

**Learning Outcomes-based Curriculum Framework
(LOCF) for
BACHELOR OF FINE ARTS
APPLIED ART
2022-23**



Learn Lead Serve

FACULTY OF ARTS, COMMUNICATION AND INDIC STUDIES

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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. 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 the medium of art.
- III. 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. 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. v. The organization of the course may be structured to suit the institution's academic framework (annual, trimester, semester, etc.).
 - I. vi. Suitable modules could incorporate residencies, internships, interaction with gurus, etc, and appropriate credits awarded for the same.
 - II. vii. Further, teaching-learning processes may be suitably adapted, incorporating the similarities and diversities of culture and art practices.
 - III. 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.
- IV. 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)
- V. 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.
- VI. 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.

- VII. xii. Visual and Performing Arts programs should be formulated with more stress on practice.
- VIII. 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.
- IX. xiv. The role of digital arts and evolving multi-media methods must be emphasized and applied where appropriate.
- X. 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 dedicated 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 (E.g.: realism, surrealism), schools (E.g.: 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.

APPLIED ARTS SYLLABUS STRUCTURE

| Course Type | Course Name |
|-------------|------------------------------------|
| CC1 | Computer Graphics |
| CC2 | Logo Design & Typography |
| CC3 | Press AD ,Mag AD & Calligraphy |
| CC4 | Stationery Design |
| CC5 | Poster Design |
| CC6 | Hoarding Design |
| CC7 | Branding |
| CC8 | Campaign Design |
| CC9 | Corporate & Social Campaign Design |
| CC10 | Packaging Design |
| CC11 | Visual merchandising |
| CC12 | Happiness Connect |
| CC13 | Thesis & Exhibition |
| CC14 | Internship |
| | |
| AECC | English Communication |
| AECC | Environmental Science |
| | |
| SEC 1 | Foundation of Art I |
| SEC 2 | Foundation of Art II |
| SEC 3 | Photography |
| SEC 4 | TV Commercial |
| SEC 5 | Illustration |
| | |
| DSE 1 | Sketching |

| | |
|-------|----------------------------------|
| DSE 2 | Printmaking |
| DSE 3 | Storyboarding |
| DSE 4 | Methods & Materials |
| DSE 5 | Portfolio |
| | |
| GEC 1 | PREHISTORY AND EARLY WESTERN ART |
| GEC 2 | UX/UI Design |
| GEC 3 | Motion Graphics |
| GEC 4 | Design Principles |

New Proposed Syllabus

| Semester | Sl. No | Course code | Course Code | Name of the Course | | | | | Assessment Pattern | | Total |
|--------------|--------|-------------|-------------|------------------------------------|--------------|---|---|-----------|--------------------|-----|------------|
| | | | | | L | T | P | C | IA | ETE | |
| ONE | 1 | CC2 | AAP101 | Logo Design & Typography | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC2 | BFA101 | English Communication | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC1 | BFA102 | Foundation of Art I | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | GEC1 | AAP102 | Prehistory and Early Western Art | 4 | 0 | 2 | 6 | 40 | 60 | 100 |
| | 5 | CC12 | BFA103 | Happiness Connect | 0 | 0 | 2 | 2 | 20 | 30 | 50 |
| | | | | | Total | | | | 22 | | |
| TWO | 1 | CC1 | AAP201 | Computer Graphics | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC1 | BFA201 | Environmental Science | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC2 | BFA202 | Foundation of Art II | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | DSE4 | AAP202 | Method & Material | 2 | 0 | 2 | 6 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| THREE | 1 | CC3 | AAP301 | Press AD & Magad Calligraphy | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC4 | AAP302 | Stationery Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC3 | BFA301 | Photography | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE1 | AAP303 | Sketching | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| FOUR | 1 | CC5 | AAP401 | Poster Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC6 | AAP402 | Hoarding Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC4 | AAP403 | TV Commercial | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE3 | AAP404 | Motion Graphics | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| FIVE | 1 | CC7 | AAP501 | Branding | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC8 | AAP502 | Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC5 | AAP503 | Illustration | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC4 | AAP504 | Design Principles | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 600 |
| SIX | 1 | CC9 | AAP601 | Corporate & Social Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC10 | AAP602 | Packaging Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |

| | | | | | | | | | | | |
|--------------|-------------------|------|--------|----------------------|--------------|---|---|-----------|-----------|----|------------|
| | 3 | DSE2 | AAP603 | Printmaking | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE | BFA601 | Storyboarding | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| | | | | | | | | | | | |
| SEVEN | 1 | CC11 | AAP701 | Visual Merchandising | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC12 | AAP702 | Thesis & Exhibition | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE5 | AAP703 | Portfolio | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC2 | BFA701 | UI & UX Design | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| | | | | | | | | | | | |
| EIGHT | INTERNSHIP | | | | | | | 20 | | | 400 |

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: LOGO DESIG & TYPOGRAPHY

| | |
|--------|---|
| 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 | 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. Understand 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 understand the uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
4. Explore the theoretical and applied use of type as an integral part of Applied Art. Students also explore typographical Magazine Ad in print media

CC3: PRESS AD, MAG AD & CALLIGRAPHY

| | |
|--------|---|
| 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC4: STATIONERY DESIGN

| | |
|--------|--|
| UNIT 1 | Understanding the basic format of stationery product and promotion (Digitally). |
| UNIT 2 | Understanding space, division, arrangement etc. They have to write words in all caps with mechanical space and will manipulate product and space visually to understand optical space. |
| UNIT 3 | Creating mockup and showcard layout for print ads 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC5: POSTER DESIGN

| | |
|--------|--|
| UNIT 1 | Creating Poster with any social (deforestation, water conservation, Aids) 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 | 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 understand uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
2. Work with computers using different software to create attractive and useful poster to communicate their ideas to the target audience.
3. understand the graphical composition of Poster Design.

CC6: HOARDING 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 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 messages with small point size in packaging.
3. Explore with different typography, different sizes in packaging. They will learn printing system of packaging design.

CC7: BRANDING

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

Learning Outcomes:

Students will be able to:

1. learn how to create Visual identity which look rich and interesting, visual Branding known as brand promotion.
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 brand logo in the different medium and surface.
3. Create good visual branding and its application. In that respect, students will learn about this specific input which is important for all Graphic Design/Applied Art students.

CC8: CAMPAIGN DESIGN

| | |
|--------|---|
| UNIT 1 | Intro to Campaign Design, create 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 (Social 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.

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|--|
| CC9: CORPORATE & SOCIAL CAMPAIGN DESIGN |
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|--------|--|
| 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 briefing 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 campaigns. They will learn about general target audiences like rural India through research and feedback; they can also work under the guidance of different NGO who are involved in developing rural India and urban India addressing different issues in each case. They have to understand the value of visual images while communicating their ideas to rural India. Also they have to understand how to communicate to people only with visual images and without any text matter.
3. learn how to create Visual identity which is rich and interesting; visual corporate identity known as symbol/logo.
4. 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.
5. 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.

CC10: PACKAGING

| | |
|--------|--|
| UNIT 1 | Intro to corporate packaging. In-depth research of a selected existing company and its attributes or they can get briefs from a new company. |
| UNIT 2 | Parallel research for similar companies to understand it's brief. |
| UNIT 3 | Create Packaging, logo type, presentation, using of mockup etc. for that company and established its brand |
| UNIT 4 | Create collateral for that company using that created packaging. |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate product packaging. They have to apply their display experiences for the project which will come in future from different clients to create relevant purposes.
3. create visual images with illustration, painting, computer generated image, mockup.

| |
|-----------------------------------|
| CC11: VISUAL MERCHANDISING |
|-----------------------------------|

| | |
|--------|---|
| UNIT 1 | Product display with the proper space |
| UNIT 2 | Photo shoots with model for window display |
| UNIT 3 | Product with presentation outdoor or indoor space |
| UNIT 4 | Creative structural display for the brand |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate window displays. They have to apply their display experiences for the project which will come in future from different clients to create relevant purpose.
3. create visual images with illustration, painting, computer generated image.

ABILITY ENHANCEMENT CORE COURSE

AECC 1: ENVIRONMENTAL SCIENCE

Course Code: AECC-I

Course Name: Environmental Studies

Credits : 4 (100 Marks)

Total teaching hours: 60 hrs. (4hrs/week)

Learning Objective :

an interdisciplinary approach to complex environmental problems using basic tools of the natural and social sciences including geosystems, biology, chemistry, economics, political science and international processes

an experience-based understanding of the human and natural environment of the world including water and energy needs, air quality, marine and coastal issues

Learning Outcome :

Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.

Understand the transnational character of environmental problems and ways of addressing them, including interactions across local to global scales. Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.

Understand key concepts from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Course Content:

MODULE - 1

Unit 1:

Introduction to environmental studies

Multidisciplinary nature of environmental studies; Scope and importance; Concept of sustainability and sustainable development. (2 lectures) **Unit 2:**

Ecosystems

What is an ecosystem? Structure and function of ecosystem; Energy flow in an ecosystem: food chains, food webs and ecological succession. Case studies of the following ecosystems: Forest ecosystem

Grassland ecosystem, Desert ecosystem

Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) (6 lectures) **MODULE - 2**

Unit 3:

Natural Resources: Renewable and Non-renewable Resources

Land resources and land use change; Land degradation, soil erosion and

desertification.

Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.

Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).

Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies. (8 lectures)

Unit 4:

Biodiversity and Conservation

Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots India as a mega-biodiversity nation; Endangered and endemic species of India Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions; Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity. Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value. (8 lectures)

MODULE - 3

Unit 5:

Environmental Pollution

Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution

Nuclear hazards and human health risks, Solid waste management: Control measures of urban and industrial waste.

Pollution case studies. (8 lectures) **Unit 6:**

Environmental Policies & Practices Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture.

Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act.

International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).

Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context

MODULE - 4

Unit 7 :

Human Communities and the Environment, Human population growth: Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.

Disaster management: floods, earthquake, cyclones and landslides. Environmental movements:

Chipko, Silent valley, Bishnois of Rajasthan. Environmental ethics: Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi). (6 lectures)

Unit 8 :

Field work, visit to an area to document environmental assets: river/ forest/ flora/fauna, etc.

Visit to a local polluted site---Urban/Rural/Industrial/Agricultural.

Study of common plants, insects, birds and basic principles of identification. Study of simple ecosystems---pond, river, Delhi Ridge, etc. (Equal to 5 lectures)

Suggested Readings:

- Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
- Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
- Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
- Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
- Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36---37.
- McCully, P. 1996. *Rivers no more: the environmental effects of dams*(pp. 29---64). Zed Books.
- McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
- Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
- Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
- Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
- Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
- Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
- Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
- Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
- Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
- Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
- Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
- World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University

AECC 2: ENGLISH COMMUNICATION

Course Objectives

This is a functional course designed to support the course takers in achieving their ESL communication requirements in the contexts where they need to use the language. The course focuses in developing the skills of listening, speaking, reading and writing along with the application of contemporary grammar and usage. The inputs of the course will be in the form of needs appropriate listening and reading texts, and specific output oriented activities.

Learning outcomes

At the end of the course, the students will be able to:

- (i) listen, understand, analyse and respond to the neutral variety of English used in different contexts and for different purposes
- (ii) use English fluently to express their needs, to seek and provide information, and for other communicative functions
- (iii) read and respond to standard texts through comprehension and analysis
- (iv) write a variety of texts with appropriate argumentation and cohesion
- (v) use grammar appropriately to suit to the purposes of speaking and writing
- (vi) use current usage in producing acceptable expressions in communication

Unit 1 Grammar

- Understanding the nature and functions of tense forms,
- Understanding declaratives, interrogatives and exclamatory sentences
- Using the different parts of speech appropriately in different contexts
- Common Errors in Grammar and Usage

Unit 2 Listening

- Listening to understand main/ important points, details, and digressions
- Listening to disagree with the speaker/ modify speaker's point of view -
- Listening to infer meaning / get the gist

Unit 3 Speaking

- Introducing oneself and others; requesting others to introduce themselves
- Seeking and giving information
- Describing/ introducing a process
- Expressing personal opinion
- Agreeing/ disagreeing in a cordial manner
- Describing a performance/ event/situation/text

Unit 4 Reading

- Getting the main idea from reading texts
- Understanding specific information from reading texts
- Inferring meaning by reading between the lines
- Making predictions during reading
- Guessing the meanings of unfamiliar words

Unit 5 Writing

- Writing paragraphs in a structured format using cohesive devices
- Using punctuation appropriately
- Writing in Different Contexts - formal /informal letters to organizers and corporate houses, performance notes, meeting agenda, proposals for funds, reviews,

Suggested Reading

1. Singh, Prakash, and Raman, Meenakshi. Business Communication: (with CD). India, OUP India, 2012.
2. Raman, Meenakshi, and Sharma, Sangeeta. Technical Communication: Principles and Practice. India, Oxford University Press, 2015.
3. Sen, Leena. Communication Skills. India, PHI Learning, 2007.
4. Rentz, Kathryn, et al. Lesikar's Business Communication: Connecting in a Digital World. United States, McGraw-Hill/Irwin, 2011.
5. Ferrari, Bernard T. Power Listening: Mastering the Most Critical Business Skill of All. United States, Penguin Publishing Group, 2012.
6. Williams, Phil. Advanced Writing Skills for Students of English. United Kingdom, English Lessons Brighton., 2018.
7. Das et. al., An Introduction to Professional English and Soft Skills (With cd). India, Cambridge University Press.
8. Naylor, Helen, and Murphy, Raymond. Essential English Grammar - Supplementary Exercises Indian Edition. United States, Cambridge University Press, 2001.
9. Joseph, K., V., Textbook of Grammar & Usage., McGraw-Hill Education (India) Pvt. Limited.
10. Yadurajan, K.S., Modern English Grammar: Structure, Meanings, and Usage. India, OUP India, 2014.
11. Gangal, J. K. A Practical Course for Developing Writing Skills in English. India, PHI Learning, 2011.

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| SKILL ENHANCEMENT COURSE |
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| SEC 1: FOUNDATION ART I |
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| 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 & Calligraphic Drawing |

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| 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.

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| SEC2: Foundation Art II |
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| 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

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| 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.

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| SEC4: TV COMMERCIAL |
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| 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.

DSE2: PRINTMAKING

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| 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

DSE3: STORYBOARDING

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| 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 Pre-visualization 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 personnel's 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

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| 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, Vivan Sundaram. Significant Women Painters: Naina Dalal, Nalini Malani, Anjali 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, <i>Umberto Boccioni</i> |

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.

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| 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.

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| GEC1: PRE-HISTORY & EARLY WESTERN ART |
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| UNIT 1 | Prehistoric: Altamira, Lascaux, Sumerian, Assyrian, Babylonian, |
| UNIT 2 | Ancient Egyptian Art: Tomb sculptures and paintings |

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| 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 common & unique knowledge explained in the paper simultaneously to meet professional requirements.

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| UNIT 1 | Introduction: Basic introduction of Ancient & Early Indian Art: Ajanta, Ellora, Elephanta caves: 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 the common & unique knowledge explained in the paper simultaneously to meet professional requirements.

Method and Material

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| UNIT 1 | Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pen and ink, watercolor 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.

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| UNIT 1 | History of Early Film, Mise-en-Scene, Cinema Verite, Film Noir, German |
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| | 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 analyse 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 Film Noir.
3. Create a Montage of 10 seconds.
4. Write a review on a Film that inspired you.

GEC5: DIGITAL FILMMAKING I

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| 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 |

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| | 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

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| UNIT 1 | VFX Pipeline. Various Vfx software & Hardware. 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.

SEMESTER VIII

ANP801: INTERNSHIP

OBJECTIVE OF INTERNSHIP:

Internship is always more valuable compared to a college project as it enables the interns to understand how companies work, build new contacts, develop a network and most importantly work on real-life projects executed within the company. An internship is a great opportunity to learn in an industrial environment without being an employee of the company. The intended objectives of internship training are as follows.

- Will expose students to the industrial environment, which cannot be simulated in the classroom and hence help create competent professionals for the industry.
- Provide possible opportunities to learn, understand and sharpen the real time technical / managerial skills required at the job.
- Exposure to the current developments relevant to the subject area of training.
- Create conditions conducive to the quest for knowledge and its applicability on the job.
- Expose the students to future employers
- Understand the social, economic and administrative considerations that influence the working environment of industrial organizations.
- Understand the psychology of the workers and their habits, attitudes and approach to problem solving

INTERNSHIP GUIDELINES:

1. Request Letter/ Email from the office of Training & Placement cell of the college should go to the industry to allot various slots of one full semester duration as internship periods for the students. Student(s) request letter/Resume/interest areas may be submitted to industries for their willingness for providing the training.
2. Industry will confirm the training slots and the number of seats allocated for internships via Confirmation Letter/Email. In case the student(s) arrange the training themselves the confirmation letter will be submitted by the students in the office of Training & Placement Cell.
3. Student(s) will join the concerned Industry/Organization for Internship on the date as communicated in the final offer letter/Email Confirmation.
4. Student(s) will undergo industrial training at the concerned Industry / Organization. During the internship, a Faculty Mentor will evaluate(s) the performance of student(s) once/twice either by visiting the Industry/Organization or through obtaining periodic reports from student(s).
5. Evaluation Report of the students is to be submitted to his/her Faculty Mentor with the consent of Industry persons/Trainers. (Sample Attached) Student(s) will submit a training report to the industry/organization at the end of internship.
6. Industry/Organization will issue Internship Certificate to the student(s).

7. Student(s) will be evaluated as per evaluation criteria as defined by the university.

GUIDELINES FOR THE STUDENTS

STUDENT'S DIARY/DAILY LOG

Students are required to maintain a daily training diary containing the day-to-day account of the observations, impressions, information gathered and suggestions given, if any. The daily diary may be asked to be produced before the Industry Supervisor or Faculty Mentor of the student at any point of time. Failing to produce the same, Intern may be debarred for the remaining period of his/her internship. Thus, all interns must strictly maintain his/her diary. Daily Diary needs to be submitted to the Faculty Mentor at the end of the Internship.

