



**BHARATI VIDYAPEETH  
(DEEMED TO BE UNIVERSITY), PUNE**

**Faculty of Arts  
Bachelor of Visual Arts -AA  
New Syllabus**



**Bharati Vidyapeeth**  
**Deemed to be University, Pune (India)**

‘A’ Grade University Status by MHRD, Govt. of India  
Accredited & Reaccredited with ‘A+’ Grade by NAAC

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***BACHELOR OF VISUAL ARTS (APPLIED ART)***  
***(BVA-AA)***

***Rules, Structure and Content of Details of the  
Programme under Semester and  
Choice Based Credit Pattern***

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**School of Visual Arts**  
**(Department under Y.M. College)**

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**Course structure for 8 semesters**

### ***Rule No.1: Eligibility and Admission***

#### First Year Bachelor of Visual Arts (Applied Art)

F.Y.B.V.A (Applied Art): Pass H.S.C. Examination or Equivalent Examination from any stream (Arts/Science/Commerce) with minimum 40% aggregate marks and clear Entrance Exam conducted College / University. The admissions shall be carried out by merit list prepared on the basis of marks obtained in the Common Entrance Test by College / University.

Note :*Eligibility Criteria*: Students seeking admission to First year of Bachelors Degree Course in Visual Art must fulfill the eligibility criteria laid down by Academic Council of BVDU as applicable from time to time.

### ***Rule No.2: Duration and stages of the course (as per UGC)***

- The Visual Art course shall be of minimum duration of 4 academic years (8 semesters) of approximately 15 working weeks or 90 days.
- The course contains practical training and Internship of 3 months between 6 and 7 semesters.

### ***Rule No.3: Scheme of Assessment***

A candidate to be eligible for the degree of Bachelor of Visual Art (AA) will be required to appear for and pass all examinations as under:

- Semester I Examination in Visual Arts (First Year Sem I)
- Semester II Examination in Visual Arts (First Year Sem II)
- Semester III Examination in Visual Arts (Second Year Sem III)
- Semester IV Examination in Visual Arts (Second Year Sem IV)
- Semester V Examination in Visual Arts (Third Year Sem V)
- Semester VI Examination in Visual Arts (Third Year Sem VI)
- Semester VII Examination in Visual Arts (Fourth Year Sem VII)
- Semester VIII Examination in Visual Arts (Fourth Year Sem VIII)

### **Rule No. 4: Granting of Academic Term**

Each semester shall comprise of Fifteen weeks (Minimum 90 working days).

The candidate will be permitted to appear for semester examination only if he/she has,

- 75% attendance in each course that constitute a head of passing, prescribed by the university.
- Satisfactory completion of the 100% term work prescribed for each course.
- Satisfactory conduct as a bonafide student

The Principal/ Director of the institution shall have the right to withhold the student from appearing for examination of a specific course if the above requirements are not fulfilled.

### ***Rule No. 5: Rules of ATKT***

- A student shall be allowed to get admitted to Second Year B.V.A. (AA) course if he/she has a backlog of not more than **Six Subjects** of passing at First year B.V.A. (AA)(semester I and II considered together).which may include theory/practical or both subject's.
- A student shall be allowed to get admitted to Third Year B.V.A. (AA) course if he/she has a backlog of not more than **Six Subjects** of passing at Second year B.V.A. (AA) (semester III and IV considered together).which may include theory/practical or both subject's. & cleared all subjects of First year B.V.A
- A student shall be allowed to get admitted to Fourth Year B.V.A. (AA) course if he/she has a backlog of not more than **Six Subjects** of passing at Third year B.V.A. (AA) (semester V and VI considered together) which may include theory/practical or both subject's & cleared all subjects of First & Second year B.V.A. (AA)

### ***Rule No 6: Examinations***

#### ***6.1. Conduct of Examinations***

The university examinations for all the 8 semesters shall be conducted at the end of each semester by the University.

#### ***6.2. Pattern of Examination:*** The evaluation scheme for B.V.A. (AA)comprises of;

University Examination (UE)

Internal Assessment (IA)

##### ***6.2.1: University Examination***

UE will be conducted by the University and will be based on the entire syllabus. Assessment would be undertaken by internal examiner and external examiner jointly in equal weightage. Jury will be based on sessional work produced by the student covering entire syllabus.

The nature of assessment will vary depending upon the subject and its delivery and whether it is studio-based or theory based. Refer to detailed syllabus on the format of UE for individual subjects.

60% of total marks are reserved for University examination

To pass the candidate must obtain at least 40% in individual subjects, in University examination each in all theory and practical subjects.

##### ***6.2.2: Internal Assessment***

IA will be conducted by the Institution imparting B.V.A. (AA)course. IA will be done by the teacher teaching the course through a continuous assessment system that is spread through the duration of course.

