

CO2: Define, analyze, and explain the concepts of social responsibility and civic knowledge within the framework of the medium of narrative film.

CO3: Demonstrate effective written, oral, and visual communication skills as they analyze and think about the art of Story Design and Development. Demonstrate the ability to work as a team as they work together toward the common goal of critical thinking about concepts in Story Design and Development.

CO4: Develop an appreciation for the aesthetic principles that guide or govern the art of Story Design and Development.

CO 5: Demonstrate effective critical thinking skills (including analysis, critical evaluation, creative thinking, innovation, inquiry, and synthesis) in their study of the art of Story Design and Development

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	History of Photography	4
2	Exposure triangle	1 0
3	Composition Techniques	1 2
4	Lighting techniques	1 0

5	Creative Photography	1 2
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D. DETAILED SYLLABUS:

Unit	Contents
1.	History of Photography
	<ul style="list-style-type: none"> ● Introduction of Unit ● Principle of the camera obscure ● To study few photographers like Ansel Adams, Dorothea Lange, Robert Capa etc. ● Aesthetics of Photography both in documentary and Creative photography. ● Conclusion of Unit
2.	Exposure triangle
	<ul style="list-style-type: none"> ● Introduction of Unit ● Understanding exposure and controls ● Aperture, f-stop , depth of field, ● Shutter Speed, Exposure value, ● ISO, Image Stabilization, sensor ● Conclusion of Unit
3.	Composition Techniques
	<ul style="list-style-type: none"> ● Introduction of Unit ● Composition & techniques ● Rule of Thirds ● Elements of composition, cinematography ● Shot Framing techniques ● Conclusion of Unit
4.	Lighting techniques
	<ul style="list-style-type: none"> ● Introduction of Unit ● Spectrum, Color Temperature ● Practical Understanding and practice of Lighting techniques, Kinds or lights indoor and outdoor. ● Electronic flash and artificial lights, Light meters ● Different kinds B & W and color photography. ● Conclusion of Unit
5.	Creative Photography
	<ul style="list-style-type: none"> ● Introduction of Unit ● Macro Photography ● Freeze Frame Photography ● Light Painting ● HDRI and Panoramas ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	20th century photography	Taschen	The Museum Ludwig's 1980	20th century photography
2.	The Art of Photography: An Approach to Personal Expression	Bruce barnbaum	Kendall/Hunt Publishing 1994	The Art of Photography: An Approach to Personal Expression
3.	Complete Digital Photography	Ben long	Boston, Mass. : Charles River Media 2001	Complete_Digital_Photography
4.	Camera Lucida	Roland Barthes	Hill & Wang 1980	Camera Lucida

A. OBJECTIVE-

The purpose of this subject is to provide the students with training methodologies and specific industry skills that will assist them in developing creative ideas into digital art with emphasis on image manipulation, matte painting and image creation and editing. The students will receive information that will enable them to:

- Understand the design principles used in creation of digital art.
- Familiarize with the terminologies and concepts for creating and manipulating digital images.

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of theories of perception

CO2: To understand the Digital Tools, Hardware for Digital Painting

CO3: To understand raster and vector graphic tools.

CO4: To apply the tools in creating digital art

CO5: To evaluate different tools for digital art

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Theories of Perception	8
2	Digital Tools, Hardware for Digital Painting	8
3	Introduction to Raster Graphics Tools	12
4	Introduction to Vector Graphics Tools	12
5	Applications	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Theories of Perception
	<ul style="list-style-type: none"> • Introduction of Unit • Understanding light: Electromagnetic spectrum, CMYK and RGB • Analog vs Digital • Conclusion of Unit
2.	Digital Tools, Hardware for Digital Painting
	<ul style="list-style-type: none"> • Introduction of Unit • Image Format and Colour Representations • Image and File Formats • File Compressions. • Properties of Bitmap Image. • Resolutions for Print and Display, Digital colour Representation. • Conclusion of Unit
3.	Introduction to Raster Graphics Tools

	<ul style="list-style-type: none"> ● Introduction of Unit ● Layers ● Adjustment Tools ● Painting ● Creating raster artworks. ● Image Manipulation. ● Colour Manipulation. ● Layer Blending, Masking, Export Parameters. ● Conclusion of Unit
4.	Introduction to Vector Graphics Tools
	<ul style="list-style-type: none"> ● Introduction of Unit ● Creating Vector Arts ● Paths and Shapes ● Vector brushes and colours ● Layers, Transparency, Grouping, Blending Modes, Managing Artwork, Single and Multipage Illustrations. ● Conclusion of Unit
5.	Applications
	<ul style="list-style-type: none"> ● Introduction to Unit ● Digital Painting ● Images Restoration ● Images manipulation and collages ● Vector Art – Graphics and Illustrations ● Print and Web graphics ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	20th century photography	Taschen	The Museum Ludwig's 1980	20th century photography
2.	The Art of Photography: An Approach to Personal Expression	Bruce barnbaum	Kendall/Hunt Publishing 1994	The Art of Photography: An Approach to Personal Expression
3.	Complete Digital Photography	Ben long	Boston, Mass. : Charles River Media 2001	Complete_Digital_Photography
4.	Camera Lucida	Roland Barthes	Hill & Wang 1980	Camera Lucida

A. OBJECTIVE-

A study of early civilizations of the world; their art practices; Chronological development and crisis to be discussed; The Chronological cultural, regional and socio- economic Development in world and the revolutionary movement of Christ and later on influences on art will be discussed.

B. COURSE OUTCOMES:

CO1: Ability to map the roots of visual communication

CO2: Able to know the history of visual communication

CO3: Students will learn to apply historical methods to evaluate critically the record of the past and how historians and others have interpreted it.

CO4: Understand the terms which the historians use often

CO 5: Introduce students to the history and diversity of the communication

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction of visual communication	14
2	Rock & Caves	20
3	Ideograms	15
4	Symbols	15
5	Pictograms	20

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction of visual communication
	<ul style="list-style-type: none"> • Meaning of Visual Communication • Definition by different authors
2.	Rock & Caves
	<ul style="list-style-type: none"> • Areas of rock & Caves (Ancient times) • Basic study of different rock and caves in the context of visual communication
3.	Ideograms
	<ul style="list-style-type: none"> • An ideograms and Ideograph • Study different Ideograms of ancient times
4.	Symbols

	<ul style="list-style-type: none"> • Meaning of symbol • Study different symbols of ancient times
5.	Pictograms
	<ul style="list-style-type: none"> • Introduction of Pictograms • Role of pictograms in the development of visual communication

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Graphic Design	Richard Hollis	2002	Thames and Hudson

A. OBJECTIVE-

A study of early civilizations of the world; their art practices; Chronological development and crisis to be discussed; The Chronological cultural, regional and socio- economic Development in world and the revolutionary movement of Christ and later on influences on art will be discussed.

B. COURSE OUTCOMES:

CO1: Ability to map the roots of visual communication

CO2: Able to know the history of visual communication

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Unit No.	Title of the unit	Time Required for the Unit (Hours)
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D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction of visual communication
	<ul style="list-style-type: none"> • Meaning of Visual Communication • Definition by different authors
2.	Rock & Caves
	<ul style="list-style-type: none"> • Areas of rock & Caves (Ancient times) • Basic study of different rock and caves in the context of visual communication
3.	Ideograms
	<ul style="list-style-type: none"> • An ideograms and Ideograph • Study different Ideograms of ancient times
4.	Symbols

	<ul style="list-style-type: none"> • Meaning of symbol • Study different symbols of ancient times
5.	Pictograms
	<ul style="list-style-type: none"> • Introduction of Pictograms • Role of pictograms in the development of visual communication

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Graphic Design	Richard Hollis	2002	Thames and Hudson

A. OBJECTIVE-

To enable a student to develop the ability to:

- Create, document and preserve an original body of graphic design work;
- To be able to think and communicate critically about the his/her own work
- Continuously reflect on one's own work in terms of elements and principles of graphic design;
- Monitor and assess one's creative abilities over a period of time through the designs produced;
- Identify one's own strengths and weaknesses in creating works of graphic design.

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of principles behind fundamentals of Design

CO2: To understand the language of Visual Communication

CO3: To be able to apply elements of design into any creation

CO4: To analyse the principles of design.

CO 5: To evaluate Role of Design in Society

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction and History of Design	6
2	Visual Communication	8
3	Elements of design	8
4	Principles of Design	8
5	Role of Design in Society	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction and History of Design
	<ul style="list-style-type: none"> ● Introduction of Unit ● History ● Forms of design ● Art and design ● Conclusion of Unit
2.	Visual Communication
	<ul style="list-style-type: none"> ● Introduction of Unit ● Semantics and Secondary research ● Pragmatics and syntactic ● Case study ● Conclusion of Unit
3.	Elements of design

	<ul style="list-style-type: none"> • Introduction of Unit • Line, Shape, Volume, • Colour, value, Texture • Conclusion of Unit
4.	Principles of Design
	<ul style="list-style-type: none"> • Introduction of Unit • Gestalt Law's for art and design • The Design process • Conclusion of Unit
5.	Role of Design in Society
	<ul style="list-style-type: none"> • Introduction of Unit • Poster design as Social Commentary • Propaganda design: USA, German, Soviet. • Designing for society • Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	Universal Principles of Design	William Lidwell Kritina - Holden Jill Butler	Latest
1.	Handbook of Visual Communication: Theory, Methods and Media	Ken Smith Sandra Moriarty Gretchen Barbatsis Keith Kenney	Latest

A. OBJECTIVE-

A study of early civilizations of the world; their art practices; Chronological development and crisis to be discussed; The Chronological cultural, regional and socio- economic Development in world and the revolutionary movement of Christ and later on influences on art will be discussed.

B. COURSE OUTCOMES:

CO1: Ability to map the cultural developments according to the calendar

CO2: Ability to write report on the chronological improvement of ancient civilizations

CO3: Understand and able to write report Christian philosophies and their influences on art

CO4: Understand the terms which the historians use often

CO 5: Understand the chronological improvement of faith in art which resulted in Renaissance

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Ancient African Civilizations	4
2	Greek and Roman Civilization	4
3	Middle Asia and advent of Christ	4
4	Gothic and Romanesque art	4
5	Renaissance in Europe	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Ancient African Civilizations
	<ul style="list-style-type: none"> ● Introduction of African Civilization ● The Great Pyramids, the Great Sphinx of Giza, and the smaller pyramids and tombs of Ancient Egypt, Temple of Hatshipsut Portraits ● A brief history of Mayan Civilization
2.	Greek and Roman Civilization
	<ul style="list-style-type: none"> ● Introduction of greek art ● Greek Art: Hellenistic Sculptors: Praxiteles, Scopas, Lysippos Sculptures: Dying Gaul, Barberine Faun, Alter at Pergamum, Nike of Samothrace, Laocoon. ● Introduction of Roman art ● roman art Architecture (Temple of Fortuna Virilis, Temple of Sibyl, Sanctuary of Fortuna Primigenia, Colloseum) Sculptures: Portraits, Narrative Relief (AraPacis, Arch of Titus, Column of Trajan and Arch of Constantine)
3.	Middle Asia and advent of Christ

	<ul style="list-style-type: none"> ● Introduction of Byzantine Art ● Byzantine Art: Architecture and art work-Church St. Vitale Ravenna (Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hazia Sophia Istanbul, St. Mark's Church. Iconoclasts and Iconophiles ● History related to Catacomb Murals and Conquer of Christianity over Italy
4.	<p>Gothic and Romanesque art</p> <ul style="list-style-type: none"> ● Origin of Gothic Art: The meaning of Gothic in different fields like Architecture, Sculpture, Painting. Architecture: Architect Abbot Suger, General characteristics, techniques and locations of Churches and Cathedral (Choir, Pulpits, Altarpieces) Gothic Sculpture – Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta ● Painting- Stained Glass, Tempera Technique and the relevant artists like Cimabue, Duccio, Giotto, and Lorenzetti Brothers ● Origin of Romanesque Art: Sculpture, Painting.
5.	<p>Renaissance in Europe</p> <ul style="list-style-type: none"> ● Meaning and Causes of Renaissance ● Origin of Proto Renaissance ● The Early Renaissance artist and their works: <ul style="list-style-type: none"> ○ Cimabue (a Crucifixion and a Deposition, Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child} ○ Giotto (decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis; The Marriage at Cana, the Annunciation, the Last Judgment, The Mourning of Christ, Bardi Chapel: the Mourning of St. Francis.The Kiss of Judas) ○ Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophet (both from 1415), the Sacrifice of Isaac (1421), Habacuc (1423-1425) and Jeremy (1423-1426), Madonna Pazi, Statue of St. George, Statue of St. John the Baptis, equestrian monument of Gattamelata) ○ Massaccio (Virgin and Child with St. Anne, Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist) ○ Brunelleschi ● The meaning and importance of High Renaissance: Painters, Sculptors, Architects and their works <ul style="list-style-type: none"> ○ Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvian Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation) 2.Michelangelo (The Biblical description on Sistine Chapple and the Fresco technique, The Last Judgment, The Pieta, David, the Moses) 3.Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie 4.Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape

	<p>of Europa The Allegory of Age Governed by Prudence) 5. Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon) 6. Raphael (some drawings, The School of Athens, Mond Crucifixion, Brera</p> <ul style="list-style-type: none"> • Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ
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E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain.Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi, Vittorio	1988	Gallery Books

A. OBJECTIVE- It is the branch of philosophy dealing with beauty or the beautiful, especially in art and with the taste and standards of value in judging art. By this student will know about that aesthetic studies how artist imagine, create and work of art, how to people use, enjoy and criticize art and what happens in their minds when they look, listen and read the art.