Student's Diary and Internship Report should be submitted by the students along with attendance record and an evaluation sheet duly signed and stamped by the industry to the Faculty Mentor immediately after the completion of the training. It may be evaluated on the basis of the following criteria:

- Regularity in maintenance of the diary/log.
- Adequacy & quality of information recorded.
- Drawings, sketches and data recorded.
- Thought process and recording techniques used.
- Organization of the information.

INTERNSHIP REPORT

After completion of Internship, the student should prepare a comprehensive report to indicate what he has observed and learnt in the training period. The student may contact Industrial Supervisor/ Faculty Mentor/TPO for assigning special topics and problems and should prepare the final report on the assigned topics. Daily diary will also help to a great extent in writing the industrial report since much of the information has already been incorporated by the student into the daily diary. The training report should be signed by the Internship Supervisor. The Internship report will be evaluated by the Industry Supervisor on the basis of following criteria:

1. Originality.
2. Adequacy and purposeful write-up.
3. Organization, format, drawings, sketches, style, language etc. iv. Variety and relevance of learning experience.
4. Practical applications, relationships with basic theory and concepts taught in the course.

EVALUATION PROCESS

The industrial training of the students will be evaluated in three stages:

.Evaluation by Industry.

I.Evaluation by faculty supervisor on the basis of site visit(s) or periodic communication.

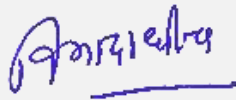
II.Evaluation through seminar presentation/viva-voce at the Institute (This evaluation can be reflected through marks assigned by Faculty Mentor).



Guru Ratikant Mohapatra
(Chairman, BoS)



Prof. K. P. Mahapatra
(HoD, FACIS)



Dr. Vibha Dhadheech
(Member, BoS)



Dr. Rakesh Kumar Tripathi
(Member, BoS)



Dr. K. P. Singh
(Member, BoS)



Mr. Amit Khatua
(Member, BoS)



Dr. Asima Ranjan Parhi
(Special Invitee)



Ms. Arupa Gayathri Panda
(Member, BoS)

A.S. Krishnaswamy.

Prof. A. K. Krishnaswamy
(External Expert)

Mahua Mukherjee

Dr. Mahua Mukherjee
(External Expert)

Gayatri Rath

Dr. Gayatri Rath
(Member, BoS)

Modification

3RD SEMESTER

1. BFA AP 2.1.1 PRESS LAYOUT & TYPOGRAPHY Replaced by AAP301 (PRESS AD & MAG AD CALLIGRAPHY)
2. (2) BFA AP 2.1. PRODUCT POSTER DESIGN Replaced by AAP302 (STATIONERY DESIGN)
3. (3) BFA AP 4.3 METHOD & MATERIALS Replaced by AAP304 (SKETCHING)

4TH SEMESTER

1. BFA AP 2.2.1 HOARDING/ PRODUCT PACKAGING DESIGN Replaced by AAP401 (POSTER DESIGN)
2. BFA AP 2.2.2 CORPORATE IDENTITY Removed by AAP402 (HOARDING DESIGN)
3. BFA 2.4 CINEMATOGRAPHY Removed by AAP403 (TV COMMERCIAL)
4. BFA4.4 New subject added AAP404 (MOTION GRAPHICS)

5TH SEMESTER

1. BFA AP3.1 MINI CAMPAIGN / PRODUCT DESIGN Replaced by AAP501 (BRANDING)
2. BFA AP#.1.2 BRAND IDENTITY Removed by AAP502 (CAMPAIGN DESIGN)
3. AAP503 (ILLUSTRATION) New subject added.
4. AAP504 (DESIGN PRINCIPLES) New subject added.

6TH SEMESTER

1. BFA AP3.2. PRODUCT CAMPAIGN DESIGN and BFA AP3.2 SOCIAL CAMPAIGN DESIGN Combined by AAP601 (CORPORATE & SOCIAL CAMPAIGN DESIGN)
2. BFA3.2 HISTORY OF MODERN WESTERN AND MODERN INDIAN ART Removed by AAP603 (PRINTMAKING)
3. BFA4.5 DIGITAL FILMMAKING Removed by BFA601 (STORYBOARDING)

7TH SEMESTER

1. AAP701 (VISUAL MERCHANDISING) New subject added.
2. BFA AP4.1.2 PRODUCT PHOTOGRAPHY Removed by AAP702 (THESE & EXHIBITION)
3. BFA4.6 ANIMATION FILMMAKING II Removed by BFA701 (UI & UX DESIGN) New subject added.

8TH SEMESTER

1. BFA801 INTERNSHIP New subject added.

REASON:

- The courses were changed based on the current industry trends and demands.
- Easy to understand the exact topic or subject.
- Semester wise subjects' distribution with proper academic order.
- There were some subjects or topics that were not part of the applied arts program.

Proposed Syllabus for Applied Arts

| Semester | Sl. No | Course code | Course Code | Name of the Course | | | | | Assessment Pattern | | Total |
|--------------|-------------------|-------------|-------------|------------------------------------|--------------|---|---|-----------|--------------------|-----|------------|
| | | | | | L | T | P | C | IA | ETE | |
| THREE | 1 | CC3 | AAP301 | Press AD & Magad Calligraphy | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC4 | AAP302 | Stationery Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC3 | BFA301 | Photography | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE1 | AAP303 | Sketching | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| FOUR | 1 | CC5 | AAP401 | Poster Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC6 | AAP402 | Hoarding Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC4 | AAP403 | TV Commercial | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE3 | AAP404 | Motion Graphics | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| FIVE | 1 | CC7 | AAP501 | Branding | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC8 | AAP502 | Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC5 | AAP503 | Illustration | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC4 | AAP504 | Design Principles | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| SIX | 1 | CC9 | AAP601 | Corporate & Social Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC10 | AAP602 | Packaging Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE2 | AAP603 | Printmaking | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE | BFA601 | Storyboarding | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| SEVEN | 1 | CC11 | AAP701 | Visual Merchandising | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC12 | AAP702 | Thesis & Exhibition | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE5 | AAP703 | Portfolio | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC2 | BFA701 | UI & UX Design | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | | Total | | | | 20 | | |
| EIGHT | INTERNSHIP | | | | | | | 20 | | | 400 |

Current Syllabus of Applied Arts

| | | | | | | | | |
|---------------------------|-------------------------|--|---|---|---|----|-----|-----|
| 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 PRINTMAKING | 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 ONE) | | 3 | 1 | 0 | 4 | 100 |
| | | 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. PHOTOJOURNALISM | | | | | | |
| | | | | | | 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 | 2 | | 4 | 6 | 100 | |
| | | PRODUCT PHOTOGRAPHY | | | | | | |
| | DSE 3 | BFA 3.2 (CHOOSE ONE) | 0 | 0 | 6 | 6 | 100 | |
| | | A. PORTFOLIO | 0 | 0 | 6 | 6 | | |
| | | B. INDIAN AESTHETICS AND WESTERN AESTHETICS | 4 | 2 | 0 | 6 | | |
| | GEC 6 | BFA 4.6 (CHOOSE ONE) | 0 | 0 | 6 | 6 | 100 | |
| | | A. DIGITAL FILMMAKING II | | | | | | |
| | | B. ANIMATION FILMMAKING II | | | | | | |
| | | C. DOCUMENTARY FILMMAKING II | | | | | | |
| D. VIDEO JOURNALISM | | | | | | | | |
| | | | | | | 22 | 400 | |
| | | | | | | | | |
| EIGHTH | CC 13 | THESIS EXHIBITION | 0 | 0 | 12 | 12 | 200 | |
| | | | | | | | | |
| Total | | | | | | 170 | 3200 | |

**Learning Outcomes-based Curriculum Framework
(LOCF) for
BACHELOR OF FINE ARTS
APPLIED ART
2022-23**



Learn Lead Serve

FACULTY OF ARTS, COMMUNICATION AND INDIC STUDIES

SRI SRI UNIVERSITY

BIDYADHARPUR, ARILO, CUTTACK-754006

ODISHA, INDIA

PREAMBLE:

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 the 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 dedicated 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 (E.g.: realism, surrealism), schools (E.g.: 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 careeropportunities, 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.

