Learning Outcomes-based Curriculum Framework (LOCF)
for
Bachelor of Fine Arts
Applied Art
2021

PREAMBLE:

i. The learning outcomes are formulated to help students understand the objectives of the visual and performing arts courses at the undergraduate level and to get them acquainted with contemporary artistic and social needs. Students will be enabled to understand the philosophy behind their art and master the grammar and techniques of their chosen art form, develop artistic skills that would enhance their expression and communication abilities.

ii. Students will also be encouraged to explore and express their ideas and concepts, as well as to learn to use their art form creatively and critically; to learn to develop their understanding of the gained knowledge and to search for ways to express their thoughts and feelings through their medium of art.

iii. While selecting and designing materials for the syllabus, the faculty in Departments/Universities/Institutions may decide to vary their course content, with justifications. Objectives and organizing principles should be finalized keeping in view the local, regional, national, and global contexts of creation, appreciation, and evaluation. iv. This LOCF document is not prescriptive, but indicative. It does not prevent further rethinking or inclusion of specific elements in their courses, to suit the local context. v. The organization of the course may be structured to suit the institution's academic framework (annual, trimester, semester, etc.).

vi. Suitable modules could incorporate residencies, internships, interaction with gurus, etc, and appropriate credits awarded for the same.

vii. Further, teaching-learning processes may be suitably adapted, incorporating the similarities and diversities of culture and art practices.

viii. The Department/University/Institute may encourage its faculty to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOCF recommendations.

ix. The committee noted a diversity of nomenclatures in the Visual Arts fields in different Department/University/Institution and suggests the need for uniform nomenclature to avoid confusion in admissions/appointments. For example, an undergraduate program in Fine Arts

could be called: Bachelor of Fine Arts (with specialization in Painting, Sculpture, Applied Arts, etc)

x. The course designed could go beyond the primary field of study and expose students to domains such as literature, cinema, and the digital arts.

xi. Students may be encouraged to work on various art forms that are on the verge of extinction, besides the living traditions, as part of their learning process. The students may be encouraged to study such art forms from experts/ gurus who may not necessarily be from a formal institutional setup.

xii. Visual and Performing Arts programs should be formulated with more stress on practice.

xiii. Visits to museums, places of historical importance, art studios/ galleries, theatre spaces, and other appropriate locations must be made part of the curriculum. Such an arrangement will help students discover and familiarise themselves with both classical and contemporary art forms.

xiv. The role of digital arts and evolving multi-media methods must be emphasized and applied where appropriate.

xv. The Visual Arts curriculum, in particular, may be framed in such a way that it provides adequate exposure to the fine arts (painting & printmaking, sculpture) as well as the applied arts (advertising, animation, textile & fashion design, interior design, art management, etc.) with appropriate specialization where required.

The LOCF for Visual and Performing Arts is prepared on the contours and curricular framework provided by the UGC and may be modified without sacrificing the spirit of CBCS and LOCF. The courses can be prepared by the respective institutions keeping in mind the above points.

1. INTRODUCTION

The experience of art is a way of enriching the quality of human experience. It requires an intensity of interest in the creative faculties of human life, as well as an awareness of the surrounding social milieu. Any creative person and practicing artist needs knowledge of past/historical achievements, awareness of present/contemporary challenges, and an inkling of future/unseen possibilities in the realm of art; as well as refinement of taste, building up criteria, and decision about values. It is essential to put in hard work, rigorous practice, and lots of reading/listening/seeing. A dedicatedly professional approach is needed to pursue the arts. The artist of the next generation shall be a product of university education rather than of the self-taught kind; although the Ekalavya spirit has to be nurtured too, as over institutionalized education can be stifling.

The Learning Outcomes-based Curriculum Framework (LOCF) for BFA (Painting, Applied Arts, and Sculpture, etc) and BPA (Music, Dance, and Theatre) 4-year degree programs are designed to make the education of the arts more specific and systematic and on par with professional courses, as well as to revitalize existing courses in various institutions and open up areas of non-developed possibilities.

2. LEARNING OUTCOMES BASED APPROACH TO CURRICULUM PLANNING

The basic premise of the LOCF approach to curriculum is that students earn their degree based on:

a) Demonstrated achievements of the outcomes (knowledge, understanding, skills, attitudes, and values) and,

b) The academic standards are expected of a program of study.

The expected learning outcomes outlined in this document would help faculty members formulate their course syllabus based on qualification descriptors, program learning outcomes, and course learning outcomes. Revisiting this document periodically would help the faculty

members review and revise their syllabus to make teaching-learning more effective while empowering the learner to face the challenges once s/he graduates.

This document outlines:

       a) What the learners are expected to comprehend in the said art form

       b) Be able to do at the end of their course

This document, while providing some basic essential guidelines on setting up a course curriculum and syllabus also provides for flexibility and innovation for a faculty member in terms of course delivery.