B. COURSE OUTCOMES:

CO1: Analyze the evolution of advertisement & industry.

CO2: Describe advertising, its importance, role in a global environment & marketing communication during World War I & II.

CO3: Interpret and create the advertising message through the use creative writing skills

CO4: examples of advertisement to enhance their understanding regarding the importance of elements included in an advertisement

CO 5: analyzing types & communicate creatively through words by using and exercising with typefaces.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to advertising	4
2	History of advertising	4
3	The social and ethical aspects of advertising	4
4	History of Writing & Communication	6
5	Introduction to Typography	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to advertising
	<ul style="list-style-type: none"> What is advertising? – Evolution - Advertising as a Communication Process - Advertising as a Business Process - Advertising in Business and Society - Audience Categories and Geographical Factors – Positioning, Environment - Segmentation, Positioning Differences, Market Place, Promotions, Measuring Response, Classified Advertisements, Press Release, Product Review. Definition and Characteristics of advertising. How and When Advertising works? Effective Advertising - Market Effects and Intensity of Advertising: Persuasion, Argument and Emotions - Economic Effects of advertising.
2.	History of advertising
	<ul style="list-style-type: none"> Historical background and Future of Indian advertising. Changing trends of Indian Advertising Roles and functions of advertising:

	<ul style="list-style-type: none"> • Communication, Persuasion, Education, Expansion of market, Employment, Economic growth, Stimulation of competition, raises standard of living, freedom to press etc. • The economic aspects of advertising. Effects on consumer choices. Effects on competition.
3.	The social and ethical aspects of advertising
	<ul style="list-style-type: none"> • Advertising and cultural/Moral values, • Advertising as untruthful or deceptive. • Advertising and children. • Advertising encourages materialism. • Advertisement and women etc.
4.	History of Writing & Communication
	<ul style="list-style-type: none"> • Cuneiform in Mesopotamia, • Evolution of a script, • Hieroglyphs and papyrus in Egypt, • The seals of the Indus valley, • Phonetics and the alphabet, • Symbols, Cave paintings, Pictograms, Ideogram
5.	Introduction to Typography
	<ul style="list-style-type: none"> • Movable type, Type Body, Anatomy of Type, • Type Terminology - Type Font, Type Series, Type family, • Type Measurement, • Classification of Type • Introduction to Typography. • Basic principles of typography and its importance in design.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Advertising Art & Ideas	G. M. Rage	-	-

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls, as a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.

CO2: Confidently participate in professional design practice and management within a collaborative work environment.

CO3: Apply design principles in the ideation, development and production of visual messages.

CO4: Analyze, synthesize and utilize design processes and strategy from concept to creatively solve communication problems.

CO 5: Employ best practices and management in the design profession.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Visual Identity & Branding	14
2	Trade Marks	20
3	Corporate Identity Evolution	15
4	Design Practice	15
5	Poster Design	20

D. DETAILED SYLLABUS:

Unit	Contents
1.	Visual Identity & Branding
	<ul style="list-style-type: none"> Brief introduction of Graphic Design. Introduction of corporate identity. Introduction of branding.
2.	Trade Marks
	<ul style="list-style-type: none"> Introduction of Trade marks. Study of Brand Color palette Designing of vary Trade marks (Logotype, Monogram, Symbol, Mascots, Emblem etc.)
3.	Corporate Identity Evolution

	<ul style="list-style-type: none"> • To get the knowledge of origin and evolution of corporate identity. • Finding the reasons behind the changes in identities through years for creating a global image.
4.	Design Practice
	<ul style="list-style-type: none"> • Culmination of previous stated unit logo type and symbol into one integrated design to create combination mark. • Giving exposure in designing of Tags, labels, Shopping Bag, Sticker, Book Jacket & Novelties.
5.	Poster Design
	<ul style="list-style-type: none"> • Introduction of poster along with the principles and design elements. • Research the existing product layouts e.g. cosmetic brand like Lakmé/Garnier. • Recreate/reformat the existing layout to design a conceptual and creatively appealing Poster by using principles of design effectively.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Graphic Design	Richard Hollis	2002	Thames and Hudson

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls, as a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions in Digital format that addresses audiences and contexts, by recognizing the human factors that determine design decisions

CO2: Able to gain knowledge about the graphic quality

CO3: Application to Raster graphics to make the visuals more impactful

CO4: Analyze, synthesize and utilize the technology to capture moments and understanding of lighting

CO5: Able to understand the necessity and the techniques of post-production

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Graphic Design Applications	10
2	Raster & Vector Graphics	10
3	Study of Photoshop	10
4	Image Touchup/Editing	8
5	Study of Image Touchup/ Editing	10

D. DETAILED SYLLABUS:

Unit	Contents
1.	Graphic Design Applications
	<ul style="list-style-type: none"> ● A brief introduction of graphic design application ● File Formats and File extensions ● Study of 2D & 3D Software's ● Color Spaces and Uses ● Paper Sizes, Formats & Standards
2.	Raster & Vector Graphics
	<ul style="list-style-type: none"> ● A brief introduction of Raster & vector Graphics ● Pixel & Bitmap ● Raster Graphics & File extensions ● Resolution & Image concepts ● Raster to Vector & Vector to Raster
3.	Photoshop

	<ul style="list-style-type: none"> ● Creating New Project Photoshop ● Interface of Application ● Basic Tools ● Layer, Groups and Guides ● Filters and Image Adjustments ● Creating a wallpaper
4.	Image Touchup/Editing
	<ul style="list-style-type: none"> ● Creating New Project ● Placing Image into document ● Changing Background ● Cleanup & Cloning ● Sharpening & Color Correction ● Post-Processing
5.	Filter & Effects
	<ul style="list-style-type: none"> ● Using Filters ● Painting and Retouching ● Dodge tool, Burn tool Sharp tool, Smudge tool

E. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Type and Typography	Phil Baines, Andrew Haslam		Laurence King Publishing
2.	Thinking with Type	<u>Lupton Ellen</u>		Princeton Architectural Press
3.	Just My Type	Simon Garfield	2012	Simon Garfield
4.	The Elements of Typographic Style	Robert Bringhurst	2012	Hartley & Marks Publishers
5.	Grid Systems in Graphic Design	<u>Josef Müller- Brockmann</u>	2007	VerlagNiggli AG

A. OBJECTIVE-

As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted.

B. COURSE OUTCOMES:

CO1: Study of various rendering media and techniques in various Developing new ways of thinking, seeing, and create.

CO2: Construct the facial expressions of various characters

CO3: Apply an expanded intermediate level of understanding of the proportions of the human figure and the relation of the figure to the compositional space through the processes, materials, and techniques associated with drawing.

CO4: Students illustrate animal anatomy in various posture, expressions and actions and foliage drawings.

CO 5 Judge appropriately the basic Proportion, scale, and spatial relationships.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Illustration	11
2	Illustration Classification	11
3	Story Illustration	11
4	Rendering	11
5	Portrait	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Illustration
	<ul style="list-style-type: none"> Brief introduction of Illustration. Importance of Illustrations in different fields and learning technical terms of different illustration fields.
2.	Illustration Classification
	<ul style="list-style-type: none"> Designing the illustrations on the basis of different fields like fashion, medical, mechanical etc. Exploring different mediums like monochromatic & multi colors to create the illustration.
3.	Story Illustration
	<ul style="list-style-type: none"> Brief introduction to Story illustration along with vary types. Selection of children story to create an illustration along with preparing the

	layouts. <ul style="list-style-type: none"> • Create final sheet in any medium with the final presentation sheet.
4.	Rendering
	<ul style="list-style-type: none"> • Brief introduction to rendering along with vary types or techniques of rendering. • Application of rendering techniques like Hatching, Cross-hatching, Stippling, Scribbling etc. on the different objects. • Submission of Sketches in Different Mediums like: charcoal, graphite, ink, pencil
5.	Portrait
	<ul style="list-style-type: none"> • Introduction of Portrait Drawing • Knowledge of tones and values, perspective & their practical implementation. • Practice final portrait of using pencil, Charcoal, Graphite etc.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Essentials of Illustration	T. G. Hill	2019	Good Press
2.	Secrets to Drawing Realistic Faces	Carrie Stuart Parks	2002	Penguin

A. OBJECTIVE-

As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

B. COURSE OUTCOMES:

CO1: Will be able to handle tools

CO2: Will be able to improvise with different soils

CO3: Advanced Practices of skills and observation

CO4: Will be Able to make Artifacts

CO5: Will be able to understand the casting process

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Clay Modeling Tools Handling	3
2	Relief Modeling	8
3	Object Study & Composition	8
4	Anatomy Study & Composition	3
5	Mold Making & Casting	2

D. DETAILED SYLLABUS:

Unit	Contents
1.	Clay Modeling Tools Handling
	<ul style="list-style-type: none"> Understanding of clay modeling tools
2.	Relief Modeling
	<ul style="list-style-type: none"> Types of relief modeling High relief Low relief
3.	Object Study & Composition
	<ul style="list-style-type: none"> Object study in clay Making of armatures
4.	Anatomy Study & Composition

	<ul style="list-style-type: none"> • Human anatomy study in clay • Making of armatures
5.	Mold Making & Casting
	<ul style="list-style-type: none"> • The whole process of making plaster of Paris molds • The technique of glass fiber casting

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

A. **OBJECTIVE**-To impart skills on writing stories/ script and visualization through storyboards and animatic, which is essentially a part of pipeline for Animation film production?

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of Film Medium Terminologies and Formats

CO2: To be able to Research for Pre-Production

CO3: To understand the Narrative Techniques

CO4: To be able to create the Storyboards and Concepts

CO5: To create suitable Animatics

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Film Medium Terminologies and Formats	2
2	Research for Pre-Production	6
3	Narrative Techniques	10
4	Storyboards and Concepts	18
5	Animatics	12

D. DETAILED SYLLABUS:

Unit	Contents
1.	Film Medium Terminologies and Formats
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Medium and Formats - Film, Frame Rate, Size and Gauge ● Tele Cine and Reverse Tele Cine. ● Demonstrate through videos 16 mm /35mm /70mm / Full Screen / Letter Boxing / Wide Screen ● Conclusion of Unit
2.	Research for Pre-Production
	<ul style="list-style-type: none"> ● Introduction of Unit ● Story Research - Period - Historic / Scientific facts ● Society & culture study ● How to decide about the time and place: when, where and who. ● To create Acts or scenes: To divide the story in to shots. Scene as the driver of plot. ● Beats and how to keep the story moving. Relation between actions, characters and scenes. ● Fast phasing and slow phasing scenes ● Conclusion of Unit
3.	Narrative Techniques
	<ul style="list-style-type: none"> ● Introduction of Unit ● Experimenting with techniques for visual storytelling, structure, story building, ● Examining indigenous narratives, both contemporary and traditional to gain an understanding of storytelling methods pertinent to different culture ● Indian – Ajanta, Patta Chitra, Miniatures- Phad, Kavadi, Mughal Paintings, Yam pat, Groda, Bhil, Chitrakathi, etc.