APPLIED ARTS SYLLABUS STRUCTURE

| Course Type | Course Name |
|-------------|------------------------------------|
| CC1 | Computer Graphics |
| CC2 | Logo Design & Typography |
| CC3 | Press AD ,Mag AD & Calligraphy |
| CC4 | Stationery Design |
| CC5 | Poster Design |
| CC6 | Hoarding Design |
| CC7 | Branding |
| CC8 | Campaign Design |
| CC9 | Corporate & Social Campaign Design |
| CC10 | Packaging Design |
| CC11 | Visual merchandising |
| CC12 | Happiness Connect |
| CC13 | Thesis & Exhibition |
| CC14 | Internship |
| | |
| AECC | English Communication |
| AECC | Environmental Science |
| | |
| SEC 1 | Foundation of Art I |
| SEC 2 | Foundation of Art II |
| SEC 3 | Photography |
| SEC 4 | TV Commercial |
| SEC 5 | Illustration |
| | |
| DSE 1 | Sketching |

| | |
|-------|----------------------------------|
| DSE 2 | Printmaking |
| DSE 3 | Storyboarding |
| DSE 4 | Methods & Materials |
| DSE 5 | Portfolio |
| | |
| GEC 1 | PREHISTORY AND EARLY WESTERN ART |
| GEC 2 | UX/UI Design |
| GEC 3 | Motion Graphics |
| GEC 4 | Design Principles |

New Proposed Syllabus

| Semester | Sl. No | Course code | Course Code | Name of the Course | | | | | Assessment Pattern | | Total |
|----------|--------|-------------|-------------|------------------------------------|--------------|---|---|-----------|--------------------|-----|------------|
| | | | | | L | T | P | C | IA | ETE | |
| ONE | 1 | CC2 | AAP101 | Logo Design & Typography | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC2 | BFA101 | English Communication | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC1 | BFA102 | Foundation of Art I | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | GEC1 | AAP102 | Prehistory and Early Western Art | 4 | 0 | 2 | 6 | 40 | 60 | 100 |
| | 5 | CC12 | BFA103 | Happiness Connect | 0 | 0 | 2 | 2 | 20 | 30 | 50 |
| | | | | | Total | | | | 22 | | |
| TWO | 1 | CC1 | AAP201 | Computer Graphics | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC1 | BFA201 | Environmental Science | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC2 | BFA202 | Foundation of Art II | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | DSE4 | AAP202 | Method & Material | 2 | 0 | 2 | 6 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| THREE | 1 | CC3 | AAP301 | Press AD & Magad Calligraphy | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC4 | AAP302 | Stationery Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC3 | BFA301 | Photography | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE1 | AAP303 | Sketching | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| FOUR | 1 | CC5 | AAP401 | Poster Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC6 | AAP402 | Hoarding Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC4 | AAP403 | TV Commercial | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE3 | AAP404 | Motion Graphics | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| FIVE | 1 | CC7 | AAP501 | Branding | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC8 | AAP502 | Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC5 | AAP503 | Illustration | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC4 | AAP504 | Design Principles | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 600 |
| SIX | 1 | CC9 | AAP601 | Corporate & Social Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC10 | AAP602 | Packaging Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |

| | | | | | | | | | | | | |
|--------------|-------------------|------|--------|----------------------|--------------|---|---|-----------|-----------|----|------------|------------|
| | 3 | DSE2 | AAP603 | Printmaking | 2 | 0 | 2 | 4 | 40 | 60 | 100 | |
| | 4 | DSE | BFA601 | Storyboarding | 0 | 0 | 4 | 4 | 40 | 60 | 100 | |
| | | | | Total | | | | 20 | | | 400 | |
| | | | | | | | | | | | | |
| SEVEN | 1 | CC11 | AAP701 | Visual Merchandising | 2 | 0 | 4 | 6 | 40 | 60 | 100 | |
| | 2 | CC12 | AAP702 | Thesis & Exhibition | 2 | 0 | 4 | 6 | 40 | 60 | 100 | |
| | 3 | DSE5 | AAP703 | Portfolio | 0 | 0 | 4 | 4 | 40 | 60 | 100 | |
| | 4 | GEC2 | BFA701 | UI & UX Design | 0 | 0 | 4 | 4 | 40 | 60 | 100 | |
| | | | | | Total | | | | 20 | | | 400 |
| | | | | | | | | | | | | |
| EIGHT | INTERNSHIP | | | | | | | | 20 | | | 400 |

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: LOGO DESIG & TYPOGRAPHY

| | |
|--------|---|
| 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 | 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. Understand 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 understand the uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
4. Explore the theoretical and applied use of type as an integral part of Applied Art. Students also explore typographical Magazine Ad in print media

CC3: PRESS AD, MAG AD & CALLIGRAPHY

| | |
|--------|---|
| 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC4: STATIONERY DESIGN

| | |
|--------|--|
| UNIT 1 | Understanding the basic format of stationery product and promotion (Digitally). |
| UNIT 2 | Understanding space, division, arrangement etc. They have to write words in all caps with mechanical space and will manipulate product and space visually to understand optical space. |
| UNIT 3 | Creating mockup and showcard layout for print ads 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC5: POSTER DESIGN

| | |
|--------|--|
| UNIT 1 | Creating Poster with any social (deforestation, water conservation, Aids) 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 | 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 understand uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
2. Work with computers using different software to create attractive and useful poster to communicate their ideas to the target audience.
3. understand the graphical composition of Poster Design.

CC6: HOARDING DESIGN

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| 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 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 messages with small point size in packaging.
3. Explore with different typography, different sizes in packaging. They will learn printing system of packaging design.

CC7: BRANDING

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

Learning Outcomes:

Students will be able to:

1. learn how to create Visual identity which look rich and interesting, visual Branding known as brand promotion.
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 brand logo in the different medium and surface.
3. Create good visual branding and its application. In that respect, students will learn about this specific input which is important for all Graphic Design/Applied Art students.

CC8: CAMPAIGN DESIGN

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| UNIT 1 | Intro to Campaign Design, create 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 (Social 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.

CC9: CORPORATE & SOCIAL CAMPAIGN DESIGN

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| 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 briefing 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 campaigns. They will learn about general target audiences like rural India through research and feedback; they can also work under the guidance of different NGO who are involved in developing rural India and urban India addressing different issues in each case. They have to understand the value of visual images while communicating their ideas to rural India. Also they have to understand how to communicate to people only with visual images and without any text matter.
3. learn how to create Visual identity which is rich and interesting; visual corporate identity known as symbol/logo.
4. 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.
5. 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.

CC10: PACKAGING

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|--------|--|
| UNIT 1 | Intro to corporate packaging. In-depth research of a selected existing company and its attributes or they can get briefs from a new company. |
| UNIT 2 | Parallel research for similar companies to understand it's brief. |
| UNIT 3 | Create Packaging, logo type, presentation, using of mockup etc. for that company and established its brand |
| UNIT 4 | Create collateral for that company using that created packaging. |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate product packaging. They have to apply their display experiences for the project which will come in future from different clients to create relevant purposes.
3. create visual images with illustration, painting, computer generated image, mockup.

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| CC11: VISUAL MERCHANDISING |
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| UNIT 1 | Product display with the proper space |
| UNIT 2 | Photo shoots with model for window display |
| UNIT 3 | Product with presentation outdoor or indoor space |
| UNIT 4 | Creative structural display for the brand |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate window displays. They have to apply their display experiences for the project which will come in future from different clients to create relevant purpose.
3. create visual images with illustration, painting, computer generated image.

ABILITY ENHANCEMENT CORE COURSE

AECC 1: ENVIRONMENTAL SCIENCE

Course Code: AECC-I

Course Name: Environmental Studies

Credits : 4 (100 Marks)

Total teaching hours: 60 hrs. (4hrs/week)

Learning Objective :

an interdisciplinary approach to complex environmental problems using basic tools of the natural and social sciences including geosystems, biology, chemistry, economics, political science and international processes

an experience-based understanding of the human and natural environment of the world including water and energy needs, air quality, marine and coastal issues

Learning Outcome :

Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.

Understand the transnational character of environmental problems and ways of addressing them, including interactions across local to global scales. Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.

Understand key concepts from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Course Content:

MODULE - 1

Unit 1:

Introduction to environmental studies

Multidisciplinary nature of environmental studies; Scope and importance; Concept of sustainability and sustainable development. (2 lectures) **Unit 2:**

Ecosystems

What is an ecosystem? Structure and function of ecosystem; Energy flow in an ecosystem: food chains, food webs and ecological succession. Case studies of the following ecosystems: Forest ecosystem

Grassland ecosystem, Desert ecosystem

Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) (6 lectures) **MODULE - 2**

Unit 3:

Natural Resources: Renewable and Non-renewable Resources

Land resources and land use change; Land degradation, soil erosion and

desertification.

Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.

Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).

Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies. (8 lectures)

Unit 4:

Biodiversity and Conservation

Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots India as a mega-biodiversity nation; Endangered and endemic species of India Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions; Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity. Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value. (8 lectures)

MODULE - 3

Unit 5:

Environmental Pollution

Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution

Nuclear hazards and human health risks, Solid waste management: Control measures of urban and industrial waste.

Pollution case studies. (8 lectures) **Unit 6:**

Environmental Policies & Practices Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture.

Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act.

International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).

Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context

MODULE - 4

Unit 7 :

Human Communities and the Environment, Human population growth: Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.

Disaster management: floods, earthquake, cyclones and landslides. Environmental movements:

Chipko, Silent valley, Bishnois of Rajasthan. Environmental ethics: Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi). (6 lectures)

Unit 8 :

Field work, visit to an area to document environmental assets: river/ forest/ flora/fauna, etc.

Visit to a local polluted site---Urban/Rural/Industrial/Agricultural.