The graduate attributes for Fine Arts are indicative and guide faculty members in formulating their course syllabus, reflect on the teaching-learning process, spell out learning outcomes, create and implement assessment modes that will help them deliver an effective course. Needless to say, the learning outcomes should always reflect the changes in the field of study. This document focuses on what is to be taught and what is learned by providing demonstrable outcomes. The idea is to integrate social needs and pedagogical practices in a manner that is responsive to the evolving needs of the field of study.

3. GRADUATES ATTRIBUTES IN THE SUBJECT

The Graduate Attributes (GAs) reflect particular qualities and abilities of an individual learner including gaining knowledge, application of obtained knowledge, professional and life skills, acquiring attitudes and human values that are necessary for Fine Arts graduates at the Higher Education Institutions (HEIs). The graduate attributes include capabilities to strengthen one's professional abilities for widening current knowledge and employability/self-employability skills, undertaking future studies for local and global application, performing creatively and professionally in a chosen career, and ultimately playing a constructive role as a socially responsible human being.

Any graduate of Fine Arts should be a learning thinker with an understanding of the core concepts in the arts and a responsibility towards society.

Graduate Attributes include:

- **Continuous Learning:** To engage in self-reflection and lifelong-learning through the arts, while keeping social awareness intact.

- **Artistic skills:** To acquire all the necessary skills needed to make one's performance and practice credible.

- **Experimentation:** a) To experiment with the medium, form, structure, colour, tone and texture, methods, and materials of the particular visual and performing art. b) To enhance aesthetic sensibility in everyday life.

- **Interpretative Skills:** To study and analyze the textual and performing traditions and practices as well as to critically and creatively interpret and enhance appreciation of beauty and utility.

- **Social Awareness:** To be aware of the diversity, complexity, and contestations of the past and present socio-cultural milieu of the country during the process of art-making.

- **Social Responsibility:** To build up the capacity to take up social and civic responsibilities relating to the environment and society.

- **Communication Skills:** To inculcate transferable skills including team building & leadership skills, creative & critical skills, and problem-solving skills suitable for a variety of fields of employment/self-employment.

- **Introspection:** To constantly introspect and assess oneself in the never-ending artistic journey

4. QUALIFICATION DESCRIPTORS

Students must be able to:

- Demonstrate a coherent and systematic knowledge and understanding of the developments in theory and practice in the Fine Arts.

- Identify, analyze, interpret, compare, evaluate, speak and write about the content and form of genres, artistic isms (Eg: realism, surrealism), schools (Eg: gharanas,pahari school, etc), periods, movements as well as to perform in various modes and styles, exploring a range of subjects and expressing in a variety of forms.

- Understand the role of Fine Arts in a changing world from the disciplinary perspective, as well as with its professional and everyday use.

- Think and perform clearly about one's role as a practitioner through a critical understanding of the texts, visual, and performing traditions.

- Communicate ideas, opinions, and values—both art and life.

- Recognize and explore the scope of the Visual and Performing Arts in terms of career opportunities, employment/self-employment, and lifelong engagement.

5. PROGRAMME LEARNING OUTCOMES

After completing the undergraduate program, a learner of Fine Arts (any stream) should be able to:

- Demonstrate a comprehensive understanding of the history of art and aesthetics theoretically

- Understand the nature of time, space, colour, form, tone and texture

- Critically evaluate masters as well as contemporary artists

- Create their own works of art using a range of methods and materials

- Execute art projects independently

- Participate in solo/group shows

- Teach fine arts to school students

- Become an applied arts entrepreneur

6. TEACHING-LEARNING PROCESS

Learning can be made a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery while focusing on key areas of the discipline and spending required time on practice. Experimentation and emphasis on the process would make learning meaningful.

To achieve its objective of process-based learning, focused work, and holistic development, the Department/ University/Institution can use a variety of knowledge delivery methods. Use of Open Education Resources (OERs) would help students get exposure to a wider range of practices across the world:

Methodology for Fine Arts:

- Lectures
- Lecture-Demonstrations
- Guided Visualization & Seeing Sessions
- Analyses of Exhibitions
- Workshops – intensive & extensive
- Residencies with gurus
- Study tours
- Continuous Sketching & Drawings
- Tutorials - Assignments – Projects – Dissertations
- Presentations: Classroom Creations & Public Exhibitions

7. ASSESSMENT METHODS

While creating assessment methods, faculty members may keep in mind:
- Program Learning Outcomes (PLO)
- Course Learning Outcomes (CLO)

Alignment to Learning Outcomes: Every assessment method created for a course may be aligned with the overall objectives of the academic program while meeting the specific learning outcomes requirements of the particular course. Emphasis may be laid on both academic and professional skills required as suggested in the graduate learning descriptors. Evaluation Mode: The committee suggests a Continuous

Evaluation Mode: with constant feedback, rather than a one-time summative evaluation mode at the end of the semester/ year. The weightage given to each assessment module may vary according to the learning outcomes suggested in this document.

Weightage: However, faculty members may take care to ensure that the assessment activities are accorded different weightage and spread throughout the semester/ year. For example, more weightage may be given for practical/ portfolio components.

Flexibility, innovation, and transparency: Faculty members are encouraged to come up with flexible and innovative ways of assessing the learners. However, care should be taken to ensure that the learner is aware of the mode of assessment, number of assignments, and the corresponding deadlines, right at the beginning of the semester/year.