	<ul style="list-style-type: none"> ● Use of Graphic Narrative for expressing a social or personal themes ● Dialogue mechanics, attributions and tags ● Conclusion of Unit
4.	Storyboards and Concepts
	<ul style="list-style-type: none"> ● Introduction of Unit ● Creating dramatic flow, planning, pacing, sequencing, organizing visual flow and continuity in storyboards ● Thumb nailing ● Techniques and styles, Inking, Framing and Composition and Perspective ● Anatomy of a Storyboard, Advanced Storyboard Techniques. Various Camera Shots and Camera Moves and their meaning, Transitions, Aspects of the story board. ● Conclusion of Unit
5.	Animatics
	<ul style="list-style-type: none"> ● Introduction of Unit ● Sound Effects Music and Foleys. ● Recording of dialogue, ● Shooting the Storyboard, Slugging the Storyboard, Animatics. ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	The Art of storyboard	John Hart	Routledge, 2007
2.	Exploring Storyboarding (Design Exploration) [Paperback]	Wendy Tumminello	Course Technology, 2004

A. OBJECTIVE-

Learn the tools to create 3d animation.

Applying principles of animation for 3D Animation.

Discover the significance of Rig and its effective use in Animation.

B. COURSE OUTCOMES:

CO1: To understand the basic concepts of 3D animation and application of keys on the frames for animation.

CO2: Reading, understanding and editing Graph editor in order have a smooth and clean animation

CO3: Reading, understanding and editing Dope Sheet for editing keys and adjusting timing of the animation

CO4: Animating an object with the application of the 12 principles.

CO5: Will be able to animate male/female generic walk cycle.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Ball bounce (weight, slow in out, Pose to Pose, arc, Timing)	8
2	Ball Character(Anticipation, Straight ahead, staging, stretch and squash, exaggeration, Secondary action, Appeal)	8
3	Posing and gesture study	8
4	Constraints and Basic Rigging	12
5	Walk cycle	12

D. DETAILED SYLLABUS:

Unit	Contents
1.	Ball bounce (weight, slow in out, stretch and squash, exaggeration, arc, Timing)
	<ul style="list-style-type: none"> ● Introduction of Unit ● Understanding frames, concept of time, gravity ● The Art of 3d animation ● Importance of classical Animation principles ● Ball Bounce, Pose to Pose ,timing and arc ● Ball bounce, weight, slow in out ● Cycles and holds ● Setting up output file size and resolution, ● Previewing Animation using Play blast. ● Conclusion of Unit
2.	Ball Character(Anticipation, Straight ahead, staging, stretch and squash, exaggeration, Secondary action, Appeal)

	<ul style="list-style-type: none"> ● Viewing the ball as a Character, adding anticipation and straight ahead ● Ball- stretch and squash, exaggeration ● Ball –appeal, tail(secondary action) ● Camera - Posing ● Working with keys and Tangents ● Creating and Editing keys in graph editor ● Creating a Path Animation ● The Attach To Path Options Window ● Conclusion of Unit
3.	Posing and gesture study
	<ul style="list-style-type: none"> ● Studying body language ● Introduction to acting for animation ● Drawing thumbnails for animation ● Using Rigs to create Main Poses, stepped keys ● Posing - Normal and Extreme poses - Old people, Martial artist, Dancer, Skater ● Adding in-between poses ● Conclusion of Unit
4.	Constraints and Basic Rigging
	<ul style="list-style-type: none"> ● Introduction of Unit ● Using Constraints for rigging ● Introduction to joints setup ● IK setup ● Controllers setup ● Skinning ● Conclusion of Unit
5.	Walk cycle
	<ul style="list-style-type: none"> ● Introduction of Unit ● Understanding body movement. ● Generic walk cycle ● Female Walk cycle ● Normal, Double bounce, Characterized, Limping. ● Walk Cycle with Personality ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	<i>Introducing Autodesk Maya 2016: Autodesk Official Press</i>	Dariusz Derakhshani	Latest

A. OBJECTIVE-

In this topic students will be able to know the research and context for design and development of the Characters for narrative stories. Students will understand methods to ideate, and design real and morphed characters.

B. COURSE OUTCOMES:

CO1: The subject aims to impart knowledge of Character Design Fundamentals

CO2: To Research for Character Design

CO3: To be able to apply Imaginative Character Design

CO4: To understand Anthropomorphic Character Design

CO5: To evaluate Role of Contextual Characters

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Character Design Fundamentals	6
2	Research for Character Design	10
3	Imaginative Character Design	10
4	Anthropomorphic Character Design	6
5	Contextual Characters	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Character Design Fundamentals
	<ul style="list-style-type: none"> ● Introduction of Unit ● Introduction to Character Design ● Elements of Character Design. ● Conclusion of Unit
2.	Research for Character Design
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Creating Trait sheets to map out Physical appearance, Background story, Psychological traits, Personality and attitude etc. ● Creating traits of the existing characters in animated movies and short films ● Conclusion of Unit
3.	Imaginative Character Design
	<ul style="list-style-type: none"> ● Introduction of Unit ● Developing characters from imagination ● Conclusion of Unit
4.	Anthropomorphic Character Design
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Anthropomorphic, Zoomorphic, ● Conclusion of Unit

5.	Contextual Characters
	<ul style="list-style-type: none"> ● Introduction of Unit ● Characters in different animations ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	Force - Character Design from Life Drawing	Michael D Mattesi	Focal Press, 2008
2.	Ideas for the Animated Short	Karen Sullivan and Gary Schumer	Focal Press, 2008
3.	Disney/Pixar Art books	Miscellaneous	Chronicle Book LLC.

A. OBJECTIVE-

It is the branch of philosophy dealing with beauty or the beautiful, especially in art and with the taste and standards of value in judging art. By this student will know about that aesthetic studies how artist imagine, create and work of art, how to people use, enjoy and criticize art and what happens in their minds when they look, listen and read the art.

B. COURSE OUTCOMES:

CO1: analyze the evolution of advertisement & industry.

CO2: Describe advertising, its importance, role in a global environment & marketing communication during World War I &II.

CO3: Interpret and create the advertising message through the use creative writing

CO4: Examples of advertisement to enhance their understanding regarding the importance of elements included in an advertisement

CO5: Analyzing types & communicates creatively through words by using and exercising with typefaces.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to advertising	4
2	History of advertising	4
3	Social & Economic Aspects of Advertising	4
4	Advertising Classification	6
5	Marketing Research	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to advertising
	<ul style="list-style-type: none"> • What is advertising? • Definition of Advertising. • Advertising Definitions of other Scholars. • Meaning of Advertising (Advertising is Industry, Advertising is Science, Advertising is Business, Advertising is Art)
2.	History of Advertising
	<ul style="list-style-type: none"> • Pre-printing and Early Printing Period. • Period of Expansion. • Period of Scientific Developing.

	<ul style="list-style-type: none"> • Period of Business and Modern Development.
3.	Social and Economic Aspects of Advertising
	<ul style="list-style-type: none"> • Advertising Creates Employment. • Advertising Promotes Freedom of Press and Media. • Advertising Creates Demand and Consequently Sales. • Advertising Reduces Selling Price & Cost of Product. • Advertising Raise the Standard of Living.
4.	Advertising Classification
	<ul style="list-style-type: none"> • On the basis of Geographical Spread (International Advertising, National Advertising, Regional Advertising, Local Advertising) • On the basis of Target Audience & Market (Consumers, Industrial Advertising) • On the basis of Design (Classified Advertising, Display Advertising, Display Classified Advertising, News Reading Notice) • Advertising Medias
5.	Marketing Research
	<ul style="list-style-type: none"> • Marketing Research Process • Motivation Research • Advertising Research

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Advertising Art & Ideas	G M. Rege	1984	Ashutosh Publications
2.	Foundations of Advertising Theory & Practice	S A Chunawalla, K C Sethia	Sixth Edition 2006	Himalaya Publishing House

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.

CO2: Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.

CO3: Apply graphic design principles in the ideation, development, and production of visual messages.

CO4: Demonstrate the professional readiness to thrive in the creative industries.

CO5: Conclude the significance for innovative and creative Poster Design.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Elements of Graphic Design	8
2	Corporate Visual Identity	19
3	Poster Design	19
4	Packaging Design	19
5	Material Design-II	19

D. DETAILED SYLLABUS:

Unit	Contents
1.	Elements of Graphic Design
	<ul style="list-style-type: none"> • A brief introduction of Basic elements of graphic design • Study of Planning of Design using elements • Study of Illustration, Headline, Sub headline.
2.	Corporate Visual Identity
	<ul style="list-style-type: none"> • A brief introduction to the concept of Corporate Visual Identity • Design Exclusive company name with trademark • Use different mediums in logo design: pencil, ink, photo color and water color • Corporate font • Designed Business Card • Designed Letterhead & Envelope design

3.	Poster Design
	<ul style="list-style-type: none"> • A brief introduction to the concept of poster design • The elements that should be incorporated in various types of posters. • Design a poster based on any social and environmental issue to raise awareness about it in public eye. • Content & Message • Fonts (legibility and visual appeal) • Images (graphics & Symbols) • Creation with Design Elements • Finished Art work
4.	Packaging Design
	<ul style="list-style-type: none"> • The final brand identity (product) • Positioning & Target customer • Selection of Packaging Printing • Content of Packaging • Creation with Design Elements • Fonts (legibility and visual appeal), Images (graphics & Symbols), Color • Finished Art work
5.	Material Design-II
	<ul style="list-style-type: none"> • A brief introduction of Promotional Material • Design Promotional Material like Shopping bag, T-shirt, labels, stickers, Mouse pad, etc.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Designing Brand Identity: An Essential Guide for the Whole Branding Team	Alina Wheeler	2012	Wiley
2.	Creating a brand identity: A guide for designers	Catharine Slade-Brooking	2016	Laurence King Publishing

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions in Digital format that addresses audiences and contexts, by recognizing the human factors that determine design decisions

CO2: Able to gain knowledge about the graphic quality

CO3: Application to Vector graphics to make the visuals more impactful

CO4: Analyze, synthesize and utilize the technology to capture moments and understanding of lighting

CO5: Able to understand the necessity and the techniques of post-production

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Vector Graphics Design Application	10
2	Drawing and Painting in Illustrator	10
3	Working With Layers	10
4	Working with Shapes and Symbols	8
5	Using Effects & Filters	10

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to In-Design
	<ul style="list-style-type: none"> ● Interface of Adobe Illustrator ● Introduction of Toolbox ● Working with Shapes and Symbols
2.	Drawing and Painting in Illustrator
	<ul style="list-style-type: none"> ● Drawing and Painting ● Drawing and Transforming Objects ● Gradients, Pattern Fills, and Blends ● Working With Paths
3.	Working With Layers
	<ul style="list-style-type: none"> ● Layer, Groups and Guides ● Creating a wallpaper ● Working with Type tool ● Illustrator Effects

	<ul style="list-style-type: none"> ● Working with Brushes, Graphic Styles
4.	Working with Text Type
	<ul style="list-style-type: none"> ● Working with Document ● Formatting the Document ● Working with Tables ● Working with Drawing Tools
5.	Using Effects & Filters
	<ul style="list-style-type: none"> ● Using Graphics, & objects ● Applying Effects and Animations ● Working with Colors and Strokes ● Publishing the Document

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	“Illustrator CS6 in Simple Steps”,	Kogent Learning Solutions Inc	2020	Dreamtech Press 2020
2.	Adobe In-Design CS6 Classroom in a Book	Adobe Creative Team	2018	Adobe Press

A. OBJECTIVE-

As a future artist a student should know how to use camera and they know the technical command. They should be able to expose the composition and know about history of photography. Learn the digital technology.