Study of common plants, insects, birds and basic principles of identification. Study of simple ecosystems---pond, river, Delhi Ridge, etc. (Equal to 5 lectures)

Suggested Readings:

- Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
- Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
- Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
- Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
- Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36---37.
- McCully, P. 1996. *Rivers no more: the environmental effects of dams*(pp. 29---64). Zed Books.
- McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
- Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
- Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
- Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
- Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
- Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
- Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
- Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
- Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
- Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
- Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
- World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University

AECC 2: ENGLISH COMMUNICATION

Course Objectives

This is a functional course designed to support the course takers in achieving their ESL communication requirements in the contexts where they need to use the language. The course focuses in developing the skills of listening, speaking, reading and writing along with the application of contemporary grammar and usage. The inputs of the course will be in the form of needs appropriate listening and reading texts, and specific output oriented activities.

Learning outcomes

At the end of the course, the students will be able to:

- (i) listen, understand, analyse and respond to the neutral variety of English used in different contexts and for different purposes
- (ii) use English fluently to express their needs, to seek and provide information, and for other communicative functions
- (iii) read and respond to standard texts through comprehension and analysis
- (iv) write a variety of texts with appropriate argumentation and cohesion
- (v) use grammar appropriately to suit to the purposes of speaking and writing
- (vi) use current usage in producing acceptable expressions in communication

Unit 1 Grammar

- Understanding the nature and functions of tense forms,
- Understanding declaratives, interrogatives and exclamatory sentences
- Using the different parts of speech appropriately in different contexts
- Common Errors in Grammar and Usage

Unit 2 Listening

- Listening to understand main/ important points, details, and digressions
- Listening to disagree with the speaker/ modify speaker's point of view -
- Listening to infer meaning / get the gist

Unit 3 Speaking

- Introducing oneself and others; requesting others to introduce themselves
- Seeking and giving information
- Describing/ introducing a process
- Expressing personal opinion
- Agreeing/ disagreeing in a cordial manner
- Describing a performance/ event/situation/text

Unit 4 Reading

- Getting the main idea from reading texts
- Understanding specific information from reading texts
- Inferring meaning by reading between the lines
- Making predictions during reading
- Guessing the meanings of unfamiliar words

Unit 5 Writing

- Writing paragraphs in a structured format using cohesive devices
- Using punctuation appropriately
- Writing in Different Contexts - formal /informal letters to organizers and corporate houses, performance notes, meeting agenda, proposals for funds, reviews,

Suggested Reading

1. Singh, Prakash, and Raman, Meenakshi. Business Communication: (with CD). India, OUP India, 2012.
2. Raman, Meenakshi, and Sharma, Sangeeta. Technical Communication: Principles and Practice. India, Oxford University Press, 2015.
3. Sen, Leena. Communication Skills. India, PHI Learning, 2007.
4. Rentz, Kathryn, et al. Lesikar's Business Communication: Connecting in a Digital World. United States, McGraw-Hill/Irwin, 2011.
5. Ferrari, Bernard T. Power Listening: Mastering the Most Critical Business Skill of All. United States, Penguin Publishing Group, 2012.
6. Williams, Phil. Advanced Writing Skills for Students of English. United Kingdom, English Lessons Brighton., 2018.
7. Das et. al., An Introduction to Professional English and Soft Skills (With cd). India, Cambridge University Press.
8. Naylor, Helen, and Murphy, Raymond. Essential English Grammar - Supplementary Exercises Indian Edition. United States, Cambridge University Press, 2001.
9. Joseph, K., V., Textbook of Grammar & Usage., McGraw-Hill Education (India) Pvt. Limited.
10. Yadurajan, K.S., Modern English Grammar: Structure, Meanings, and Usage. India, OUP India, 2014.
11. Gangal, J. K. A Practical Course for Developing Writing Skills in English. India, PHI Learning, 2011.

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| SKILL ENHANCEMENT COURSE |
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| SEC 1: FOUNDATION ART I |
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| 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 & Calligraphics Drawing |

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| 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

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| 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

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| 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: TV COMMERCIAL

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| 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.

DSE2: PRINTMAKING

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| 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

DSE3: STORYBOARDING

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| 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 Pre-visualization 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 personnel's 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

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| 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, Vivan Sundaram. Significant Women Painters: Naina Dalal, Nalini Malani, Anjali 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, <i>Umberto Boccioni</i> |

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.

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| 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.

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| GEC1: PRE-HISTORY & EARLY WESTERN ART |
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| UNIT 1 | Prehistoric: Altamira, Lascaux, Sumerian, Assyrian, Babylonian, |
| UNIT 2 | Ancient Egyptian Art: Tomb sculptures and paintings |

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| 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 common & unique knowledge explained in the paper simultaneously to meet professional requirements.



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| UNIT 1 | Introduction: Basic introduction of Ancient & Early Indian Art: Ajanta, Ellora, Elephanta caves: 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 the common & unique knowledge explained in the paper simultaneously to meet professional requirements.

Method and Material

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| UNIT 1 | Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pen and ink, watercolor 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.

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| UNIT 1 | History of Early Film, Mise-en-Scene, Cinema Verite, Film Noir, German |
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| | 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 analyse 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 Film
Noir.
3. Create a Montage of 10 seconds.
4. Write a review on a Film that inspired you.

GEC5: DIGITAL FILMMAKING I

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| 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 |

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| | 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 software & Hardware. 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.

SEMESTER VIII

ANP801: INTERNSHIP

OBJECTIVE OF INTERNSHIP:

Internship is always more valuable compared to a college project as it enables the interns to understand how companies work, build new contacts, develop a network and most importantly work on real-life projects executed within the company. An internship is a great opportunity to learn in an industrial environment without being an employee of the company. The intended objectives of internship training are as follows.

- Will expose students to the industrial environment, which cannot be simulated in the classroom and hence help create competent professionals for the industry.
- Provide possible opportunities to learn, understand and sharpen the real time technical / managerial skills required at the job.
- Exposure to the current developments relevant to the subject area of training.
- Create conditions conducive to the quest for knowledge and its applicability on the job.
- Expose the students to future employers
- Understand the social, economic and administrative considerations that influence the working environment of industrial organizations.
- Understand the psychology of the workers and their habits, attitudes and approach to problem solving

INTERNSHIP GUIDELINES:

1. Request Letter/ Email from the office of Training & Placement cell of the college should go to the industry to allot various slots of one full semester duration as internship periods for the students. Student(s) request letter/Resume/interest areas may be submitted to industries for their willingness for providing the training.
2. Industry will confirm the training slots and the number of seats allocated for internships via Confirmation Letter/Email. In case the student(s) arrange the training themselves the confirmation letter will be submitted by the students in the office of Training & Placement Cell.
3. Student(s) will join the concerned Industry/Organization for Internship on the date as communicated in the final offer letter/Email Confirmation.
4. Student(s) will undergo industrial training at the concerned Industry / Organization. During the internship, a Faculty Mentor will evaluate(s) the performance of student(s) once/twice either by visiting the Industry/Organization or through obtaining periodic reports from student(s).
5. Evaluation Report of the students is to be submitted to his/her Faculty Mentor with the consent of Industry persons/Trainers. (Sample Attached) Student(s) will submit a training report to the industry/organization at the end of internship.
6. Industry/Organization will issue Internship Certificate to the student(s).

7. Student(s) will be evaluated as per evaluation criteria as defined by the university.

GUIDELINES FOR THE STUDENTS

STUDENT'S DIARY/DAILY LOG

Students are required to maintain a daily training diary containing the day-to-day account of the observations, impressions, information gathered and suggestions given, if any. The daily diary may be asked to be produced before the Industry Supervisor or Faculty Mentor of the student at any point of time. Failing to produce the same, Intern may be debarred for the remaining period of his/her internship. Thus, all interns must strictly maintain his/her diary. Daily Diary needs to be submitted to the Faculty Mentor at the end of the Internship.

Student's Diary and Internship Report should be submitted by the students along with attendance record and an evaluation sheet duly signed and stamped by the industry to the Faculty Mentor immediately after the completion of the training. It may be evaluated on the basis of the following criteria:

- Regularity in maintenance of the diary/log.
- Adequacy & quality of information recorded.
- Drawings, sketches and data recorded.
- Thought process and recording techniques used.
- Organization of the information.

INTERNSHIP REPORT

After completion of Internship, the student should prepare a comprehensive report to indicate what he has observed and learnt in the training period. The student may contact Industrial Supervisor/ Faculty Mentor/TPO for assigning special topics and problems and should prepare the final report on the assigned topics. Daily diary will also help to a great extent in writing the industrial report since much of the information has already been incorporated by the student into the daily diary. The training report should be signed by the Internship Supervisor. The Internship report will be evaluated by the Industry Supervisor on the basis of following criteria:

1. Originality.
2. Adequacy and purposeful write-up.
3. Organization, format, drawings, sketches, style, language etc. iv. Variety and relevance of learning experience.
4. Practical applications, relationships with basic theory and concepts taught in the course.