On the whole, assessment methods may attempt a balance between both theoretical and practical inputs in the course, including life skills required for them to meet the challenges after they graduate. Assessment methods could include innovative use of materials and methods and help in identifying areas for employment, self-employment/ entrepreneurship.

Review: It would serve well for the University/ Department/ Institution to periodically review the syllabus, methods, and approaches to teaching-learning, and assessments to check if they are aligned with the learning outcomes. Suitable amendments may be made as per the institution's procedures after the review process.

SEMESTER WISE DISTRIBUTION OF COURSES							
SEMESTER	CATEGORY	COURSES & CODES	LECTURES	TUTORIALS	PRACTICALS	CREDITS	MAX. MARKS
FIRST	AECC 1	BFA 1.1 ENVIRONMENTAL STUDIES	3	1	0	4	100
	CC 1	BFA 1.1.1 COMPUTER GRAPHICS	0	0	6	6	100
	CC 14	BFA 4.2.2 HAPPINESS CONNECT	3	1	0	4	100
	SEC 1	BFA 1.1 FOUNDATION ART I	0	0	4	4	100
	GEC 1	BFA 4.1 (CHOOSE ONE)	4	2	0	6	100
		A. PREHISTORY AND EARLY WESTERN ART					
		B. CULTURAL STUDIES					
		C. LIFE STUDY					
		D. INDIAN ART & MYTHOLOGY					
						24	500

	AECC 2	BFA1.1 ENGLISH COMMUNICATION	3	1	0	4	100
	CC 2	BFA AP 1.2.1 POSTER DESIGN & CALLIGRAPHY	0		4	4	100
	DSE 4	BFA 3.4 (CHOOSE ONE)	3	1	0	4	100
		A. MIND MANAGEMENT					
		B. HAPPINESS & FULFILMENT					
SECOND	SEC 2	BFA 2.2 FOUNDATION ART II	0	0	4	4	100
	GEC 2	BFA 4.2 (CHOOSE ONE)	6	0	0	6	100
		A. EARLY INDIAN ART					
		B. UX/UI DESIGN FUNDAMENTALS					
		C. DESIGN & COMMUNICATION PRACTICE					
		D. PACKAGING DESIGN					
						24	500
THIRD	CC 3	BFA AP 2.1.1 PRESS LAYOUT & TYPOGRAPHY	2	0	4	6	100

CC 4	BFA AP 2.1. PRODUCT POSTER DESIGN	0	0	6	6	100
SEC 3	BFA 2.3 PHOTOGRAPHY	0	0	4	4	100
GEC 3	BFA 4.3 (CHOOSE ONE)	4	2	0	6	100
	A. METHOD & MATERIALS					
	B. CONTEMPORARY ART					
	C. PRE-MODERN WESTERN ART					
	D. HISTORY OF ANIMATION					
					22	400
FOURTH	CC 5	BFA AP 2.2.1 HOARDING/PRODUCT PACKAGING DESIGN	0	0	6	6	100
	CC 6	BFA AP 2.2.2 CORPORATE IDENTITY	2	0	4	6	100
	SEC 4	BFA 2.4 CINEMATOGRAPHY	0	0	4	4	100
	GEC 4	BFA 4.4 (CHOOSE ONE)	4	2	0	6	100
		A. INTRO TO FILM					

		STUDIES					
		B. ART DIRECTION					
		C. MUSIC APPRECIATION					
		D. TV COMMERCIAL					
						22	400
FIFTH	CC 7	BFA AP 3.1. : MINI CAMPAIGN/PRODUCT DESIGN	0	0	6	6	100
	CC 8	BFA AP #.1.2 BRAND IDENTITY	0	0	6	6	100
	SEC 5	BFA 2.5 PRINT MAKING	2	0	2	4	100
	DSE 1	BFA 3.1 (CHOOSE ONE)	4	0	2	6	100
		A. STORYBOARDING & SCREENWRITING					
		B. THEATER & DRAMA					
						22	400
SIXTH	CC 9	BFA AP 3.2. PRODUCT CAMPAIGN DESIGN	0	0	6	6	100
	CC 10	BFA AP 3.2. SOCIAL CAMPAIGN DESIGN	2		4	6	100
	DSE 2	BFA 3.2 (CHOOSE	3	1	0	4	100

		ONE)					
		A. HISTORY OF MODERN WESTERN AND MODERN INDIAN ART					
		B. HISTORY OF VFX					
	GEC 5	BFA 4.5 (CHOOSE ONE)	0	0	6	6	100
		A. DIGITAL FILMMAKING I					
		B. ANIMATION FILMMAKING I					
		C. DOCUMENTARY FILMMAKING I					
		D. PHOTO JOURNALISM					
						22	400
SEVENTH	CC 11	BFA AP 4.1.1 CORPORATE CAMPAIGN DESIGN	0	0	6	6	100
	CC 12	BFA AP 4.1.2 PRODUCT PHOTOGRAPHY	2		4	6	100
	DSE 3	BFA 3.2 (CHOOSE ONE)	0	0	6	6	100
		A. PORTFOLIO	0	0	6	6	
		B. INDIAN	4	2	0	6	