B. COURSE OUTCOMES:

CO1: Ability to obtain the whole process of the technology

CO2: Ability to write report on the particular technology and its origin and development

CO3: Will gain technical Knowledge of the subject

CO4: Proficiency with computer software programs

CO5: Ability to create compositions in a short span of time

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Advance Settings of Camera	6
2	Visual perception	4
3	Photo journalism	6
4	Digital Photo manipulation	10
5	Architectural photography	10

D. DETAILED SYLLABUS:

Unit	Contents
1.	Advance Settings of Camera
	<ul style="list-style-type: none"> ● Using advanced settings in DSLR ● Metering Modes ● Exposure Compensation ● Auto Exposure Bracketing ● White balance
2.	Visual perception
	<ul style="list-style-type: none"> ● The Frame – The contour – the Background – Size – Tone – Texture – Form – Pattern – ● Depth Creation – Division of frame angle. ● Visualization
3.	Photojournalism
	<ul style="list-style-type: none"> ● Introduction to photojournalism ● Study of work in photojournalism ● Street & candid photography ● Photo Essay / Photo series

	<ul style="list-style-type: none"> ● Editorial photography
4.	Digital Photo manipulation
	<ul style="list-style-type: none"> ● Study of work in Photo manipulation ● Experimental photo manipulation techniques ● Black and white to color ● Composing images ● Photo retouching and Photo finishing techniques for fashion photography ● Photo retouching and Photo finishing techniques for product photography
5.	Architectural photography
	<ul style="list-style-type: none"> ● exteriors, interiors, ● lighting interiors ● perspectives in architecture

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Photo journalism: The Visual Approach	Frank Hoy	2010	Pearson College
2.	An Photographer's Eye: Composition and Design for better digital photos	Michel Freeman	2007	Focal Press
3.	Digital Photography	Scott Kelby	2009	Peachpit Press

A. OBJECTIVE-

The main purpose of calligraphy is to make life for your readership by making it easier to read what you have written: it makes it possible to attract reader quickly. It entices the readers to engage with the aesthetics of text. When done well, it enhances the message it presents

B. COURSE OUTCOMES:

CO1: Able to gain a clear conception on Calligraphy.

CO2: Analyze the strokes by their forms and will be able to arrange them according to space

CO3: Utilize the structure of letterforms

CO4: Discuss metaphor and symbolic use of language to explore the verbal and visual relationship of type and image

CO5: Identify the characteristic of major calligraphy strokes and styles.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Calligraphy	4
2	Calligraphy Strokes	8
3	Regular Calligraphy	8
4	Bouncy Calligraphy	4
5	Flourish Calligraphy	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Calligraphy
	<ul style="list-style-type: none"> Brief introduction of calligraphy to understand basic knowledge of calligraphy & its vast field. To acquire the knowledge of calligraphy rules like spacing, size along with introduction of the materials like nibs, surfaces tools etc.
2.	Calligraphy Strokes
	<ul style="list-style-type: none"> Introduction of different types of strokes used in calligraphy. Application of combined strokes to create a letter.
3.	Regular Calligraphy
	<ul style="list-style-type: none"> Prepare a layout to get proficiency in writing a word with calligraphy strokes. Construction of a word in regular calligraphy strokes.
4.	Bouncy Calligraphy
	<ul style="list-style-type: none"> Brief introduction to bouncy strokes. Prepare and develop the layout or write a word with using the bouncy calligraphy strokes.

5.	Flourish Calligraphy
	<ul style="list-style-type: none"> • Brief Introduction of Flourish Strokes used in calligraphy writing. • Construction of word to along with the flourish strokes.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	The Complete Book of Calligraphy & Lettering	Cari Ferraro	2018	Quayside Publishing Group
2.	Learn Calligraphy	Margaret Shepherd	2001	Broadway Books

A. OBJECTIVE-

Introduction to the brief history of the post Renaissance Art and its relevance in the society. Treating art as a visual language and evaluating in the context of religion, politics and trades throughout ages. Expression of religious beliefs through history; the impact of religions in the developments and changes in various cultures, particularly in India.

B. COURSE OUTCOMES:

CO1: Interpret an understanding of the history of western art in context to its isms and will be able to do historical and contextual analysis of works of art.

CO2: To interpret and critically analyze art works done in medieval period of Western art.

CO3: Trace the evaluation of art works in historical perspective.

CO4: Detecting an effective knowledge of western art terminology appropriate for career in visual arts in western part of the world.

CO5: demonstrate extensive learning on varied techniques and skills used by Western artists and be able to apply these techniques and skills in their respective works in the practical class.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Byzantine Art	8
2	Romanesque Art	4
3	Gothic Architecture	4
4	Early Renaissance	4
5	High Renaissance	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Byzantine Art
	<ul style="list-style-type: none"> ● Introduction of Byzantine Art and architecture ● Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. ● Iconoclasts and Iconophiles
2.	Romanesque Art
	<ul style="list-style-type: none"> ● Introduction of Romanesque Art: Sculpture, Painting, Architecture ● St. Remi Church, Reims (1049) France, Notre-Dame, Paray-le-Monial (1090) France ● The Cathedral of Saint Lazarus of Autun
3.	Gothic Architecture
	<ul style="list-style-type: none"> ● Introduction of Gothic Architecture: Architect Abbot Suger, General characteristics

	<p>and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces)</p> <ul style="list-style-type: none"> • Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta, Gothic paintings
4.	Early Renaissance
	<p>The Early Renaissance artists and their works</p> <ul style="list-style-type: none"> • Cimabue (Crucifixion and a Deposition, Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child) • Giotto (Decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis, Marriage at Cana, The Annunciation, The Last Judgment, The Mourning of Christ, Bardi Chapel: The Mourning of St. Francis. The Kiss of Judas) • Duccio (Madonna and Child enthroned, Annunciation of the death of Virgin, Christ entering into Jerusalem) <p>Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophetn (both from 1415), the Sacrifice of Isaac (1421), Habakuk (1423-1425), Madonna Pazi, Statue of St. George, Statue of St. John the Baptist, Equestrian monument of Gattamelata), David</p> <ul style="list-style-type: none"> • Masaccio (Virgin and Child with St. Anne, Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist) • Brunelleschi
5.	High Renaissance
	<p>The High Renaissance: Painters, Sculptors, Architects and their works</p> <ul style="list-style-type: none"> • Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation) • Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses) • Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie • Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence) • Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon) • Raphael (Drawings, The School of Athens, Mond Crucifixion, Brera Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ)

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain. Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi, Vittorio	1988	Gallery Books

A. OBJECTIVE-

As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

B. COURSE OUTCOMES:

CO1: Will be able to handle tools

CO2: Will be able to improvise with different soils

CO3 Advanced Practices of skills and observation

CO4: Will be Able to make Artifacts

CO5: Will be able to understand the casting process

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	3D Model drawing	8
2	Object Study of materials	8
3	Anatomy Study	2
4	Mold making	3
5	Casting	3

D. DETAILED SYLLABUS:

E.

Unit	Contents
1.	Introduction to 3D Modeling
	<ul style="list-style-type: none"> • A brief introduction of 3D modeling • Study of basic sketching of 3D model • Study of still life • Medium: pencil, charcoal on paper or sheet
2.	Object Study of materials
	<ul style="list-style-type: none"> • Study of Still life in clay • Stone carving
3.	Anatomy Study
	<ul style="list-style-type: none"> • Study of basic study drawing and sketching. • Study of body parts in clay like: eyes, nose, hands, legs.
4.	Mold making
	<ul style="list-style-type: none"> • Making molds in POP
5.	Casting

- Casting in different mediums like: paper, POP, cement and fiber.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

A. OBJECTIVE OF THE COURSE:

To impart skills of conceptualizing and designing Characters and Layouts from the story. Students will learn to assimilate the theory and techniques quintessential for pre- production of motion pictures.

B. OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of Character Traits and development
2. To understand the development of Character Bible
3. To be able to Design Layout.
4. To analyse the Morphed Characters and Layout
5. To develop Character and Layout Style development

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Character Traits and development	6
2	Character Bible	8
3	Layout Design	8
4	Morphed Characters and Layout	8
5	Character and Layout Style development	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Character Traits and development
	<ul style="list-style-type: none"> ● Introduction of Unit. ● Designing Characters based on Stories ● Creating Character traits for individual characters ● Using traits to develop Designs ● Visualization of the characters through Drawing. ● Conclusion of Unit.
2.	Character Bible
	<ul style="list-style-type: none"> Introduction of Unit. Creating Turnaround sheets, creating model Sheets. Creating Expression Chart. Creating character design for protagonist, antagonist, round, dynamic, static characters Creating Scale Chart of all characters Creating Hand-outs for all of the above. Colouring the Hand-outs. Conclusion of Unit.
3.	Layout Design
	<ul style="list-style-type: none"> Introduction of Unit. Practicing Layout from existing Concepts

	<ul style="list-style-type: none"> Understanding the use of elements in Layout Creating layouts for proposed concepts Research for concepts Conclusion of Unit.
4.	Morphed Characters and Layout
	<ul style="list-style-type: none"> Introduction of Unit. Creating Anthropomorphs, Theomorphs, Zoomorphs and Mesomorphs based on research Creating Character Bible Layout Designs based on proposed concept story
5.	Character and Layout Style development
	<ul style="list-style-type: none"> • Introduction of Unit. • Rendering – styles and techniques. • Developing personal style using different mediums, • Conclusion of Unit.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	Setting the Scene: The Art & Evolution of Animation Layout	Fraser MacLean	Chronicle Books,2011
2.	Layout and Composition for Animation	<u>Ed Ghertner</u>	Focal press, 2010
3.	The Noble Approach	<u>Maurice Noble & Ted Polson</u>	Chronicle Books, 2013
4.	The Hidden Art of Disney's Golden age	<u>Didier Ghez</u>	Chronicle Books, 2015

A. OBJECTIVE OF THE COURSE: The Objective of this course is to help students to:

- Learn the tools in creating 3D animation.
- Apply principles of animation in 3D Animation.
- Understand the 3D workflow.
- Create believable animation.
- Implement Motion and body dynamics in Animation

B. OUTCOME OF THE COURSE:

1. Rigging a biped character, Male/Female ready to animate.
2. Creating a character-based run cycle, jump cycle and Walk cycle with personality.
3. Will able to edit every key and motion of the animation and insert more details by just using Graph editor and Dope sheet.
4. Will be able to understand the body mechanics and weight distribution of a human body.
5. Animating an entire scene including acting for the animation.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Biped Rigging	8
2	Run cycle, Jump Cycle, progressive Walk Cycle	8
3	Graph editor, Dope sheet	8
4	Weight Lifting, Pushing (Character Animation)	12
5	Animating Scene	12

D. DETAILED SYLLABUS:

Unit	Contents
1.	Biped Rigging
	<ul style="list-style-type: none"> • Introduction of Unit • Understanding joints and controllers • Adding attributes, set driven key • Blend shapes. • Setting up Facial controls. • Conclusion of Unit.
2.	Run cycle, Jump Cycle, Progressive Walk Cycle
	<ul style="list-style-type: none"> • Animating a Run cycle • Animation a Jump cycle • Progressive Walk cycle • Run cycles, Jog, Sprint, Full Run, Jumping • Conclusion of Unit
3.	Graph editor, Dope sheet
	<ul style="list-style-type: none"> • Extending Graph editor • Change Rotation • Interpolation

	<ul style="list-style-type: none"> ● Resample Curves Simplify curves. ● Concept of Dope Sheet ● Moving Keys in Dope Sheet ● Creating a Path Animation ● The Attach To Path Options Window ● Conclusion of Unit
4.	Weight Lifting, Pushing (Character Animation)
	<ul style="list-style-type: none"> ● Introduction of Unit ● Animating Weight lifts ● Animating Pushing ● Animating Pulling ● Conclusion of Unit
5.	Animating Scene
	<ul style="list-style-type: none"> ● Rotoscopy Animation – Frame by frame ● Deciding on concept ● Acting for Animation ● Thumb nailing – gestures study ● Breaking shot wise ● Camera, scene setup ● Main Pose, Anticipation, Follow Through ● Arcs, Graph editor ● Conclusion of Unit

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Publication
1.	The ILLUSION OF LIFE: DISNEY ANIMATION	Frank Thomas	(Disney Editions Deluxe) Latest
2.	Animators Survival kit	Richard Williams	Faber, Latest

A. COURSE OUTCOMES:

On successful completion of the course the learners will be able to:

CO	Cognitive Abilities	Course Outcomes
CO-01	Understanding/ Applying/Creating	Demonstrate depth of understanding, observing complexity, improve insight and develop independent thought and persuasiveness.
CO-02	Understanding/ Applying	Determine the main ideas of the text by using key details and compare & contrast the most important points with the help of their perspective.
CO-03	Understanding/ Applying/Creating	Practice the qualities of writing style by applying the concepts of sentence conciseness, accuracy, readability, coherence and by avoiding wordiness or ambiguity.
CO-04	Understanding / Applying	Distinguish words and phrases as per their intonation patterns and interpret the audios based on different situations
CO-05	Understanding/Applying	Demonstrate the understanding of impactful conversational skills, presentation skills & telephonic conversation by considering the need of the audience.