EVALUATION PROCESS

The industrial training of the students will be evaluated in three stages:

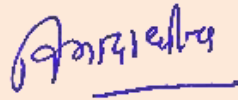
- I. Evaluation by Industry.
- II. Evaluation by faculty supervisor on the basis of site visit(s) or periodic communication.
- III. Evaluation through seminar presentation/viva-voce at the Institute (This evaluation can be reflected through marks assigned by Faculty Mentor).



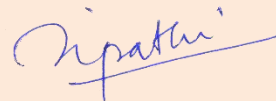
Guru Ratikant Mohapatra
(Chairman, BoS)



Prof. K. P. Mahapatra
(HoD, FACIS)



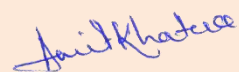
Dr. Vibha Dhadheech
(Member, BoS)



Dr. Rakesh Kumar Tripathi
(Member, BoS)



Dr. K. P. Singh
(Member, BoS)



Mr. Amit Khatua
(Member, BoS)



Dr. Asima Ranjan Parhi
(Special Invitee)



Ms. Arupa Gayathri Panda
(Member, BoS)

A.S. Krishnaswamy.

Prof. A. K. Krishnaswamy
(External Expert)

Mahua Mukherjee

Dr. Mahua Mukherjee
(External Expert)

Gayatri Rath

Dr. Gayatri Rath
(Member, BoS)

Modification

5TH SEMESTER

1. BFA AP3.1 MINI CAMPAIGN / PRODUCT DESIGN Replaced by AAP501 (BRANDING)
2. BFA AP#.1.2 BRAND IDENTITY Removed by AAP502 (CAMPAIGN DESIGN)
3. AAP503 (ILLUSTRATION) New subject added.
4. AAP504 (DESIGN PRINCIPLES) New subject added.

6TH SEMESTER

1. BFA AP3.2. PRODUCT CAMPAIGN DESIGN and BFA AP3.2 SOCIAL CAMPAIGN DESIGN Combined by AAP601 (CORPORATE & SOCIAL CAMPAIGN DESIGN)
2. BFA3.2 HISTORY OF MODERN WESTERN AND MODERN INDIAN ART Removed by AAP603 (PRINTMAKING)
3. BFA4.5 DIGITAL FILMMAKING Removed by BFA601 (STORYBOARDING)

7TH SEMESTER

1. AAP701 (VISUAL MERCHANDISING) New subject added.
2. BFA AP4.1.2 PRODUCT PHOTOGRAPHY Removed by AAP702 (THESE & EXHIBITION)
3. BFA4.6 ANIMATION FILMMAKING II Removed by BFA701 (UI & UX DESIGN) New subject added.

8TH SEMESTER

1. BFA801 INTERNSHIP New subject added.

REASON:

- The courses were changed based on the current industry trends and demands.
- Easy to understand the exact topic or subject.
- Semester wise subjects' distribution with proper academic order.
- There were some subjects or topics that were not part of the applied arts program.

Proposed Syllabus for Applied Arts

| Semester | Sl. No | Course code | Course Code | Name of the Course | | | | | Assessment Pattern | | Total |
|----------|------------|-------------|-------------|------------------------------------|---|---|-----------|-----------|--------------------|------------|------------|
| | | | | | L | T | P | C | IA | ETE | |
| FIVE | 1 | CC7 | AAP501 | Branding | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC8 | AAP502 | Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC5 | AAP503 | Illustration | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC4 | AAP504 | Design Principles | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 600 |
| SIX | 1 | CC9 | AAP601 | Corporate & Social Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC10 | AAP602 | Packaging Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE2 | AAP603 | Printmaking | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE | BFA601 | Storyboarding | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| SEVEN | 1 | CC11 | AAP701 | Visual Merchandising | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC12 | AAP702 | Thesis & Exhibition | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE5 | AAP703 | Portfolio | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC2 | BFA701 | UI & UX Design | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| EIGHT | INTERNSHIP | | | | | | 20 | | | 400 | |

Current Syllabus of Applied Arts

| | | | | | | | | |
|---------------------|-------|--|---|---|----|-----|------|-----|
| 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 PRINTMAKING | 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 ONE) | | 3 | 1 | 0 | 4 | 100 |
| | | 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. PHOTOJOURNALISM | | | | | | |
| | | | | | | 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 AESTHETICS AND WESTERN AESTHETICS | | 4 | 2 | 0 | 6 | |
| | GEC 6 | BFA 4.6 (CHOOSE ONE) | | 0 | 0 | 6 | 6 | 100 |
| | | A. DIGITAL FILMMAKING II | | | | | | |
| | | B. ANIMATION FILMMAKING II | | | | | | |
| | | C. DOCUMENTARY FILMMAKING II | | | | | | |
| D. VIDEO JOURNALISM | | | | | | | | |
| | | | | | | 22 | 400 | |
| EIGHTH | CC 13 | THESIS EXHIBITION | 0 | 0 | 12 | 12 | 200 | |
| Total | | | | | | 170 | 3200 | |

Learning Outcomes-based Curriculum Framework (LOCF)

BACHELOR OF FINE ARTS

APPLIED ART

2022-23



Learn Lead Serve

FACULTY OF ARTS, COMMUNICATION AND INDIC STUDIES SRI SRI UNIVERSITY

BIDYADHARPUR, ARILO, CUTTACK-754006

ODISHA, INDIA

GURU RATIKANT MOHAPATRA

DEAN, FACIS, SSU

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, developing artistic skills 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 the 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 Departments/Universities/Institutions 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 design 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 here 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 dedicated 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, reflecting on the teaching-learning process, spelling out learning outcomes, create implementing 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. GRADUATE'S 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, and 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 (E.g.: realism, surrealism), schools (E.g.: gharanas, Pahari school, etc.), periods, movements such 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.

APPLIED ARTS SYLLABUS STRUCTURE

| Course Type | Course Name |
|-------------|------------------------------------|
| CC1 | Computer Graphics |
| CC2 | Logo Design & Typography |
| CC3 | Press AD, Mag AD & Calligraphy |
| CC4 | Stationery Design |
| CC5 | Poster Design |
| CC6 | Hoarding Design |
| CC7 | Branding |
| CC8 | Campaign Design |
| CC9 | Corporate & Social Campaign Design |
| CC10 | Packaging Design |
| CC11 | Visual Merchandising |
| CC12 | Happiness Connect |
| CC13 | Thesis & Exhibition |
| CC14 | Internship |
| | |
| AECC 1 | English Communication |
| AECC 2 | Environmental Science |
| | |
| SEC 1 | Foundation of Art I |
| SEC 2 | Foundation of Art II |
| SEC 3 | Photography |
| SEC 4 | TV Commercial |
| SEC 5 | Illustration |
| | |
| DSE 1 | Sketching |
| DSE 2 | Printmaking |
| DSE 3 | Storyboarding |
| DSE 4 | Methods & Materials |

| | | |
|-------|--|----------------------------------|
| DSE 5 | | Portfolio |
| GEC 1 | | PREHISTORY AND EARLY WESTERN ART |
| GEC 2 | | UX/UI Design |
| GEC 3 | | Motion Graphics |
| GEC 4 | | Design Principles |

New Proposed Syllabus

| Semester | Sl. No | Course code | Course Code | Name of the Course | | | | | Assessment Pattern | | Total |
|----------|--------|-------------|--------------|----------------------------------|---|---|-----------|-----------|--------------------|------------|------------|
| | | | | | L | T | P | C | IA | ETE | |
| ONE | 1 | CC2 | AAP101 | Logo Design & Typography | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC2 | BFA101 | English Communication | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC1 | BFA102 | Foundation of Art I | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | GEC1 | AAT102 | Prehistory and Early Western Art | 4 | 0 | 2 | 6 | 40 | 60 | 100 |
| | 5 | CC12 | BFA103 | Happiness Connect | 0 | 0 | 2 | 2 | 20 | 30 | 50 |
| | | | | Total | | | | 22 | | | 450 |
| TWO | 1 | CC1 | AAP201 | Computer Graphics | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | AECC1 | BFA201 | Environmental Science | 4 | 0 | 0 | 4 | 40 | 60 | 100 |
| | 3 | SEC2 | BFA202 | Foundation of Art II | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | DSE4 | AAT202 | Method & Material | 2 | 0 | 2 | 6 | 40 | 60 | 100 |
| | | | Total | | | | 20 | | | 400 | |
| THREE | 1 | CC3 | AAP301 | Press AD & Magad Calligraphy | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC4 | AAP302 | Stationery Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC3 | BFA301 | Photography | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE1 | AAP303 | Sketching | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |

| | | | | | | | | | | | |
|--------------|-------------------|------|--------|---------------------------------------|---|---|---|-----------|----|----|------------|
| FOUR | 1 | CC5 | AAP401 | Poster Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC6 | AAP402 | Hoarding Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC4 | AAP403 | TV Commercial | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE3 | AAP404 | Motion Graphics | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| FIVE | 1 | CC7 | AAP501 | Branding | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC8 | AAP502 | Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | SEC5 | AAP503 | Illustration | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC4 | AAP504 | Design Principles | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 600 |
| SIX | 1 | CC9 | AAP601 | Corporate & Social Campaign Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC10 | AAP602 | Packaging Design | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE2 | AAP603 | Printmaking | 2 | 0 | 2 | 4 | 40 | 60 | 100 |
| | 4 | DSE | BFA601 | Storyboarding | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| SEVEN | 1 | CC11 | AAP701 | Visual Merchandising | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 2 | CC12 | AAP702 | Thesis & Exhibition | 2 | 0 | 4 | 6 | 40 | 60 | 100 |
| | 3 | DSE5 | AAP703 | Portfolio | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | 4 | GEC2 | BFA701 | UI & UX Design | 0 | 0 | 4 | 4 | 40 | 60 | 100 |
| | | | | Total | | | | 20 | | | 400 |
| EIGHT | INTERNSHIP | | | | | | | 20 | | | 400 |