		AESTHETICS AND WESTERN AESTHETICS					
	GEC 6	BFA 4.6 (CHOOSE ONE)	0	0	6	6	100
		A. DIGITAL FILMMAKING II					
		B. ANIMATION FILMMAKING II					
		C. DOCUMENTARY FILMAKING II					
		D. VIDEO JOURNALISM					
						22	400
EIGHTH	CC 13	THESIS EXHIBITION	0	0	12	12	200
Total						170	3200

CORE COURSE-APPLIED ART

CC1: COMPUTER GRAPHICS

UNIT 1	History of Computer graphics. Digital Image & Pixels, Raster vs Bitmap. Image Formats. Resolution & Aspect Ratio. Color Channels. Image Compression & Codecs. Bit-depth.
UNIT 2	Editing Application Interface and Navigation. Importing and Exporting Images. Cropping & Resizing. Color Space & Color Mode. Editing Tools.

	Transformations & Perspective Correction
UNIT 3	Brush types & options. Custom Brushes. Alpha Channels & Layer Masks. Selection Tools. Refining Selections. Understanding Scopes. Blend Modes. Color Correction & Grading.
UNIT 4	Image Restoration & Retouching Options. Filters & Plugins. Creative Image Manipulation Exercise.

Learning Outcomes:

Students will be able to
1. recite the different properties of Digital Images.
2. demonstrate the skills required to fix damaged old photographs.
3. create graphics designs based on themes.
4. design visually appealing image compositions.

Assignments:

1. Colorize black and white photographs.
2. Restore damaged old images.
3. Create Brochure & Leaflet Designs.
4. Color Correct and Color Grade photographs you have shot.
5. Create Animated GIF from a still Image.
6. Creative Image Manipulation Exercise.

CC2: POSTER DESIGN & CALLIGRAPHY

UNIT 1	Poster Design with any social issue of our society (A3 size Handmade with poster colors)
UNIT 2	Promotional poster (Digital) for any product in the eve of festival of India (CMYK 4 color Print) .
UNIT 3	Poster for Govt. of India Department of Tourism (Culture Promotion) (CMYK 4 Color Print)

UNIT 4	Poster for any Old (Regional) Movie which got National award (CMYK Print)/ Movie Poster

Learning Outcomes:

Students will be able to
1. Understand of graphical composition of Poster Design.
2. Understand the articulation of aesthetic principles (Balance, Rhythm, Harmony, order & movement, Placement, Size, Alignment & orientation) through letter forms and typographical layouts.
3. Explore poster design with Image and text, and have to understand uses of typography with headline (tagline) to attract target audience, they should understand the objective of Poster Design and how to approach target audience on behalf of client.
4. Work with computer using different software to create attractive and useful poster to communicate their idea to the target audience.

CC3: PRESS LAYOUT & TYPOGRAPHY	

UNIT 1	Understanding the basic form of typography- Serif, San-Serif (Digitally).
UNIT 2	Understanding spacing, kerning, leading etc. They have to write words in all caps with mechanical space and will manipulate space visually to understand optical space.
UNIT 3	Creating press ad layout with typography for print ad with different sizes.
UNIT 4	Creating color press ad with headline, sub head, body copy with relevant type size and composition.

Learning Outcomes:

Students will be able to
1. Develop their understanding of graphical composition and appreciation through letter forms (typography).
2. Understand the articulation of aesthetic principles (Visual Hierarchy, Balance, Rhythm, Harmony, order & movement, Placement, Size, Alignment & orientation) through letter forms and typographic layouts. The course develops understanding of attributes of typography in print & electronic media.
3. Explore the theoretical and applied use of type as an integral part of Applied Art. Students also explore typographical Magazine Ad in print media

CC4: PRODUCT POSTER DESIGN

UNIT 1	Creating Poster with any social (deforestation, water conservation, Aids) issue of our society (A3 size Handmade with poster colours)
UNIT 2	Promotional poster (Digital) for any product in the eve of festival of India (CMYK 4 colour Print)
UNIT 3	Create a Poster for film festival of India (Culture Promotion) (CMYK 4 Colour Print)
UNIT 4	Create a poster for any Indian Movie (CMYK Print)

Learning Outcomes:

Students will be able to
1. Explore poster design with Image and text, and have to understand uses of typography with headline (tagline) to attract target audience. Students should understand the objective of Poster Design and how to approach target audience on behalf of client.
2. Work with computer using different software to create attractive and useful poster to communicate their idea to the target audience.
3. understand of graphical composition of Poster Design.

CC5: HOARDING/PRODUCT PACKAGING DESIGN

UNIT 1	Understand with research about Packaging and its Design elements.
UNIT 2	Creating a design for any FMCG product.
UNIT 3	create packaging design and understand its printing system with paper, foil pack, poly pack and metal packaging.
UNIT 4	Writing a complete report about packaging and its printing systems.