40% marks reserved for internal assessment.

To pass the candidate must obtain at least 40% in individual subjects, in internal assessment each in all theory and practical subjects.

For remaining at least **two** and a maximum **four** of the below components can be used for continuous assessment.

Individual faculty member shall have the flexibility to design the continuous assessment in a manner so as to evaluate students' capabilities across knowledge, skills and attitudes. IA may be undertaken through any or combination of the methods stated below:

- Written Test /Open Book
- Essays / Tutorials
- Short answer questions
- Multiple choice questions/Quiz
- Dissertation/Research Project
- Report writings
- Practical Projects/ Group projects
- Reflective Practical assignments / Industry work / Field work
- Drawing Portfolios
- Learning logs/diaries
- Seminar / Workshop / Exhibition
- Reviews / presentation
- Study of best practices

The faculty shall announce in advance the units based on which continuous assessment shall be conducted. This progressive assessment for the IA must be communicated by the Institute to the university as per the schedule declared by the university. Detailed records of final assessment shall be maintained by the Institute. The student does not have facility of grade improvement, if he/she passes at IA in a course.

### ***6.2.3: Verification / Revaluation***

- Verification will be done by panel appointed by University.  
Revaluation will be done only for theory papers by panel appointed by University.  
Revaluation system is not applicable to practical subjects.

### ***6.3: Assessment of Term work***

- In respect of term work "due date" shall be fixed for the completion of each assignment and the same shall be collected on the due date.
- At the end of the semester term work shall be assessed by the internal and external examiners from amongst the panel approved by the University.
- Performance of a candidate in jury shall be assessed on basis of the depth of understanding of the principles involved.
- Students can be allowed to use computer from 4<sup>th</sup> semester onwards.
- An examiner for any of the subjects of examinations shall have a minimum of 3 years teaching/ professional experience in his/her field of study.

### **Rule No. 7: Credits**

- The credits are defined in terms of the student-time spent in hours which are divided into two parts such as face to face instruction and Notional (lectures and studio).
- The total credits to be earned by the student to achieve B.V.A.(AA)degree will be 220credits.

Semester	I	II	III	IV	V	VI	VII	VIII
Credits	30	30	25	25	25	25	35	25

- Where, one credit is equal to 15 hour of Lectures and 30 hour of Studio (Practical)

Semester	Core Course - Theory	Core Course - Practical	Ability En.	Skill En. / Open Course	Total Credits
1	6	19	2	3	30
2	6	19	2	3	30
3	4	16	2	3	25
4	4	16	2	3	25
5	4	16	2	3	25
6	4	16	2	3	25
7	0	33	2		35
8	0	21	4		25
<b>Total Credits</b>	28	156	18	18	220

### **Rule No.8: Criteria for Passing**

To pass in every semester examination and earn the assigned credits, a candidate must obtain minimum 40% marks in each head of passing.

- a) For all courses, Both UE and IA constitute separate heads of passing. In order to pass in such courses and earn the assigned credits

The student must obtain minimum grade point of 5.0(40% marks) at UE and also minimum grade point of 5.0 (40%) marks at IA.

Or

If he/she fails in IA, the student passes in the course provided he/she obtains a minimum of 25% in IA and grade point average(GPA) for course is at least 6.0 (50%in aggregate) the GPA for a course will be calculated only if student passes at UE.

- b) A student who fails at UE in a course has to reappear at IA and UE as a backlog candidate and clear the both head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog and clear head of passing.
- c) Students with backlog in IA will have to present themselves and their work for progressive marking throughout the semester for which they intend to appear.

## **Rule No.9: Grading system**

### **9.1: Conversion of Marks to Grade points and Grades.**

The marks shall be converted to grade points and grades as given in table below.

Range of marks (out of 100)	Grade Point	Grade
$80 \leq \text{Marks} \leq 100$	10	O
$70 \leq \text{Marks} < 80$	9	A+
$60 \leq \text{Marks} < 70$	8	A
$55 \leq \text{Marks} < 60$	7	B+
$50 \leq \text{Marks} < 55$	6	B
$40 \leq \text{Marks} < 50$	5	C
Marks < 40	0	D

### **9.2: Performance**

The performance of a student will be evaluated in terms of two indices, viz

- Semester Grade Point average (SGPA) which is grade point average for all the semester
- Cumulative Grade point average (CGPA) which is the grade point average for all the completed semesters at any point.

### **9.3: Semester Grade point average (SGPA)**

SGPA measures the cumulative performance of a learner in all courses in a particular semester. SGPA is calculated by the formula

$$SGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The SGPA shall be calculated up to two decimal place accuracy.