UNIT NO.	UNIT NAME	Hours
1	Intrapersonal/Interpersonal Skills	6
2	Reading Skills	4
3	Writing Skills	6
4	Listening Skills	4
5	Speaking Skills	5

LIST OF ACTIVITIES

1.	Self – Awareness & Self-Introduction
2.	Goal Setting: Ambition induced, interest induced or environment conditioned
3.	Cultivating Conversational Skills
4.	Role Plays : Selection of varied plots, characters & settings
5.	Reading skills I: Newspaper Reading & General Article Reading
6.	Writing Skills I: Story Making by jumbled words
7.	Understanding and Applying Vocabulary
8.	Listening Skills I: Types and practice by analyzing situational listening
9.	Speaking Skills I: JAM
10.	PowerPoint Presentation Skills-I
11.	Telephonic Etiquettes and Communication
12.	Recognizing, understanding and applying communication style (Verbal/Non-Verbal)

A. OBJECTIVE-

Introduction to manual reproduction of imageries Basic of the history and techniques of a variety of print processes used in making unique and limited fine art prints. Students in the development of formal esthetics and to motivate them to develop the technical skills necessary to express his/her ideas in Printmaking. The student will experiment with a variety of techniques, explore conceptual and emotional content, and advance the technical skills necessary to express his/her ideas in printmaking. Students learn how to execute the step in a printmaking technique.

A. COURSE OUTCOMES:

CO1: How the master artist use this technique in own style.

CO2: How to create his own composition on wood in this technique.

CO3 What material use in aquatint technique.

CO4: Learn multiple impressions printed from the same plate in own composition.

CO5: What material use in lithography.

B. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Etching- Great master Copy	8
2	Etching- Own Creative Composition	8
3	Aquatint- Material and Introduction	2
4	Aquatint- Own Creative Composition	3
5	Litho- Material and Introduction	3

C. DETAILED SYLLABUS:

Unit	Contents
1.	Etching- Great master Copy
	<ul style="list-style-type: none"> • A brief Introduction Etching artist • Understand and copy from Masterpieces • Use of tools
2.	Etching- Own Creative Composition
	<ul style="list-style-type: none"> • Creating own composition • Taking influences from masterpieces
3.	Aquatint- Material and Introduction
	<ul style="list-style-type: none"> • A brief History of Aquatint

	<ul style="list-style-type: none"> • Materials required for Aquatint and lab preparation
4.	Aquatint- Own Creative Composition
	<ul style="list-style-type: none"> • Creating own composition • colour printing
5.	Litho- Material and Introduction
	<ul style="list-style-type: none"> • Materials Required for Litho and lab preparation

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Printmaking: A Complete Guide to Materials and Processes	Beth Grabowski, Bill Fick	2009	Prentice Hall
2.	The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking	George Alexander walker	2005	Firefly Books

Semester-V

BABCAB5102

Advertising Art & Ideas -III

3Credits [LTP: 3-0-0]

A. OBJECTIVE-

Advertising has numerous objectives which includes communicating with potential customers as well as persuading them to adopt a particular product or develop a preference towards the product for repeat purchase which ultimately results in brand loyalty. Advertising Theory or theories therefore try to explain how and why advertising is effective in influencing behaviors and accomplishing its objectives.

B. COURSE OUTCOMES:

CO1: Acquire the knowledge regarding advertising, its classification and advertising in respect to other tools of marketing.

CO2: Describe the impact of industrial revolution on advertising which made advertising a business.

CO3 Recognize advertising media and its role in delivering messages to customers.

CO4: Analyze the appropriate media according to the target market and its role in effective communication of the message.

CO5: Acquire the knowledge of digital publication and industries commercially involved in book and graphic design along with the knowledge of pagination.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction of marketing	6
2	Role of Advertising in marketing	4
3	Marketing Mix	6
4	Advertising Budget	4
5	Advertising Campaign	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction of Marketing
	<ul style="list-style-type: none">• Definition of Marketing.• The Marketing Concept• Main Components of Marketing Concept (Meeting Customer Needs, Coordinating Marketing Efforts Across the Organization, Working for long-term profits)
2.	Role of Advertising in Marketing
	<ul style="list-style-type: none">• Design of Marketing Mix.• Creating Consumers Satisfaction.• Achieving Market Segmentation, Product Differentiation & Position.

	<ul style="list-style-type: none"> • Contributing to revenue and profit Generation.
3.	Marketing Mix
	4Ps- <ul style="list-style-type: none"> • Product (Introduction, Importance & Types) • Price (Introduction, Importance & Types) • Place (Introduction, Importance & Types) • Promotion (Introduction, Importance & Types)
4.	Advertising Budget
	<ul style="list-style-type: none"> • Allocation of Advertising Budget. • Expenditure of Advertising Budget.
5.	Advertising Campaign
	<ul style="list-style-type: none"> • Meaning of Advertising Campaign • Process of Advertising Campaign • Basic Areas in Campaign Planning • Important Facts of Good Advertising Campaign

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Advertising Art & Ideas	G M. Rege	1984	Ashutosh Publications
2.	Foundations of Advertising Theory & Practice	S A Chunawalla, K C Sethia	Sixth Edition 2006	Himalaya Publishing House

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.

CO2: Confidently participate in professional design practice and management within a collaborative work environment.

CO3 Apply design principles in the ideation, development and production of visual messages.

CO4: Analyze, synthesize and utilize design processes and strategy from concept to creatively solve communication problems.

CO5: Employ based practices and management in the design profession.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Product Campaign	12
2	Design Practice	18
3	Direct Mail	18
4	Design Practice	18
5	Packaging	18

D. DETAILED SYLLABUS:

Unit	Contents
1.	Product Campaign
	<ul style="list-style-type: none"> Introduction of Campaign (Product based), topic finalization, concept development, analyzing strategies of advertising & marketing leading to final execution of the desired design layout. Extensive market research on the chosen product with review of its USP's, identity, competitors, sales promotion strategy etc.
2.	Design Practice
	<ul style="list-style-type: none"> Prepare Copy matter (Headline, Sub-head line, body copy) for the finalized topic based on the concept. Layout practice based on the finalized theme and copy matter.

	<ul style="list-style-type: none"> • Designing print media & OOH (Poster, magazine, press, Hording, Kiosk, Banner etc.) for a compelling and persuasive approach in the market.
3.	Direct Mail
	<ul style="list-style-type: none"> • Basic description to the meaning and purpose of Direct Mail. • Explanation of Rough visual and a finished layout along with the importance factors.
4.	Design Practice
	<ul style="list-style-type: none"> • Preparing layouts for direct mail medias. • Execution of direct mail medium like Catalogue/Brochure, Calendar, Folder, Pamphlet etc.
5.	Packaging
	<ul style="list-style-type: none"> • Description to the meaning and purpose of Packaging along with the different types. • Explanation of Rough visual and a finished layout along with the importance factors. • Execution of different types of Packaging.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Designing Brand Identity: An Essential Guide for the Whole Branding Team	Alina Wheeler	2012	Wiley
2.	Creating a brand identity: A guide for designers	Catharine Slade Brooking	2016	Laurence King Publishing.

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions in Digital format that addresses audiences and contexts, by recognizing the human factors that determine design decisions

CO2: Able to gain knowledge about the graphic quality

CO3 Application to Vector graphics to make the visuals more impactful

CO4: Analyze, synthesize and utilize the technology to capture moments and understanding of lighting

CO5: Able to understand the necessity and the techniques of post-production

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Audio Video concept	10
2	Importing video in project	10
3	Video & Audio tracks	10
4	Effects & Animation	10
5	Audio Editing	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Audio Video concept
	<ul style="list-style-type: none"> ● Video format & concepts ● Premiere interface ● Timeline & navigation ● Toolbox ● Title
2.	Importing video in project
	<ul style="list-style-type: none"> ● Project window importing ● Show the Project View ● Review and Rough-Trim Your Clips ● Assemble Movie in the Sceneline

	<ul style="list-style-type: none"> ● Final-Trim Clips
3.	Video & Audio tracks
	<ul style="list-style-type: none"> ● Working With Video & audio tracks ● Audio & Video Transitions ● Edit Transitions in the Timeline ● Learn Key Framing ● Control Change Between Key frames
4.	Effects & Animation
	<ul style="list-style-type: none"> ● Applying effects in video clips ● Editing in effect editor ● Getting animation in clips & effects ● Timeline Special Effects
5.	Audio Editing
	<ul style="list-style-type: none"> ● Recording & importing audio ● Using audio effects ● Adjust Volume and Balance ● Add Audio Effects ● Mix the Audio Track

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Premiere Pro CS In Simple Steps	Kogent Learning Solutions Inc	2020	Dreamtech Press 2020
2.	Digital Filmmaking for Beginners A Practical Guide to Video Production	Michael K. Hughes	2020	Tab Electronics

A. OBJECTIVE-

In this students learn the elements of packaging design while covering a wide variety of packaging methods and material. The focus of the course is to use the design process to create innovatively and user friendly packaging designs according to demand of current marketing scenario.

B. COURSE OUTCOMES:

CO1: Acquire knowledge of Packaging with Various elements which are included in label design and validate it

CO2: Exploration the terminology & processes used in packaging design and ideate to form the useable packaging

CO3 Exploration of different materials used in packaging design and suitability of the package design for the target audience

CO4: Understanding the economical and physical limitations of a packaging

CO5: Experiment with box construction and demonstrate creativity, critical thinking & innovation while designing a packaging.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Packaging	2
2	Package construction	4
3	Labeling	4
4	Label construction	2
5	Combination Package & Label	3

D. DETAILED SYLLABUS:

Unit	Contents
1.	Packaging
	<ul style="list-style-type: none"> Introduction of packaging along with nature and scope, as a tool of communication. History of packaging to explore the evolution of Packaging
2.	Package construction
	<ul style="list-style-type: none"> Exploration of different types of packaging along with different materials used in packaging design.

	<ul style="list-style-type: none"> ● Design a layout of packaging for a food product and execution of final creative.
3.	Labeling
	<ul style="list-style-type: none"> ● Introduction of Labeling along with nature and scope, as a tool of communication. ● Exploration of different types of Labeling designs.
4.	Label construction
	<ul style="list-style-type: none"> ● Create a layout of Labeling for a medical based product ● Developing the final layout and execution of design.
5.	Combination Package & Label
	<ul style="list-style-type: none"> ● To understand the role of packaging and labeling in communication, information, content etc. ● Design a label for Nescafe container pack along with box packaging.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Graphic Design School	David Dabner,	2020	Thames & Hudson

OBJECTIVE OF THE COURSE:

The students will receive information that will enable them to:

- Familiarize the tools and techniques to create Motion graphics and effects
- Learn Problem solving techniques to rectify the errors during the process
- Create content for broadcast, feature film and animation.

OUTCOME OF THE COURSE:

1. The subject aims to impart knowledge of History of Motion Graphics
2. To understand the Applications of Motion Graphics
3. To be able to apply the Tools and Techniques.
4. To analyse the Motion Theory
5. To use Animation for Motion Graphics

A. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	History of Motion Graphics	10
2	Applications of Motion Graphics	10
3	Tools and Techniques	10
4	Motion Theory	8
5	Animation for Motion Graphics	10

B. DETAILED SYLLABUS

Unit	Unit Details
1.	Evolution of Motion Graphics
	<ul style="list-style-type: none"> • Introduction to the Unit • Early animation techniques • Experimental animation • Motion graphics in Film titles and television, Montages and Mobile applications • Conclusion to the Unit
2.	Motion Theory
	<ul style="list-style-type: none"> • Introduction to the Unit • The language of motion • Visual properties, Image considerations • Typography animation • Conclusion to the Unit.
3.	Animation for Motion Graphics
	<ul style="list-style-type: none"> • Introduction to the Unit

	<ul style="list-style-type: none"> • Animation process • Key frame animation • Expressions, animating using sound and scripting. • Editing, Cuts and transitions • Establishing pace and rhythm • Conclusion to the Unit
4.	Tools and Techniques
	<ul style="list-style-type: none"> • Introduction the Unit • Tools and Techniques • Effects, Expressions • Importing external animations • Blending 2D, 3D elements • Particle effects, light effect, flares, • Conclusion to the Unit
5.	Applications of Motion Graphics
	<ul style="list-style-type: none"> • Introduction to the Unit • Film Titles • Network Branding, Commercials • Music videos • Animation for user interaction • Digital signage • New Technology • Conclusion to the Unit

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1	Motion by Design	Drate, Spencer. Robbins, David. Salavetz, Judith.	Laurence King; Har/DVD edition (November 1, 2006)
2	The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation	Patmore, Chris. Cowan, Finlay	Barron's Educational Series (August 1, 2003)

A. OBJECTIVE-

Introduction to the brief history of the post Renaissance Art and its relevance in the society. Treating art as a visual language and evaluating in the context of religion, politics and trades throughout ages. Expression of religious beliefs through history; the impact of religions in the developments and changes in various cultures, particularly in India.