Learning Outcomes:

Students will be able to
1. Understand of graphical composition of packaging Design. The course develops understanding & articulation of aesthetic principles (Composition, Typography, Type size font family etc.) of typography and its application in packaging design.
2. Understand the visual ergonomics of graphic design and to create communication massages with small point size in packaging.
3. Explore with different typography, different sizes in packaging. They will learn printing system of packaging design.

CC6: CORPORATE IDENTITY

UNIT 1	After receiving brief or assignments from faculty students will go for research of a selected existing company and its attributes or they can get brief from a new company.
UNIT 2	Parallel research for similar companies to understand it's brief.
UNIT 3	Create Logo, logo type, symbol etc. for that company and established its Identity.
UNIT 4	Create collaterals for that company using that created logo design.

Learning Outcomes:

Students will be able to
1. learn how to create Visual identity which look and visually rich and interesting, visual corporate identity known as symbol/logo.
2. Understand the philosophy of the organization (companies/institutions/Business firms etc.) needs a definite and constant visual image by which the corporate is

recognized and known. Also they have to understand the application of designed logo in the different medium and surface.

3. Create good visual corporate identity and its application. In that respect, students will learn about this specific input which is important for all Graphic Design/Applied Art students.

	CC7: MINI CAMPAIGN/PRODUCT DESIGN

UNIT 1	Intro to Campaign Design,ceate a Poster Design with any social issue of our society with computer and its printing both digital and offset.
UNIT 2	Promotional poster (Digital) for any product in the eve of festival of India (CMYK 4 colour Print)
UNIT 3	Create a Poster for film festival of India (Culture Promotion) (CMYK 4 Colour Print)
UNIT 4	Digital Campaign(Socia media, Youtube etc) ,CMYK Print

Learning Outcomes:

Students will be able to

1. Understand the objective of Campaign Design starting from clients brief to consumer feedback about that particular project. Also they will know the difference between product and corporate campaign. The course develops the abilities to apply media principles, information structuring, and to develop effective advertising campaign.

2. Understand the attributes of FMCG product and also understand the attributes of corporate image of a corporate house to create a corporate campaign of that company.
3. Learn how to create a small (regional) campaign of a product with regional print media base market.

	CC8: BRAND IDENTITY
UNIT 1	Intro to Branding, research of a selected existing company and its attributes or they can get brief from a new company.
UNIT 2	Parallel research for similar companies to understand it's brief. Understanding Logo design.
UNIT 3	Create Logo, logo type, symbol etc. for that company and established its Identity.
UNIT 4	Create collaterals for that company using that created logo design.

Learning Outcomes:

Students will be able to
1. Understanding what a brand is and how they can build successful ones, whilst simultaneously segmenting their consumers appropriately.
2. Explore positioning and its importance to successful brands looking at perceptual maps and the well-known iceberg model. It culminates in development of real brand houses, which can be applied to the working world, and how picking the right name, colors and logo can be instrumental to a brand's success.

CC9: PRODUCT CAMPAIGN DESIGN	
UNIT 1	In-depth research for a Corporate Company which has good market potentiality, demand and goodwill.
UNIT 2	Plan for a campaign as per research and brief.
UNIT 3	Create different items of advertising covering all different media for that corporate house(Ad film to other corporate advertising elements).
UNIT 4	Preparing case study for that campaign (documentation.)

Learning Outcomes:

Students will be able to
1. understand the objective of Campaign Design starting from clients brief to consumer feedback about that particular project. Also they will know the difference between product and corporate campaign.
2. develop the abilities to apply media principles, information structuring, and to develop effective advertising campaign.
3. learn how to arrest the emotional mind of consumer.

CC10: SOCIAL CAMPAIGN DESIGN

UNIT 1	Intro to Social Campaign. In-depth research for few social issues of India.
UNIT 2	Plan for a Public Service Campaign as per research and brief.
UNIT 3	Create different communication items of advertising covering all different media for a selected issue.
UNIT 4	Prepare case study for that campaign (documentation.)

Learning Outcomes:

Students will be able to

1. understand the objective of Social Campaign Design starting from brief to public feedback about that particular project. Also they will know the difference between product and Social campaign.
2. develop the abilities to apply media principles, information structuring, and to develop effective advertising campaign. They will learn about general target audience like rural India through research and feedback; they can also work under the guidance of different NGO who all are involved to develop rural India and urban India with different issues. They have to understand the value of visual images for communicate their ideas to rural India. Also they have to understand how to communicate people only with visual images without text matter.

	CC11: CORPORATE CAMPAIGN DESIGN

UNIT 1	Intro to corporate campaign. In-depth research of a selected existing company and its attributes or they can get brief from a new company.
UNIT 2	Parallel research for similar companies to understand it's brief.

UNIT 3	Create Logo, logo type, symbol etc. for that company and established its Identity.
UNIT 4	Create collaterals for that company using that created logo design.