### **9.4: Cumulative Grade point average (CGPA)**

CGPA measures the cumulative performance of a learner in all courses since his/her enrolment. CGPA is calculated by the formula

$$CGPA = \frac{\sum C_k \times GP_K}{\sum C_k}$$

Where  $C_k$  is the credit-value assigned to a course and  $GP_K$  is a GPA obtained by the learner in the course.

The CGPA shall be calculated up to two decimal place accuracy.

The CGPA calculated after the minimum credits specified for the programme are earned will be the final result.

### **9.5: Award of Honours**

A student who has completed the minimum credits specified for the programme shall be declared to have passed in the programme. The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are as given in table below

Range of CGPA	Final Grade	Letter Grade
$9.50 \leq \text{CGPA} \leq 10.00$	O	Outstanding
$9.00 \leq \text{CGPA} \leq 9.49$	A+	Excellent
$8.00 \leq \text{CGPA} \leq 8.99$	A	Very Good
$7.00 \leq \text{CGPA} \leq 7.99$	B+	Good
$6.00 \leq \text{CGPA} \leq 6.99$	B	Average
$5.00 \leq \text{CGPA} \leq 5.99$	C	Satisfactory
CGPA Below 5.00	F	Fail

### **Rule No.10: Introduction of this Curriculum**

The new curriculum for the degree course in Visual Arts B.V.A. (Applied Art) will be introduced from Academic Session 2018 -2019

- First year B.V.A.(AA)Course from June 2018
- Second year B.V.A. (AA)Course from June 2019
- Third year B.V.A. (AA)Course from June 2020
- Fourth year B.V.A. (AA)Course from June 2021

### **Rule No 11: Completion**

Degree of Bachelors in Visual Arts shall be awarded only after successful completion of 4 years/8 semesters.

**Earned credits:** A candidate who has successfully completed all the Core courses and elective courses, not less than minimum number of credits prescribed shall be eligible to receive the degree.

### **Rule No.12: Subject Code**

Code used for serial no of the structure for B.V.A.-A.A. course shall be as follows (from left)

- First two alphabets for faculty of Visual Arts - VA
- Third and Fourth alphabets for program - AA
- Fifth alphabet representing Theory / Practical – T/P
- Sixth digit representing number of the semester of the course – 1/2/3/-----
- Seventh digit representing number of the subject – 01/02/03---

### **Rule No.13: Medium of Instruction**

- Medium of Instruction for the course will be English/Marathi



**Syllabus Structure  
For  
Bachelor of Visual Arts – Applied Arts  
2018 CBCS COURSE**

Bharati Vidyapeeth (Deemed to be University)  
School of Visual Arts, Pune

## First Year, Semester -I

BV(DU) BVA (AA) - First Year - Semester-I									Total Duration - 90 days - 15 week 36hrs / week Total Credits - 30			
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)			
									I.A	U.E	Oral	Total
<b>Core Theory</b>	VA-AA-T101	Visual Communication - I	2	0	2	2	30	5	20	30		50
	VA-AA-T102	Advertising & Media Studies - I	2	0	2	2	30	5	20	30		50
	VA-AA-T103	Language – I 1) Marathi 2) English	2	0	2	2	30	5	20	30		50
<b>Ability En. (Theory)</b>	VA-AA-T104	Compulsory English - I	2	0	2	2	30	5	20	30		50
<b>Core Practical</b>	VA-AA-P101	Drawing - I	5	3	8	4	120	10	40		60	100
	VA-AA-P102	2D Design - I	4	2	6	3	90	6	30		45	75
	VA-AA-P103	3D Design - I	4	2	6	3	90	6	30		45	75
	VA-AA-P104	Calligraphy & Typography - I	4	2	6	3	90	6	30		45	75
	VA-AA-P105	Signs and Symbols - I	4	2	6	3	90	6	30		45	75
	VA-AA-P106	Layout - I	4	2	6	3	90	6	30		45	75
<b>Skill Enh. (Prac)</b>	VA-AA-P107	Open Course – I 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	6	75		0	75
	<b>Total</b>		<b>36</b>	<b>16</b>	<b>52</b>	<b>30</b>	<b>780</b>	<b>66</b>	<b>345</b>	<b>120</b>	<b>285</b>	<b>750</b>