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: LOGO DESIG & TYPOGRAPHY

| | |
|--------|--|
| 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 | |
| UNIT 4 | Creating colour press ad with the headline, sub head, body copy with relevant type , size and composition. |

Learning Outcomes:

Students will be able to:

1. Understand 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 understand the uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
4. Explore the theoretical and applied use of type as an integral part of Applied Art. Students also explore typographical Magazine Ad in print media

CC3: PRESS AD, MAG AD & CALLIGRAPHY

| | |
|--------|---|
| 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC4: STATIONERY DESIGN

| | |
|--------|--|
| UNIT 1 | Understanding the basic format of stationery product and promotion (Digitally). |
| UNIT 2 | Understanding space, division, arrangement etc. They have to write words in all caps with mechanical space and will manipulate product and space visually to understand optical space. |
| UNIT 3 | Creating mockup and showcard layout for print ads 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. Work with computer using different software to create attractive and useful posters to communicate their idea to the target audience.

CC5: POSTER DESIGN

| | |
|--------|--|
| UNIT 1 | Creating Poster with any social (deforestation, water conservation, Aids) 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 | 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 understand uses of typography with headline (tagline) to attract target audience; understand the objective of Poster Design and how to approach target audience on behalf of client.
2. Work with computers using different software to create attractive and useful poster to communicate their ideas to the target audience.
3. understand the graphical composition of Poster Design.

CC6: HOARDING 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 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 messages with small point size in packaging.
2. Explore with different typography, different sizes in packaging. They will learn printing system of packaging design.

CC7: BRANDING

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

Learning Outcomes:

Students will be able to:

1. learn how to create Visual identity which look rich and interesting, visual Branding known as brand promotion.
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 brand logo in the different medium and surface.
3. Create good visual branding and its application. In that respect, students will learn about this specific input which is important for all Graphic Design/Applied Art students.

CC8: CAMPAIGN DESIGN

| | |
|--------|---|
| UNIT 1 | Intro to Campaign Design, create 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 (Social 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.

CC9: CORPORATE & 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 | 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 briefing 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 campaigns. They will learn about general target audiences like rural India through research and feedback; they can also work under the guidance of different NGO who are involved in developing rural India and urban India addressing different issues in each case. They have to understand the value of visual images while communicating their ideas to rural India. Also they have to understand how to communicate to people only with visual images and without any text matter.
3. learn how to create Visual identity which is rich and interesting; visual corporate identity known as symbol/logo.
4. 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. 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.

CC10: PACKAGING

| | |
|--------|--|
| UNIT 1 | Intro to corporate packaging. In-depth research of a selected existing company and its attributes or they can get briefs from a new company. |
| UNIT 2 | Parallel research for similar companies to understand it's brief. |
| UNIT 3 | Create Packaging, logo type, presentation, using of mockup etc. for that company and established its brand |
| UNIT 4 | Create collateral for that company using that created packaging. |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate product packaging. They have to apply their display experiences for the project which will come in future from different clients to create relevant purposes.
3. create visual images with illustration, painting, computer generated image, mockup.

| |
|-----------------------------------|
| CC11: VISUAL MERCHANDISING |
|-----------------------------------|

| | |
|--------|---|
| UNIT 1 | Product display with the proper space |
| UNIT 2 | Photo shoots with model for window display |
| UNIT 3 | Product with presentation outdoor or indoor space |
| UNIT 4 | Creative structural display for the brand |

Learning Outcomes:

Students will be able to

1. Understanding of graphical composition of images. The course develops understanding & articulation of aesthetic principles (Balance, Depth and field and its control) displaying the product and its importance.
2. Explore with different forms to create appropriate window displays. They have to apply their display experiences for the project which will come in future from different clients to create relevant purpose.
3. create visual images with illustration, painting, computer generated image.

ABILITY ENHANCEMENT CORE COURSE

AECC 1: ENVIRONMENTAL SCIENCE

Course Code: AECC-I

Course Name: Environmental Studies

Credits : 4 (100 Marks)

Total teaching hours: 60 hrs. (4hrs/week)

Learning Objective :

an interdisciplinary approach to complex environmental problems using basic tools of the natural and social sciences including geosystems, biology, chemistry, economics, political science and international processes

an experience-based understanding of the human and natural environment of the world including water and energy needs, air quality, marine and coastal issues

Learning Outcome :

Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.

Understand the transnational character of environmental problems and ways of addressing them, including interactions across local to global scales. Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.

Understand key concepts from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Course Content:

MODULE - 1

Unit 1:

Introduction to environmental studies

Multidisciplinary nature of environmental studies; Scope and importance; Concept of sustainability and sustainable development. (2 lectures) **Unit 2:**

Ecosystems

What is an ecosystem? Structure and function of ecosystem; Energy flow in an ecosystem: food

chains, food webs and ecological succession. Case studies of the following ecosystems: Forest ecosystem

Grassland ecosystem, Desert ecosystem

Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) (6 lectures) **MODULE - 2**

Unit 3:

Natural Resources: Renewable and Non-renewable Resources

Land resources and land use change; Land degradation, soil erosion and desertification.

Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.

Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).

Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies. (8 lectures)

Unit 4:

Biodiversity and Conservation

Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots India as a mega-biodiversity nation; Endangered and endemic species of India Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological

invasions; Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity. Ecosystem and

biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value. (8 lectures)

MODULE - 3

Unit 5:

Environmental Pollution

Environmental pollution: types, causes, effects and controls; Air, water, soil and noise pollution

Nuclear hazards and human health risks, Solid waste management: Control measures of urban and industrial waste.

Pollution case studies. (8 lectures) **Unit 6:**

Environmental Policies & Practices Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture.

Environment Laws: Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).

Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context

MODULE - 4

Unit 7 :

Human Communities and the Environment, Human population growth: Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies. Disaster management: floods, earthquake, cyclones and landslides. Environmental movements: Chipko, Silent valley, Bishnois of Rajasthan. Environmental ethics: Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi). (6 lectures)

Unit 8 :

Field work, visit to an area to document environmental assets: river/ forest/ flora/fauna, etc. Visit to a local polluted site---Urban/Rural/Industrial/Agricultural. Study of common plants, insects, birds and basic principles of identification. Study of simple ecosystems--- pond, river, Delhi Ridge, etc. (Equal to 5 lectures)

Suggested Readings:

- Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
- Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
- Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
- Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
- Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36---37.
- McCully, P. 1996. *Rivers no more: the environmental effects of dams*(pp. 29---64). Zed Books.
- McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
- Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
- Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
- Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
- Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
- Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
- Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
- Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
- Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John

Wiley & Sons.

Thapar, V. 1998. Land of the Tiger: A Natural History of the Indian Subcontinent. Warren, C. E. 1971. Biology and Water Pollution Control. WB Saunders. Wilson, E. O. 2006. The Creation: An appeal to save life on earth. New York: Norton. World Commission on Environment and Development. 1987. Our Common Future. Oxford University

AECC 2: ENGLISH COMMUNICATION

Course Objectives

This is a functional course designed to support the course takers in achieving their ESL communication requirements in the contexts where they need to use the language. The course focuses in developing the skills of listening, speaking, reading and writing along with the application of contemporary grammar and usage. The inputs of the course will be in the form of needs appropriate listening and reading texts, and specific output oriented activities.