Learning Outcomes:

Students will be able to

1. learn how to create Visual identity which look and visually rich and interesting, visual corporate identity known as symbol/logo.
2. Understand the philosophy of the organization (companies/institutions/Business firms etc.) needs a definite and constant visual image by which the corporate is recognized and known. Also they have to understand the application of designed logo in the different medium and surface.
3. Create good visual corporate identity and its application. In that respect, students will learn about this specific input which is important for all Graphic Design/Applied Art students.

   .

CC12: PRODUCT PHOTOGRAPHY	

UNIT 1	Product photography with studio light.
UNIT 2	Photo shoots with model for product campaign.
UNIT 3	Photo shoots with macro lenses with studio light.
UNIT 4	Creative photography for any campaign.

Learning Outcomes:

Students will be able to

1. Understand of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) mega pixels and its importance.
2. Explore with different camera, lenses, filter to create appropriate Image. They have to apply their photography experiences for the project which will come in future from different clients to create relevant campaign
3. create visual images with illustration, painting, computer generated image but photography is one of most important medium to capture images

ABILITY ENHANCEMENT CORE COURSE

AECC 1: ENVIRONMENTAL SCIENCE

AECC 2: ENGLISH COMMUNICATION

SKILL ENHANCEMENT COURSE

SEC 1: FOUNDATION ART I

UNIT 1	Elements & Principles of Art, Basic Shape Drawing, Sketching Still Life, Buildings/Cityscapes.
UNIT 2	Human Body Anatomy, Figure Drawing with Basic Shapes, Caricatures, Gestures, Freestyle & Calligrapics Drawing
UNIT 3	Perceiving Shape, Form & Space, Difference between Shapes & Forms, Creating Shapes & Forms in Space, 3D Sketches, Positive & Negative Space, Designing Murals.
UNIT 4	Perspective Drawing - Single point, two - point and 3 point - perspective

Learning Outcomes:

Students will be able to

1. draw forms & shapes from observation.
2. identify perspective in images and real world.
3. apply perspective techniques for placing new images into existing ones and blend them seamlessly.

Assignments:

1. Draw still life images.
2. Figure drawing practise.
3. Draw and shade 3d objects with single, two and three point perspective.

	SEC2: Foundation Art II
UNIT 1	Stick Drawing & Poses, Foreshortening Drawing, Rapid Pose Drawing. Animal anatomy and shape drawing. Study of Insects Anatomy. Drawing Fantasy Characters. The Golden Mean
UNIT 2	Expressions: Drawing Human and Animal Emotion and Expressions. Drapery and Hair Styles.
UNIT 3	Color Theory : Tints & Shades, Color Wheel, Color Schemes, Properties of Color, Setting Color Palette for Mise-en-scene
UNIT 4	Understanding the importance of balance, Visual Weight, Types of balances and usage. Natural balance, Formal & Informal Balance Composition, Drawing Characters in Perspective.

Learning Outcomes:

Students will be able to

1. determine correct proportions for figure drawing.
2. illustrate Character expressions in drawings.
3. use color as an expressive element in their artwork.

Assignments:

1. Draw an Original Fantasy Character
2. Use Color to express/emphasize one emotion of a character.
3. Create a balanced composition and describe the visual balance.

	SEC3: PHOTOGRAPHY
UNIT 1	The camera: Camera types & Parts. Menu items and Shooting Modes: Auto vs Scene vs Priority. Exposure : ISO, Shutter Speed & Aperture, White Balance.
UNIT 2	Intro to lighting: Single point, 2 point and 3point Lighting. Portraiture genres and lighting techniques. Studio vs Natural lighting. Black & White Photography. Night Photography. Product Photography.
UNIT 3	Composition rules. Photography as Contemporary art.Storyboarding Basics. Aspect Ratio & Frame rates. Staging & Composition, Direction of Action, Lighting & Depth. Script Breakdown & Storyboard creation using photographs.
UNIT 4	360 HDRI Creation, Photogrammetry, Taking photographs for creating Texture Maps.

Learning Outcomes:

Students will be able to

1. operate DSLR & Mirrorless Cameras.
2. compose balanced & visually appealing images.
3. analyze different lighting conditions and set up camera parameters accordingly.

Assignments:

1. Describe the Parts of a DSLR with their respective function.
2. Submit 5 photographs of different genres.
3. Create a 360 HDRI image.

	SEC4: CINEMATOGRAPHY
UNIT 1	Art & Visual culture: Film Aesthetics & Cinematographic Techniques Principles of Cinematography, and the Imaging Device. Physics of light, Color & Application in Practical Cinematography Dynamic Range.
UNIT 2	Understanding how to focus and tools to achieve better focus, Shallow DOF, Exposure, ND Filters, Using Zebra Stripes, Choosing right shutter speed, White Balancing. Shooting Time Lapse.
UNIT 3	Rules of composition, 180 rule, Camera Movements, Camera Rigs, Lighting Fundamentals, Indoor and out-door lighting techniques. Single and Multi point Lighting, Using Gels and Colored lights.
UNIT 4	Location Audio Recording, Equipments and Usage, Creative Lighting and Camera Techniques. Creating Depth.

Learning Outcomes:

Students will be able

1. to explain various principles of cinematography.
2. illustrate the different camera movement techniques.
3. develop their own personal style of filming.