B. COURSE OUTCOMES:

CO1: Interpret an understanding of the history of western art in context to its isms and will be able to do historical and contextual analysis of works of art.

CO2: To interpret and critically analyze art works done in Medieval period of Western art.

CO3: Trace the evaluation of art works in historical perspective.

CO4: Detecting an effective knowledge of western art terminology appropriate for career in visual arts in western part of the world.

CO5: demonstrate extensive learning on varied techniques and skills used by Western artists and be able to apply these techniques and skills in their respective works in the practical class.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Byzantine Art	8
2	Romanesque Art	4
3	Gothic Architecture	4
4	Early Renaissance	4
5	High Renaissance	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Byzantine Art
	<ul style="list-style-type: none"> ● Introduction of Byzantine Art and architecture ● Church St. Vitale Ravenna (Mosaics: Emperor Justinian and his Attendants, Empress Theodora and her Attendants), Hagia Sophia Istanbul, St. Mark's Church. ● Iconoclasts and Iconophiles
2.	Romanesque Art
	<ul style="list-style-type: none"> □ Introduction of Romanesque Art: Sculpture, Painting, Architecture □ St. Remi Church, Reims (1049) France, Notre-Dame, Paray-le-Monial (1090) France

	<ul style="list-style-type: none"> □ The Cathedral of Saint Lazarus of Autun
3.	Gothic Architecture
	<ul style="list-style-type: none"> ● Introduction of Gothic Architecture: Architect Abbot Suger, General characteristics and components of Churches and Cathedral (Stained glass windows, Choir, Pulpits, Altarpieces) ● Gothic Sculptures– Jamb Statues of Chartres Cathedral, Death of Virgin in Strasbourg Cathedral, Annunciation and Visitation in Reims Cathedral, The Virgin of Paris Notre- Dame, The Kiss of Judas and Crucifixion in Naumburg Cathedral, The Pieta, Gothic paintings
4.	Early Renaissance
	<p>The Early Renaissance artists and their works</p> <ul style="list-style-type: none"> ● Cimabue (Crucifixion and a Deposition, Madonna of Santa Trinita, the Madonna and Christ Child, the Flagellation of Jesus, the Virgin and Child) ● Giotto (Decoration of the Scrovegni Chapel in Padua and the Basilica of St Francis of Assisi-the Life of St. Francis, Marriage at Cana, The Annunciation, The Last Judgment, The Mourning of Christ, Bardi Chapel: The Mourning of St. Francis. The Kiss of Judas) ● Duccio (Madonna and Child enthroned, Annunciation of the death of Virgin, Christ entering into Jerusalem) ● Donatello Tomb of Antipope John XXIII, Beardless Prophet, Bearded Prophetn (both from 1415), the Sacrifice of Isaac (1421), Habakuk (1423-1425), Madonna Pazi, Statue of St. George, Statue of St. John the Baptis, Equestrian monument of Gattamelata), David ● Masaccio (Virgin and Child with St. Anne, Holy Trinity, The Tribute Money, The Expulsion from the Garden of Eden, portraying St. Jerome and St. John the Baptist) ● Brunelleschi
5.	High Renaissance
	<p>The High Renaissance: Painters, Sculptors, Architects and their works</p> <ul style="list-style-type: none"> ● Leonardo Da Vinci (The Christ, The Mona Lisa, The Last Supper, The Vitruvius Man, The Adoration of the Magi, The Virgin of the Rocks, The Annunciation) ● Michelangelo (The Biblical description on Sistine Chapel and the Fresco technique, The Last Judgment, The Pieta, David, the Moses) ● Bramante (Architect)- Santa Maria presso San Satiro, Santa Maria delle Grazie ● Titian (A fresco of Hercules, Virgin and Child, fresco of Assunta, (The Venus of Urbino, The Rape of Europa The Allegory of Age Governed by Prudence) ● Giorgione (The Tempest, Sleeping Venus, Castelfranco Madonna, The Three Philosophers, The Allendale Nativity/Adoration of the Shepherds, The Test of Fire of Moses, The Judgment of Salomon) ● Raphael (Drawings, The School of Athens, Mond Crucifixion, Brera Wedding of the Virgin, Coronation of the Virgin, Saint George and the Dragon, The Madonna of the Meadow, Deposition of Christ)

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	History of Art in India and West	Edith Tommory	1989	Orient Publications
2.	Indian Popular Culture: The Conquest of the World as Picture	Jain. Jyotindra	2004	NGMA. Delhi
3.	The History of Art	Sgarbi, Vittorio	1988	Gallery Books

A. OBJECTIVE-

As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

B. COURSE OUTCOMES:

CO1: Will be able to handle tools

CO2: Will be able to improvise with different soils

CO3: Advanced Practices of skills and observation

CO4: Will be Able to make Artifacts

CO5: Will be able to understand the casting process

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Metal Casting Process	8
2	Modeling	8
3	Mold making	2
4	Wax Casting	3
5	Metal Casting	3

D. DETAILED SYLLABUS:

Unit	Contents
1.	Metal Casting Process
	<ul style="list-style-type: none"> • Introduction to metal casting • History of metal casting • Use of metals and their melting points
2.	Modeling
	<ul style="list-style-type: none"> • 3d modeling in clay
3.	Mold making
	<ul style="list-style-type: none"> • Making of Plaster of Paris molds • Waste mold and piece mold
4.	Wax Casting
	<ul style="list-style-type: none"> • Transferring 3d model into wax
5.	Metal Casting

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

OBJECTIVE OF THE COURSE: This course imparts the knowledge of the nitty gritty and nuances of Animation. The tools and techniques that used to do traditional, experimental or 2D digital animation are all compiled as exercises which will enable the students to discover the art of motion. It also emphasizes on the workflow to create 2D Digital Animation and managing scenes for animation production.

OUTCOME OF THE COURSE:

- . The subject aims to impart knowledge of History of Animation Techniques.
- A. To understand the Animation Fundamental – Time and Space.
- B. To be able to apply the Animation Fundamental – Principles.
- C. To analysis Experiment in Animation.
- D. To create and export scene into Final Movie.

E. OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1.	History of Animation Techniques	8
2.	Animation Fundamental I – Time and Space	12
3.	Animation Fundamental II – Principles	20
4.	Experiments in Animation	18
5.	Export Movie	2

B. DETAILED SYLLABUS

Unit	Unit Details
1.	History of Animation Techniques
	<ul style="list-style-type: none"> • Introduction to Unit • History of animation: Cave paintings • Animation toys - Building Animation toys –Thaumatrope -Phenakistoscope – • Shadow puppetry, Magic lantern. • Flip Book • Conclusion of Unit
2.	Animation Fundamental I – Time and Space
	<ul style="list-style-type: none"> • Introduction to FPS, usage and importance of Frame by Frame. • Understanding different rhythms of animation • Executing straight ahead ,pose to pose and limited animation • Drawing key frames, breakdowns, in-betweens, animation cycles

	<ul style="list-style-type: none"> • Exercise on Timing and Spacing (Ball Bounce) • Conclusion of Unit
3.	Animation Fundamental II – Principles
	<ul style="list-style-type: none"> • Introduction to Unit • Timing • Squash and Stretch • Anticipation • Follow-Through • Overlapping Action • Arcs • Ease-In and Ease-Out • Exaggeration • Staging • Solid Drawing • Appeal • Conclusion of Unit
4.	Experiments in Animation
	<ul style="list-style-type: none"> • Introduction to Unit • Understanding the 3 methods of animation – • Frame by Frame creation of animation - traditional 2D, Pixilation, Stop Motion • Modification of object or image to produce animation- paint on glass, sand on glass, simple Claymation without armatures etc. • Manipulation of objects to produce animation- 2D cut out animation, 3D Claymation with armatures, simple object animation, Puppets, etc. • Conclusion of Unit
5.	Export Movie
	<ul style="list-style-type: none"> • Introduction of Unit • File Management • Library Management • Workspace customization • Compressions. • Conclusion of Unit

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Book	Author	Publication
1	The Animator's Survival Kit	Williams, Richard	Faber; 2009
2	The Illusion of Life – Essays on Animation	Cholodenko, Alan	Power Publication in association with Australian Film Commission;1991
3	Cartoon Animation by Preston Blair	Blair, Preston	Walter Foster Publishing;1994
4	Action Analysis for Animators	Webster, Chris	Focal Press; 2012

A. OBJECTIVE-

As a future artist a student should know how to create three dimensional objects which one can feel with hands. The cheapest medium of this technique is clay. So in the first year of this four year courses, student will get familiar with clay and its sustainability. The whole process of pottery making from clay binding to the firing process will be learnt.

B. COURSE OUTCOMES:

CO1: Will be able to handle tools

CO2: Will be able to improvise with different soils

CO3: Advanced Practices of skills and observation

CO4: Will be Able to make Artifacts

CO5: Will be able to understand the casting process

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	3D Model drawing	8
2	Object Study of materials	8
3	Anatomy Study	2
4	Mold making	3
5	Casting	3

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to 3D Modeling
	<ul style="list-style-type: none"> • A brief introduction of 3D modeling • Study of basic sketching of 3D model • Study of still life • Medium: pencil, charcoal on paper or sheet
2.	Object Study of materials
	<ul style="list-style-type: none"> • Study of Still life in clay • Stone carving
3.	Anatomy Study
	<ul style="list-style-type: none"> • Study of basic study drawing and sketching. • Study of body parts in clay like: eyes, nose, hands, legs.
4.	Mold making

	<ul style="list-style-type: none"> • Making molds in POP
5.	Casting
	<ul style="list-style-type: none"> • Casting in different mediums like: paper, POP, cement and fiber.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Clay Modelling for Beginners	Jeanie Hirsch	2015	Kindle
2.	Modelling the Figure in Clay	Margit Malmstrom	2015	Watson- Guptill

Semester-VI

BABCAB6101

RESEARCH METHODOLOGY

3Credits [LTP: 3-0-0]

A. OBJECTIVE-

The purpose of research is to discover answers to questions through the applications of scientific procedures. The main aim of research is to find out the truth which is hidden and which has not been discovered as yet. Though each research study has its own specific purpose, we may think of research objectives as falling into a number of following outcomes.