Learning outcomes

At the end of the course, the students will be able to:

- (i) listen, understand, analyse and respond to the neutral variety of English used in different contexts and for different purposes
- (ii) use English fluently to express their needs, to seek and provide information, and for other communicative functions
- (iii) read and respond to standard texts through comprehension and analysis (iv) write a variety of texts with appropriate argumentation and cohesion
- (v) use grammar appropriately to suit to the purposes of speaking and writing (vi) use current usage in producing acceptable expressions in communication

Unit 1 Grammar

- Understanding the nature and functions of tense forms,
- Understanding declaratives, interrogatives and exclamatory sentences - Using the different parts of speech appropriately in different contexts
- Common Errors in Grammar and Usage

Unit 2 Listening

- Listening to understand main/ important points, details, and digressions - Listening to disagree with the speaker/ modify speaker's point of view - Listening to infer meaning / get the gist

Unit 3 Speaking

- Introducing oneself and others; requesting others to introduce themselves - Seeking and giving information

- Describing/ introducing a process
- Expressing personal opinion
- Agreeing/ disagreeing in a cordial manner
- Describing a performance/ event/situation/text

Unit 4 Reading

- Getting the main idea from reading texts
- Understanding specific information from reading texts
- Inferring meaning by reading between the lines
- Making predictions during reading
- Guessing the meanings of unfamiliar words

Unit 5 Writing

- Writing paragraphs in a structured format using cohesive devices
- Using punctuation appropriately
- Writing in Different Contexts - formal /informal letters to organizers and corporate houses, performance notes, meeting agenda, proposals for funds, reviews,

Suggested Reading

1. Singh, Prakash, and Raman, Meenakshi. Business Communication: (with CD). India, OUP India, 2012.
2. Raman, Meenakshi, and Sharma, Sangeeta. Technical Communication: Principles and Practice. India, Oxford University Press, 2015.
3. Sen, Leena. Communication Skills. India, PHI Learning, 2007.
4. Rentz, Kathryn, et al. Lesikar's Business Communication: Connecting in a Digital World. United States, McGraw-Hill/Irwin, 2011.
5. Ferrari, Bernard T. Power Listening: Mastering the Most Critical Business Skill of All. United States, Penguin Publishing Group, 2012.
6. Williams, Phil. Advanced Writing Skills for Students of English. United Kingdom, English Lessons Brighton., 2018.
7. Das et. al., An Introduction to Professional English and Soft Skills (With cd). India, Cambridge University Press.
8. Naylor, Helen, and Murphy, Raymond. Essential English Grammar - Supplementary Exercises Indian Edition. United States, Cambridge University Press, 2001.
9. Joseph, K., V., Textbook of Grammar & Usage., McGraw-Hill Education (India) Pvt. Limited.
10. Yadurajan, K.S., Modern English Grammar: Structure, Meanings, and Usage. India, OUP India, 2014.
11. Gangal, J. K. A Practical Course for Developing Writing Skills in English. India, PHI Learning, 2011.

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|---------------------------------|
| SKILL ENHANCEMENT COURSE |
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| SEC 1: FOUNDATION ART I |
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|--------|---|
| 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 & Calligraphic Drawing |

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|--------|--|
| 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

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|--------|---|
| 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

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| 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: TV COMMERCIAL

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|--------|--|
| 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.

DSE2: PRINTMAKING

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| 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. |

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| UNIT 4 | Dry Point/ Wood Cut/ Etching |
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Learning Outcomes:

Students will be able:

1. To develop a 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**DSE3: STORYBOARDING**

| | |
|--------|--|
| 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 Pre-visualization 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 personnel 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, Vivan Sundaram. Significant Women Painters: Naina Dalal, Nalini Malani, 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, <i>Umberto Boccioni</i> |

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.

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| 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.

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| GEC1: PRE-HISTORY & EARLY WESTERN ART |
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| UNIT 1 | Prehistoric: Altamira, Lascaux, Sumerian, Assyrian, Babylonian, |
| UNIT 2 | Ancient Egyptian Art: Tomb sculptures and paintings |

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| 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.
2. Perform some common & unique knowledge explained in the paper simultaneously to meet professional requirements.

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| UNIT 1 | Introduction: Basic introduction of Ancient & Early Indian Art: Ajanta, Ellora, Elephanta caves: 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 the common & unique knowledge explained in the paper simultaneously to meet professional requirements.

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| Method and Material |
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| UNIT 1 | Importance of Methods and Materials, Nature and Characteristics of Drawing and Painting media such as pencil, crayon, charcoal, pen and ink, watercolor 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.

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| UNIT 1 | History of Early Film, Mise-en-Scene, Cinema Verite, Film Noir, German |
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| | 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 analyse 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 Film Noir.
3. Create a Montage of 10 seconds.
4. Write a review on a Film that inspired you.

GEC5: DIGITAL FILMMAKING I

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| 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 |
| UNIT 4 | Audio Equipment & Usage. Voiceover & Foley sound recording. Audio post processing techniques. |
| UNIT 5 | 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

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| UNIT 1 | VFX Pipeline. Various Vfx software & Hardware. 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.

OBJECTIVE OF INTERNSHIP:

Internship is always more valuable compared to a college project as it enables the interns to understand how companies work, build new contacts, develop a network and most importantly work on real-life projects executed within the company. An internship is a great opportunity to learn in an industrial environment without being an employee of the company. The intended objectives of internship training are as follows.

- Will expose students to the industrial environment, which cannot be simulated in the classroom and hence help create competent professionals for the industry.
- Provide possible opportunities to learn, understand and sharpen the real time technical / managerial skills required at the job.
- Exposure to the current developments relevant to the subject area of training.
- Create conditions conducive to the quest for knowledge and its applicability on the job.
- Expose the students to future employers
- Understand the social, economic and administrative considerations that influence the working environment of industrial organizations.
- Understand the psychology of the workers and their habits, attitudes and approach to problem solving

INTERNSHIP GUIDELINES:

1. Request Letter/ Email from the office of Training & Placement cell of the college should go to the industry to allot various slots of one full semester duration as internship periods for the students. Student(s) request letter/Resume/interest areas may be submitted to industries for their willingness for providing the training.
2. Industry will confirm the training slots and the number of seats allocated for internships via Confirmation Letter/Email. In case the student(s) arrange the training themselves the confirmation letter will be submitted by the students in the office of Training & Placement Cell.

3. Student(s) will join the concerned Industry/Organization for Internship on the date as communicated in the final offer letter/Email Confirmation.
4. Student(s) will undergo industrial training at the concerned Industry / Organization. During the internship, a Faculty Mentor will evaluate(s) the performance of student(s) once/twice either by visiting the Industry/Organization or through obtaining periodic reports from student(s).
5. Evaluation Report of the students is to be submitted to his/her Faculty Mentor with the consent of Industry persons/Trainers. (Sample Attached) Student(s) will submit a training report to the industry/organization at the end of internship.
6. Industry/Organization will issue Internship Certificate to the student(s).
7. Student(s) will be evaluated as per evaluation criteria as defined by the university.

GUIDELINES FOR THE STUDENTS

STUDENT'S DIARY/DAILY LOG

Students are required to maintain a daily training diary containing the day-to-day account of the observations, impressions, information gathered and suggestions given, if any. The daily diary may be asked to be produced before the Industry Supervisor or Faculty Mentor of the student at any point of time. Failing to produce the same, Intern may be debarred for the remaining period of his/her internship. Thus, all interns must strictly maintain his/her diary. Daily Diary needs to be submitted to the Faculty Mentor at the end of the Internship.

Student's Diary and Internship Report should be submitted by the students along with attendance record and an evaluation sheet duly signed and stamped by the industry to the Faculty Mentor immediately after the completion of the training. It may be evaluated on the basis of the following criteria:

- Regularity in maintenance of the diary/log.
- Adequacy & quality of information recorded.
- Drawings, sketches and data recorded.
- Thought process and recording techniques used.
- Organization of the information.

INTERNSHIP REPORT

After completion of Internship, the student should prepare a comprehensive report to indicate what he has observed and learnt in the training period. The student may contact Industrial Supervisor/ Faculty Mentor/TPO for assigning special topics and problems and should prepare the final report on the assigned topics. Daily diary will also help to a great extent in writing the industrial report since much of the information has already been incorporated by the student into the daily diary. The training report should be signed by the

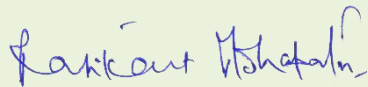
Internship Supervisor. The Internship report will be evaluated by the Industry Supervisor on the basis of following criteria:

1. Originality.
2. Adequacy and purposeful write-up.
3. Organization, format, drawings, sketches, style, language etc. iv. Variety and relevance of learning experience.
4. Practical applications, relationships with basic theory and concepts taught in the course.

EVALUATION PROCESS

The industrial training of the students will be evaluated in three stages:

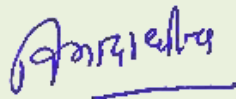
1. Evaluation by Industry.
2. Evaluation by faculty supervisor on the basis of site visit(s) or periodic communication.
3. Evaluation through seminar presentation/viva-voce at the Institute (This evaluation can be reflected through marks assigned by Faculty Mentor).



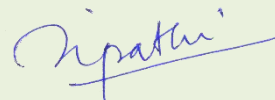
Guru Ratikant Mohapatra
(Chairman, BoS)



Prof. K. P. Mahapatra
(HoD, FACIS)



Dr. Vibha Dhadheech
(Member, BoS)



Dr. Rakesh Kumar Tripathi
(Member, BoS)

K.P. Singh.

Dr. K. P. Singh
(Member, BoS)

Amit Khatua.

Mr. Amit Khatua
(Member, BoS)

Asima Ranjan Parhi

Dr. Asima Ranjan Parhi
(Special Invitee)

Arupa Gayathri Panda

Ms. Arupa Gayathri Panda
(Member, BoS)

A.S. Krishnaswamy.

Prof. A. K. Krishnaswamy
(External Expert)

Mahua Mukherjee

Dr. Mahua Mukherjee
(External Expert)

Gayatri Rath

Dr. Gayatri Rath
(Member, BoS)