Assignments:

1. Light and Shoot a two person interview indoors.
2. Shoot and Edit a short film no more than 2 minutes long.

	SEC5: PRINTMAKING

UNIT 1	History of Printmaking: Generally, students will begin exploration to understand positive/negative space, and spatial thinking.
UNIT 2	Mono prints: A monoprint is a one of a kind print achieved by applying colored inks to a smooth surface and then transferring that image to paper. . Monoprinting is a wonderfully spontaneous art form which is well suited to mixed media techniques.
UNIT 3	Linoleum block prints: Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped burin, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed.
UNIT 4	Dry Point/ Wood Cut/ Etching

Learning Outcomes:

Students will be able

1. To develop vocabulary of printmaking terms and techniques.
2. To develop an understanding of the principles of design and composition in relation to the printmaking process.
3. To effectively experiment with a variety of materials and techniques in printmaking.

Assignments:

Submission of class works.To be examined by a board of one External and one Internal Examiners.

DISCIPLINE SPECIFIC ELECTIVE

DSE1: STORYBOARDING & SCREENWRITING

UNIT 1	Storyboarding Fundamentals and necessity, Aspect ratio, Frame rates, Story Panels, Establishing Shot. Film Grammar - Acts, Sequences & Scenes, Types of Shots & Camera Moves, Transitions
UNIT 2	Types of Shots & Camera Moves, Transitions. Software based Production Management. Script Breakdown, Shot List
UNIT 3	Screenplay Fundamentals. Formatting & Layout. Software. Basic Character Construction. Understanding Suspense, Drama & Conflict. Scope of the story. The Three Act Structure. Locating Plot twists.
UNIT 4	Animated storyboards in Blender, Using Blender 3D to create PreViz of a short film as the script demands. World Cinema, Festivals & Awards, Case Study.

Learning Outcomes:

Students will be able to
1. outline the entire production pipeline of a visual narrative.
2. apply the standard format to their story for production.
3. write original screenplays.
4. breakdown scripts and draw static storyboards based on it.
5. create animated 2D & 3D Previsualization videos according to scripts.

Assignments:

1. Make a storyboard for an original short story.
2. Write a script for a short film no more than 4 minutes
3. Mention the Personnels involved in the production process and their responsibilities.
4. Describe the 3 Act Structure of a Narrative.
5. Write an essay on one animated film you watched.

DSE2: HISTORY OF MODERN WESTERN AND INDIAN ART

UNIT 1	Other Important Bombay painters associated with Progressive Artists Group: Akbar Padamsee, Tyeb Mehta, Krishan Khanna, Jahangir Sabavala, Ram Kumar. Madras and South School: KCS Panniker, Sultan Ali, Nand Gopal, PT Reddy, AK Ramachandran.
UNIT 2	Baroda School: N. S. Bendre, K.G. Subramanyam, G.M. Sheikh, Bhupen Khakhar, Sankho Choudhury, Mahendra Pandya, VivanSundaram. Significant Women Painters: NainaDalal, NaliniMalani, Anjoli Ela Menon, Arpita Singh, Aparna Kaur, Pillow Pochkhanwala. Independent developments and some contemporary trends in Contemporary Indian Art.
UNIT 3	Impressionism, Realism, Fauvism, Cubism,
UNIT 4	Dadaism: Duchamp, Man Ray, Pop Art, Op Art, Dali, Expressionism: Nolde, Munch, Paul Klee, Kandinsky Futurism: Giacomo Balla, Gino Severini, *Umberto Boccioni*

Learning Outcomes:

After completion of this course successfully the students will be able to:

1. Write program/script to solve History of Modern Indian and western Art's problems.
2. Also students will be able to evaluate their own practice.

DSE3: INDIAN AESTHETICS AND WESTERN AESTHETICS

UNIT 1	Developments of theories of rasa, Dhvani, Bhava, Alankar, Auchitya, Riti, Guna-Dosh, Vyanjana etc.
UNIT 2	Detailed studies related to Rasa-nishpatti, its forms and types. Shadanga – the six limbs of Indian Art.
UNIT 3	Concept of Art and Beauty, Rabindranath, Tolstoy, Kant,
UNIT 4	Edward Bullough (Psychical Distance), Croce (Theory of Intuition), Clive Bell (Theory of Significant Form).

Learning Outcomes:

1. Write and implement the concept of Aesthetics.

2. Implement the aesthetical and philosophical concepts and understanding mentioned there in their practical papers.

GEC1: PRE-HISTORY & EARLY WESTERN ART

UNIT 1	Pre-Historic: Altamira, Lascaux, Sumerian, Assyrian, Babylonian,
UNIT 2	Ancient Egyptian Art: Tomb sculptures and paintings
UNIT 3	Ancient Greece- Archaic and Classical.
UNIT 4	Hellenistic, Etruscans and Ancient Roman – Paintings & Sculptures

Learning Outcomes:

After completion of this course successfully the students will be able to:

1. Write a program/script to solve History of Ancient Western Art's problems.
2. Implement the historical concepts and techniques mentioned there in their practical papers.
3. Perform some of common & unique knowledge explained in the paper simultaneously to meet professional requirements.