B. COURSE OUTCOMES:

CO1: Knowledge about the civilizations and art practices of ancient time

CO2: Knowledge about the civilizations and art practices of ancient time

CO3 Knowledge about the civilizations and art practices and their socio cultural situations

CO4: Knowledge about How the art of west changed massively due to a Socio economical Change

CO5: Knowledge about How the art of west changed massively due to a Socio economical Change

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction	4
2	Significance and Approaches	4
3	Measurement	6
4	Methods of Data Collection	6
5	Data Analysis	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction
	<ul style="list-style-type: none">• Research Methodology- Introduction, Meaning, Objective, Motivation and Types of Research
2.	Significance and Approaches
	<ul style="list-style-type: none">• Approaches, Significance and process of Research
3.	Measurement
	<ul style="list-style-type: none">• Defining a research problem- what is a research problem, selecting the problem, necessity of defining the problem, technique involved in defining a

	problem
4.	Methods of Data Collection
	<ul style="list-style-type: none"> • Collection of primary data- Collection of data through questionnaires • Collection of data through schedules, difference between questionnaires and schedules • Collection of secondary data- case study method
5.	Data Analysis
	<ul style="list-style-type: none"> • Data presentation- frequency tables, bar charts, pie charts, percentages • Paper writing- Layout of a research paper, journals in fine arts, ethical issues related to publishing, plagiarism and self-plagiarism

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Business Research Methods	Donald Cooper and Pamela Schindler	9th	TMGH

A. OBJECTIVE-

Understand art education as a curricular area and art as the basis of education. The course will encourage different thinking, and encourage multiple solution to a single problem. Making arts the basis of all education, will make students active learners and improve their cognitive abilities. The art therefore will help in understanding content in all areas of the curriculum

B. COURSE OUTCOMES:

CO1: Ability to understand art with some rational thinking

CO2: Ability to gain the philosophical information behind art movements

CO3: Ability to verbally communicate with persons inside and outside the organization with the terms use by critics

CO4: Ability to sell or influence others with the help of rational views over emotional thinking

CO5: Ability to understand art as the basis of all studies

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Madras school	6
2	Modern Indian artist	6
3	Prominent Indian Artists	4
4	Modern & Contemporary Indian Artists	4
5	Prominent Contemporaries	4

D. DETAILED SYLLABUS:

Unit	Contents
1.	Madras school
	<ul style="list-style-type: none"> • Introduction of Madras school • Discussion in brief in the context of chronological development • D.P.Rai Choudhury, K.C.S. Panikar. • Bombay Progressive Group: Souza, Raza, M.F. Hussain, K.H. Ara, K.K.Hebbar
2.	Modern Indian artist
	<ul style="list-style-type: none"> • Introduction of modern Indian artists, work and Characteristics • K.G. Subramanyan • Ghulam Mohd. Sheikh • Jogen Chaudhury • Bikash Bhattacharya • Ganesh Pyne

	<ul style="list-style-type: none"> • Bhupen Kakkar.
3.	Prominent Indian Artists
	<ul style="list-style-type: none"> • Introduction of prominent Indian artists, work and Characteristics • Pandurang Vittal Karmarkar • Ritan Moitra • Pradosh Das Gupta • Dhan Raj Bhagat • Vivan Sundaram • Shankho Chaudhary • MahendraPandya • P.V. Jankiram
4.	Modern & Contemporary Indian Artists
	<ul style="list-style-type: none"> • Introduction of modern & contemporary art and study the work of Indian artist • Piloopuchkanwala • Raghav Kanoria • Somnath Hore • Satish Gujral • Balbir Singh Katt.
5.	Prominent Contemporaries
	<ul style="list-style-type: none"> • Introduction to artists, subject matter and characteristic • Ramgopal Vijayvergiya • Kripal Singh Shekhawat

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Contemporary Indian Art: Other Realities	Yashodhara Dalmia		Marg Publication
2.	Lalitkala Contemporary			Magazine
3.	Art India			
4.	Nandan			

A. OBJECTIVE-

Applied art is a subject which assumes various forms of communication through media which are subject to technical, economic and social controls. As a means of communication and dissemination of ideas to promote sales, service or a social cause. Emphasis is laid on the development of a temperament which would enable the student to subordinate individuality to a collective effort. The new technologies of photography, films, television, printing and use of Computer as visual – problem solver have all opened up endless avenues.

B. COURSE OUTCOMES:

CO1: Create communication solutions in motion graphics used for TV & film productions.

CO2: Able to apply post production techniques & animation in film.

CO3: Ability to animate vector graphics to create compelling & engaging motion graphics for wide range of audience

CO4: Utilize typography with shapes in motion graphics.

CO5: Ability to create compositions in a short span of time

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Motion Graphic concept	10
2	Layers & Panels	10
3	Introduction to motion graphics for video	10
4	Effects & Animation	10
5	Advance options	8

C. DETAILED SYLLABUS:

Unit	Contents
1.	Motion Graphic concept
	<ul style="list-style-type: none"> • Introduction to motion graphics • Interface of After effects • Timeline & navigation • Toolbox • Project window importing
2.	Layers & Panels
	<ul style="list-style-type: none"> • Creating a new composition • Introduction to layers • applying key frames (anchor point, position, scale, rotate, opacity) • render queue, Render settings

	<ul style="list-style-type: none"> • Final-Trim Clips
3.	Introduction to motion graphics for video
	<ul style="list-style-type: none"> • Animating for motion Graphics • creating a mask (pen & shape tool) • Edit Transitions in the Timeline • Animating the mask (path, opacity, feather, expansion)
4.	Effects & Animation
	<ul style="list-style-type: none"> • Applying effects in video clips • Editing in effect editor • Getting animation, Learn Key Framing • Add Audio Effects • Timeline Special Effects
5.	Advance options
	<ul style="list-style-type: none"> • Camera animation • Particle animation • Creating 3D Object animation • Chroma techniques • animation presets

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Adobe After Effects CS6 Classroom in a Book	Adobe Creative Team	2018	Pearson
2.	Adobe After Effects CS6 Visual Effects and Compositing Studio Techniques	Mark Christiansen	2020	Adobe; 1 edition

A. OBJECTIVE-

This course involve technical analytical skills acquired during the course in developing a portfolio in a practical environment choosing a topic for the study displaying innovation and initiative, research investigation, collected primary and secondary data and communicate the same through portfolio development.

B. COURSE OUTCOMES:

CO1: To learn the portfolio themes and types of portfolio.

CO2: To classify the different boards and its effectiveness in Portfolio.

CO3: To create and visualize a theme by taking inspiration for designing.

CO4: To learn a theme with different design concepts.

CO5: Learn the development of fashion portfolio with computer aided design.

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Types of documentation and presentation	6
2	Photography	8
3	Work Compilation	8
4	Critic Notion	6
5	Presentation	6

C. DETAILED SYLLABUS:

Unit	Contents
1.	Types of documentation and presentation
	• Importance of portfolio, Types of portfolios, Themes etc.
2.	Photography
	Stylized photography of the garments, Photo composition, effectiveness, etc.
3.	Work Compilation
	Selection and Compilation of work.
4.	Critic Notion
	Critical Evaluation of works
5.	Presentation
	Final presentation in the form of Catalogue, Jury and print etc.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam, Pepin Press.

A. OBJECTIVE-

As a future artist a student should know how to use camera and they know the technical command. They should be able to expose the composition and know about history of photography. Learn the digital technology.

B. COURSE OUTCOMES:

CO1: Ability to obtain the whole process of the technology

CO2: Ability to write report on the particular technology and its origin and development

CO3: Will gain technical Knowledge of the subject

CO4: Proficiency with computer software programs

CO5: Ability to create compositions in a short span of time

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Basics of lighting for Photography	6
2	Art of Portraiture Photography	4
3	Commercial & Advertising Photography	6
4	Fashion photography	10
5	Product Photography	10

C. DETAILED SYLLABUS:

Unit	Contents
1.	Basics of lighting for Photography
	<ul style="list-style-type: none"> • Introduction to lighting • Types of light • Using natural light • Studio lighting for photography • Setting 3 point lighting
2.	Art of Portraiture Photography
	<ul style="list-style-type: none"> • Introduction to portraiture • Lighting for portraits • Framing & composing • Study of photographer's work in portraiture • Portraiture in natural lighting
3.	Commercial & Advertising Photography
	<ul style="list-style-type: none"> • Study of work in Advertising photography • Planning and execution of Advertising Photography

	<ul style="list-style-type: none"> • Lighting for advertising photography • Lighting Effects, High key and Low key
4.	Fashion photography
	<ul style="list-style-type: none"> • Study of work in Fashion photography • Effects represent Motion – Blur – Panning – Zooming – Multiple exposing • Lighting for fashion shoot • Posing for fashion photography • working with model, children, couples
5.	Product Photography
	<ul style="list-style-type: none"> • Study of work in Product photography • Lighting setup in product photography • Glass wares, Wooden and metal surfaces

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Beauty Shots	Alex Larg& Jane Wood	2010	Amphoto Books
2.	Fashion Photography Pro Lighting Series		2007	Focal Press
3.	Digital Photography	Scott Kelby	2009	Peachpit Press

A. OBJECTIVE-

The aim of the UI/UX course is to provide students with the knowledge of user-centered design, user-centered methods in design, graphic design on screens, simulation and prototyping techniques, usability testing methods, interface technologies and user centered design in corporate perspective. The course is organized around a practical project with iterative design of a graphical user interface to organize information about users into useful summaries with affinity diagrams, to convey user research findings with personas and scenarios and to learn the skill of sketching as a process for user experience design. The students will be given exposure to wireframing and Prototyping software in the various UI/UX Design tools.

B. COURSE OUTCOMES:

CO1: Mastering Designing Principles of UI/UX

CO2: Learning UI/UX Software's Used in Designing Such platforms

CO3: Learning About the Emerging Technologies Related to this Field

CO4: Design a UI/UX Project based on Various Learnt Technologies

CO5: Design a Graphic Story book, Template of Website and App or Vide

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Introduction to UI and UX Designing	8
2	Elements of User Interface	8
3	Functionality and Usability of Design	8
4	Prioritizing the User Goals	8
5	Multimedia Tools for Designing UI & UX	8

D. DETAILED SYLLABUS:

Unit	Contents
1.	Introduction to UI and UX Designing
	<ul style="list-style-type: none"> • Introduction to UI and UX Designing • Introduction to UI and UX Designing • Task Centered Designing, Brainstorming • Choosing the Users • Design Principles • Critique of the Design
2.	Elements of User Interface
	<ul style="list-style-type: none"> • User Experience Design • Goals of User Interface • Customer Profile Design • 8350 Structure of UI • Elements of User Interface

3.	Functionality and Usability of Design
	<ul style="list-style-type: none"> • Information Architecture Brand Goals • Auditing Designs of Competitors • Review User Needs • Functionality and Usability of Design • Typography • Studying Contemporary Designs
4.	Prioritizing the User Goals
	<ul style="list-style-type: none"> • User Story Deeper Analysis • Prioritizing the User Goals • User Experience Overview • Brand Attributes • Site Taxonomy (Desktop and Mobile) • Feature Prioritization
5.	Multimedia Tools for Designing UI & UX
	<ul style="list-style-type: none"> • Introduction to Designing Tools • Shape Creation Tools • Color Correction Tools • Interface Designing Principles.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Introduction to Multimedia Ramesh Bangia (Khanna Book Publishing Co. Pvt. Ltd)	Ramesh Bangia	1997	Introduction to Multimedia Ramesh Bangia (Khanna Book Publishing Co. Pvt. Ltd)
2.	Web Design in a Classroom	Jeremy Osborn , Jennifer Smith	1990	Web Design in a Classroom
3.	Adobe Photoshop CC Classroom	Adobe Photoshop	2005	Adobe Photoshop CC Classroom
4.	Ux-design-for-startups	-marcin-treder	2008	Ux-design-for-startups
5.	Killer UX Design	Jodie Moule	2008	Killer UX Design

A. OBJECTIVE-

This course covers an outline history of textile designing in the world, focusing on the design of this region. This will enable the students to be at power with the practical aspect of textile. It will involve a hand on experience of printing, dyeing, weaving and felting.

B. COURSE OUTCOMES:

CO1: How to convert a fiber into Yarn and Fabric

CO2: Learn about sustainability

CO3: Handling the market

CO4: How to increase Sustainability of a Fabric

CO5: Learn the issues with the quality

OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Research and Visualization	6
2	Idea Generation	6
3	Design Development	4
4	Implementation	4
5	Innovation	4

C. DETAILED SYLLABUS:

Unit	Contents
1.	Research and Visualization
	<ul style="list-style-type: none"> Visual & contextual research from a specific inspiration (theme). Collection of Data, Compiling of, trend and forecast study of fabric
2.	Idea Generation
	<ul style="list-style-type: none"> brain storming & brain mapping in design diary, Making and selection of boards like inspiration board, mood board etc.
3.	Design Development
	<ul style="list-style-type: none"> Design doodling and collecting the research data, ideas, and doodles for the various options etc.
4.	Implementation
	<ul style="list-style-type: none"> Work on paper for the final options, create samples
5.	Innovation
	<ul style="list-style-type: none"> Creating the end Product.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Photography: The Definitive Visual History	Tom Ang	2014	Penguin, UK
2.	The Painter's Secret Geometry: A Study of Composition in Art	Charles Bouleau	2014	Dover Publications
3.	Fundamentals of lighting	O N Awasthi	2014	Narosa Publishing House
4.	Sculpting Figure in Clay	Peter Rubino	2010	Watson Guptil
5.	Sketchbook	Milind Mulick		Jyotsna Prakashan

OBJECTIVE OF THE COURSE: Advanced Digital Animation focuses on the implementation of 2D Animation Design with research for problem solving and creative expression. Students follow the pipelines required for various communication mediums and set-ups.