UNIT 1	Introduction: Basic introduction of Ancient & Early Indian Art: Ajanta, Ellora, Elephantacaves: cave paintings, sculptures, and rock- cut architecture. Important art historical sites:Aihole, Udaigiri/ Khandagiri, Bhaja, Karla, Bagh, and Badami etc.
UNIT 2	Traditional, Tribal art and Folk art - Folk art in India: Madhubani, Warli, Pat Chitra, Sanjhi etc. - Child Art
UNIT 3	The Sunga, Kushan, and Gupta Period: Bhudhist art of Shunga period, Gandhar and Mathura art.
UNIT 4	Hindu art and architecture of Odisha:Lingaraja, Puri, Konark, Chausath Yogini.

Learning Outcomes:

After completion of this course successfully the students will be able to:

1. Write a program/script to solve the History of Ancient Indian Art's problems.
2. Implement the historical concepts and techniques mentioned there in their practical papers.
3. Perform some of common & unique knowledge explained in the paper simultaneously to meet professional requirements.

GEC3: METHODS & MATERIALS

UNIT 1	In Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pen and ink, watercolour gouache, pastel and oil paint.
UNIT 2	Introduction to Mural and Print making media. Fresco Buono, Fresco Secco, Mosaic method: direct and indirect method, distemper and application of various techniques in Mural makings,
UNIT 3	Material Study: Folk & Tribal Art of India: Madhubani, Kalamkari and Pat-Chitra, Miniature Painting.
UNIT 4	HinNew Media Art, Video art, Installation Art Etc.

Learning Outcomes:

After completion of this course successfully the students will be able to:

1. Engage in a variety of visual arts experiences
2. Use materials to convey feeling, idea or thought.
3. Elaborate visual information by adding details in an artwork to enhance emerging meaning.

GEC4: INTRO TO FILM STUDIES

UNIT 1	History of Early Film, Mise-en-Scene, Cinema Verite, Film Noir, German Expressionism, Italian Neorealism.
UNIT 2	French New Wave, New Wave Filmmakers and their work, Andrew Dix - "Film & Narrative", Godard and the evolution of contemporary cinema.
UNIT 3	Documentary Films, Montage, Adoor Gopalakrishnan
UNIT 4	Writing Film Review, Film & Music, Film Genres

Learning Outcomes:

Students will be able to

1. recite early Filmmaking Practices.
2. classify the visual component of a film.
3. contrast and justify the various approaches to filmmaking.
4. critically analyze and write reviews on films.

Assignments:

1. Write an Essay on the various elements of mise-en-scene.
2. Describe the historical, political & philosophical background of FilmNoir.
3. Create a Montage of 10 seconds.
4. Write a review on a Film that inspired you.

GEC5: DIGITAL FILMMAKING I

UNIT 1	Film Production Pipeline, Production Personnels and Roles. Equipment and usage. Film Production Documents. Animation Pipeline.
UNIT 2	Stop-Motion Filmmaking. Matte Paintings and Miniature Sets. Practical Effects: Smoke, Pyro, Dust & Fluid Effects. Special Effects Makeup fundamentals.
UNIT 3	Audio Fundamentals: Digital & Analogue Audio, Sound Properties Audio Equipment & Usage. Voiceover & Foley sound recording. Audio post processing techniques.
UNIT 4	Animation Film Case Study: Snow white & the seven dwarfs, Spirited Away, The Humpty Dumpty Circus. Creating Video essay.

Learning Outcomes:

Students will be able to

1. understand various types of film production pipeline.
2. breakdown shots for production.
3. create original art work using matte painting and set design .
4. identify and appreciate the art work in animated films.

Assignments:

1. Prepare a pipeline and Budget report for a stop-motion short film.
2. Design a miniature set.
3. Create matte paintings to be used as backdrops in compositing.
4. Plan and shoot a stop motion animation.
5. Shoot practical effects for compositing.
6. Create special effects makeup.
7. Record sound effects and post process to enhance them.
8. Make a video essay on any of the animated films that inspired you.

GEC6: DIGITAL FILMMAKING II	

UNIT 1	VFX Pipeline. Various Vfx softwares & Hardwares. Chroma Shoot fundamentals and best practices.
UNIT 2	Tracking best practices. Object tracking. Digital Set extension.
UNIT 3	Motion Capture & Motion Control. 360 Video fundamentals.
UNIT 4	VFX Case Study: Avatar, Rise of the planet of the Apes, Bahubali. Creating Video essay.

Learning Outcomes:

Students will be able to

1. understand Visual Effects production pipeline.
2. plan and shoot plates for chroma keying.
3. develop skills for object tracking and replacement.
4. identify and appreciate the VFX art work in films.

Assignments

1. Plan and shoot chroma plates for background replacement.
2. Integrate a sci-fi weapon with live action character motion.
3. Create a futuristic city environment and integrate live action.
4. Create a Post Apocalyptic environment and integrate live action.
5. Write an analysis report On usage of VFX in any notable Film or Commercial.