COURSE OUTCOME:

1. Discover the significance of advanced 2D Character Animation.
2. Application of Effects Animation.
3. Appraise the strategies for advanced techniques for Digital Animation
4. Analyze the significance of external plugins and their implementations
5. Application of Game Design and Assets Development & 2d Motion Graphics Short.

OUTLINE OF THE COURSE

Unit No.	Title of the unit	Time required for the Unit (Hours)
1	Character Expressions and Acting	34
2	Effects Animation	34
3	Advertisement in Digital Animation	38
4	Game Design and Assets Development	38
5	2d Motion Graphics Short	36

B. DETAILED SYLLABUS

Unit	Unit Details
1.	Character Expressions and Acting
	<ul style="list-style-type: none"> • Introduction to Advanced Acting for Animation • Mapping Facial Expressions • Animate/ Inanimate Character Movement and Gesture Animation • Short Clip on 2D Character Animation
2.	Effects Animation
	<ul style="list-style-type: none"> • Material Analysis • Concept for 20sec Effects Animation • Effects Motion and Design
3.	Digital Animation Advertisement
	<ul style="list-style-type: none"> • Brand Research • Iterations and Concept Development for 20sec Animation Ad • Preproduction • Production • Post Production
4.	Game Design and Assets Development
	<ul style="list-style-type: none"> • Game Research • 2D Game Art • Asset Development – Character, Props, Background • Game Development
5.	2d Motion Graphics Short

- Introduction to the Unit
- 20sec clip using Motion Graphics for Infotainment
- Conclusion to the Unit

C. RECOMMENDED STUDY MATERIAL:

Sr. No	Reference Book	Author	Publication
1.	How to Make Animated Films -Tony White's Complete Master class on the Traditional Principles of Animation	White ,Tony	Focal Press, 2009
2.	The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation	Patmore, Chris. Cowan, Finlay	Barron's Educational Series (August 1, 2003)
3.	Dream worlds: Production design for animation.	Bacher, Hans	Oxford: Focal Press 2008, 208 S.
4.	Game Design Workshop	Fullerton ,Tracy	A K Peters/ CRC Press, 2014
5.	The Game Narrative Toolbox, a Focal Press book	Tobias Heussner	Routledge, 2015

Semester-VII

BABCAB7501

INTERNSHIP

6Credits [LTP: 0-0-12]

A. OBJECTIVE-

The objective of internship is to gain practical exposure and to acquire knowledge on real life projects and assignments the industry internship is aimed towards blending the classroom principles with industry application, this internship also helps students to learn and improve their interpersonal communication skills with colleagues, peer group and workers.

B. COURSE OUTCOMES:

CO1: It helps students to explore industrial skills.

CO2: To gain knowledge and identify promotion strategies for fashion industry.

CO3: To understand the work channel in an industry.

CO4: Gain experience with buyer ordering, completing invoices and picking price points.

CO5: Develop knowledge of point of sale operation and procedures.

C. DETAILED SYLLABUS:

Unit	Contents	Time Required for the Unit (Hours)
	Internship & its Seminar: 45 days • Monthly work report from office • Critical appraisal of completed projects • Documentation of details of work done • Training Report • Research	150

E. Evaluation Index

The interns may like to collect fabric swatches, trims, formats, visual etc. for documentation of report. The internship report prepared by the students will be kept as are ferral for academic and research purpose in the department.

A. OBJECTIVE-

Art critics usually criticize art in the context of aesthetics or the theory of beauty. A goal of this subject is the pursuit of a rational basis for art appreciation but it is questionable whether such criticism can transcend prevailing socio- political circumstances.

B. COURSE OUTCOMES:

CO1: Recognize and understand artists, methods and theories for society.

CO2: To assess the qualities of works of art in their historical and cultural settings.

CO3: Analyse and interpret primary and secondary sources relevant to art periods.

CO4: Analyze socio cultural and political factors that affect the visual language of art.

CO5: knowledge of artist contribution and work styles of different art movements.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Fauvism movement & Expressionism	3
2	Cubism movement & Futurism movement	3
3	Dadaism	6
4	Constructivism	6
5	Pop Art	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Fauvism movement
	<ul style="list-style-type: none"> ● Introduction of Fauvism movement ● Fauvism artists: Henri Matisse, Andre Derain, Maurice Vlaminck ● Expressionism: De Brucke -Kirchner, Erich Heckel, Karl Schmidt- Rottluff, Muller ● Der Blaue Reiter, Wassily Kandinsky, Franz Marc, Auguste Macke, Paul Klee ● Oskar Kokoschka, Rauault, Chagell
2.	Cubism movement
	<ul style="list-style-type: none"> ● Introduction of Cubism movement ● Cubism artist: Pablo Picasso, Braque, Juan Gris, Fernan Leze (Fernand

	<p>Leger) Introduction of Futurism movement</p> <ul style="list-style-type: none"> ● Futurism artists: Umberto Boccioni, Giacomo Balla, Gino Severini, ● L.Russolo, Calo Carra
3.	Dadaism
	<ul style="list-style-type: none"> <input type="checkbox"/> Dadaism: Marcel Duchamp, Francis Picabia, Giorgio de Chirico <input type="checkbox"/> Surrealism: Andre Breton, Salvador Dali, Max Ernst, Yves Tanguy, Joan Miro, Andre Masson, Jean Arp <input type="checkbox"/> Marc Chagall, Henri Rousseau <input type="checkbox"/> Suprematism: Kazimir Malevich
4.	Constructivism
	<ul style="list-style-type: none"> ● Stijl: Piet Mondrian, Theo Van Doesburg ● Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lissitzky ● Abstract Expressionism: Barnett Newman, Willem de Kooning, Clyfford Still
5.	Pop Art
	<ul style="list-style-type: none"> ● Abstract Expressionism contd.- Mark Rothko, Robert Motherwell, Arshile Gorky, Hans Hoffman ● Pop Art: Richard Hamilton, Claes Oldenburg, David Hockney, Allen Jones ● Important individual Sculptors: Auguste Rodin, Henry Moore ● Some more sculptors- Constantin Brancusi, Alberto Giacometti, Marino Marini

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Advertising Art & Ideas	G M. Rege	1984	Ashutosh Publications
2.	Foundations of Advertising Theory & Practice	S A Chunawalla, K C Sethia	Sixth Edition 2006	Himalaya Publishing House
3.	Ways of Seeing	John Berger	1972	Penguin

A. OBJECTIVE-

As a basic practice of Visual Art, Drawing is very important for an art practitioner for his or her entire life. Starting with object Study and Foliage Study and revisions of previous learning will be done, advanced anatomy Drawings will be learnt. Regular sketching should be submitted. With these objectives' students will be able to-

B. COURSE OUTCOMES:

CO1: Observed and studied of human anatomy which developed new ways of thinking, seeing, and create.

CO2: Able to create Caricatures.

CO3 Able to understand a human character and able to modify the character

CO4: Observing & executing human action figures

CO5: Developing a working concept of what it means to draw.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Outdoor Study	6
2	Anatomy Study	6
3	Action Figure	12
4	Editorial Illustration	6
5	Caricature	6

D. DETAILED SYLLABUS:

Unit	Contents
1.	Outdoor Study
	<ul style="list-style-type: none"> Outdoor sketching with specific purpose Architectural, Landscape, Manmade & natural objects along with the use of different perspectives. Application of different mediums like pencil, charcoal, pen& ink, water color etc.
2.	Anatomy Study
	<ul style="list-style-type: none"> Introduction of anatomy of human body. Practicing & sketching muscles-bones of human body. Ideal Proportions Final Drawing with characteristics
3.	Action Figure
	<ul style="list-style-type: none"> Knowledge of tones & values, perspective & their practical

	<p>implementation.</p> <ul style="list-style-type: none"> Exposure shall be given in understanding the action anatomy of human body.
4.	Editorial Illustration
	<ul style="list-style-type: none"> Brief introduction of Editorial Illustration. Finalize the article & draw random sketches according to this. Illustrate or draw a proper editorial illustration with developing the random sketches along with exploring the different color mediums.
5.	Caricature
	<ul style="list-style-type: none"> Brief introduction of Caricature Drawing along with the rules of creating a caricature. Draw a caricature in monochromatic or multi-color medium.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

(a) Individual and in groups- Presentations, Case study, Discussions and Practical assignments as submission to be taken

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	Fifty Years of Illustration	Lawrence Zeegen, Caroline Roberts	2014	

A. OBJECTIVE-

This course involves research area to identify the new insight on topic. This will involve in depth of data collection, formulation of design concept with range / collection of garments. This project will help to students in learning the research concepts in design field.

B. COURSE OUTCOMES:

CO1: To enhance skills in the research-based art Project.

CO2: To gain knowledge about collection of data through different methods.

CO3: Will To learn how to formulate a final artwork

CO4: To learns the method cost estimation of product.

CO5: Present the prototype of the final design range product.

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Contextual Research	33
2	Formulation Of Project Brief	33
3	Ideation	33
4	Estimation for the final project	33
5	Final Submission & Presentation (Exhibition)	36

D. DETAILED SYLLABUS:

Unit	Contents
1.	Contextual Research
	Contextual research to identify potential areas of Project research & development. During this subject you are expected to gather information and visual materials in a field which has sufficient scope for design research and development.
2.	Formulation Of Project Brief
	Formulation of Project brief, Project concept, research methods and project schedule. You will have to develop and negotiate a Project brief by developing a concept based on a particular theme. At this stage you are expected to present your project concept based On a colloquium paper in front of a jury of faculty mentors. After the approval of your concept, you will be expected to meet your project

	mentor twice in a week at scheduled times. Formative Feedback will be provided at each meeting and you have to maintain a log book which shows your progress and gives evidence of following the process. When you are in the process of exploration, you are expected to research and conduct surveys in the areas of market structure, client group, contents and gallery sources
3.	Ideation
	To develop an idea, you have to explore new and appropriate methods of Visualization and creative thinking. There will be several presentations where you will be expected to present your process and findings along with your ideation to a Jury of visual arts and technical mentors and your peers.
4.	Estimation for the final project
	You will achieve optimum costs of production through an understanding of material development and finishing processes. You are also expected to do the pricing and costing of your final project
5.	Final Submission & Presentation (Exhibition)
	The Final Submission will be supported by an oral presentation and submission of a final installation in front of a Jury, where you will be expected to justify the validity/originality of your process and findings. You will be encouraged to do a self-Evaluation, assessing your effectiveness of achieving set aims.

E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

Prepare Design portfolio with creative aspect.

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam, Pepin Press.

A. OBJECTIVE-

This course will allow students to sum up and compile all the research findings into a presentable format. The projects will provide students an opportunity to understand the critical problems in artistic and creative process and will provide insight to resolve them suitably.

B. COURSE OUTCOMES:

CO1: Will be able to undertake research works in the field of visual arts

CO2: Will be able to execute research methodology

CO3: Will be capable to formulating their research and present them in a final synopsis format

CO4: Will be able to write papers and attend several conferences

CO5: Will be able to do self-evaluation

C. OUTLINE OF THE COURSE:

Unit No.	Title of the unit	Time Required for the Unit (Hours)
1	Area of Research	20
2	Formation of Abstract	20
3	Formation of questions	20
4	Field Study or Interview	20
5	Self-Evaluation in the context of the research	28

D. DETAILED SYLLABUS:

Unit	Contents
1.	Area of Research
	Choosing the area of research according to inspiration or the style of work
2.	Formation of Abstract
	A brief introduction of the topic and its relevance to the field and scopes for further development
3.	Formation of questions
	Formation of questionnaires on that particular topic
4.	Field Study or Interview
	Field research, data collection, gallery visit, interviews should be done as the process of hypothetical research
5.	Self-Evaluation in the context of the research

Evaluation of own works in compare to the research
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E. MODEL EXERCISE/ ASSIGNMENTS/ PROJECTS:

Prepare Design portfolio with creative aspect.

F. RECOMMENDED STUDY MATERIAL

Sr. No.	Book	Author	Edition	Publication
1.	How to Create Your Final Collection	Mark Atkinson	2013	Amsterdam, Pepin Press.