## First Year, Semester -II

<b>Total Duration - 90 days - 15 week</b>												
<b>BV(DU) BVA (AA) - First Year - Semester-II</b>												
<b>36hrs / week</b>												
<b>Total Credits - 30</b>												
<b>Subject Type</b>	<b>Subject code</b>	<b>Subject</b>	<b>Teaching Hrs/Week</b>	<b>Self study, Research Hrs/Week</b>	<b>Syllabus Hrs/Week</b>	<b>Credits</b>	<b>Total Hours/ sem</b>	<b>No of Assignments</b>	<b>Examination Scheme (marks)</b>			
									<b>I.A</b>	<b>U.E</b>	<b>Oral</b>	<b>Total</b>
<b>Core Theory</b>	VA-AA-T201	Visual Communication - II	2	0	2	2	30	5	20	30		50
	VA-AA-T202	Advertising & Media Studies - II	2	0	2	2	30	5	20	30		50
	VA-AA-T203	Language – II 1) Marathi 2) English	2	0	2	2	30	5	20	30		50
<b>Ability En. (Theory)</b>	VA-AA-T204	Compulsory English - II	2	0	2	2	30	5	20	30		50
<b>Core Practical</b>	VA-AA-P201	Drawing - II	5	3	8	4	120	10	40		60	100
	VA-AA-P202	2D Design - II	4	2	6	3	90	6	30		45	75
	VA-AA-P203	3D Design - II	4	2	6	3	90	6	30		45	75
	VA-AA-P204	Calligraphy & Typography - II	4	2	6	3	90	6	30		45	75
	VA-AA-P205	Signs and Symbols - II	4	2	6	3	90	6	30		45	75
	VA-AA-P206	Layout - II	4	2	6	3	90	6	30		45	75
<b>Skill En. (Prac)</b>	VA-AA-P207	Open Course – II 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	6	75		0	75
<b>Total</b>			<b>36</b>	<b>16</b>	<b>52</b>	<b>30</b>	<b>780</b>	<b>66</b>	<b>345</b>	<b>120</b>	<b>285</b>	<b>750</b>

## Second Year, Semester -III

BV(DU) BVA (AA) - Second Year - Semester-III									Total Duration - 90 days - 15 week 36hrs / week Total Credits - 25			
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)			
									I.A	U.E	Oral	Total
Core Theory	VA-AA-T301	Theory of Communication Design - I	2	0	2	2	30	5	20	30		50
	VA-AA-T302	History of Art & Design - I	2	0	2	2	30	5	20	30		50
Ability Enh.	VA-AA-T303	Copywriting	2	0	2	2	30	5	20	30		50
Core Practical	VA-AA-P301	Drawing - III	5	1	6	3	90	5	30		45	75
	VA-AA-P302	Typography	5	1	6	3	90	5	30		45	75
	VA-AA-P303	Visualisation	5	1	6	3	90	5	30		45	75
	VA-AA-P304	Identity Design	6	0	6	3	90	5	30		45	75
	VA-AA-P305	Media Studies - I	6	2	8	4	120	10	40		60	100
Skill En.	VA-AA-P306	Open Course – III 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	6	75		0	75
<b>Total</b>			<b>36</b>	<b>8</b>	<b>44</b>	<b>25</b>	<b>660</b>	<b>51</b>	<b>295</b>	<b>90</b>	<b>240</b>	<b>625</b>

## Second Year, Semester -IV

BV(DU) BVA (AA) - Second Year - Semester-IV									Total Duration - 90 days - 15 week 36hrs / week Total Credits - 25			
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)			
									I.A	U. E	Ora I	Tota I
<b>Core Theory</b>	VA-AA-T-401	Theory of Communication Design - II	2	0	2	2	30	5	20	30		50
	VA-AA-T-402	History of Art & Design - II	2	0	2	2	30	5	20	30		50
<b>Core Practical</b>	VA-AA-P-401	Illustration	5	1	6	3	90	5	30		45	75
	VA-AA-P-402	User Interface	5	1	6	3	90	5	30		45	75
	VA-AA-P-403	Photography	5	1	6	3	90	5	30		45	75
	VA-AA-P-404	Space design	5	1	6	3	90	5	30		45	75
	VA-AA-P-405	Media Studies - II	9	3	12	6	180	10	60		90	150
<b>Skill Enh.</b>	VA-AA-P-406	Open Course – IV 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	6	75		0	75
	<b>Total</b>		<b>36</b>	<b>10</b>	<b>46</b>	<b>25</b>	<b>690</b>	<b>46</b>	<b>295</b>	<b>60</b>	<b>270</b>	<b>625</b>

<b>Ability Enh.</b>	VA-AA-T-403	Environment Studies			2	2	30	5	20	30		50
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### Third Year, Semester -V

BV(DU) BVA (AA) - Third Year - Semester-V										Total Duration - 90 days - 15 week 36hrs / week Total Credits - 25			
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)				
									I.A	U.E	Oral	Total	
Core Courses	VA-AA-T-501	Theory of Communication Design - III	2	0	2	2	30	5	20	30		50	
	VA-AA-T-502	Visual Aesthetics	2	0	2	2	30	5	20	30		50	
Ability Enh.	VA-AA-T-503	Printing Technology	2	0	2	2	30	5	20	30		50	
Core Practical	VA-AA-P-501	Design for Brands	7	1	8	4	120	6	40		60	100	
	VA-AA-P-502	Campaign for Advertising - I	7	3	10	5	150	6	50		75	125	
	VA-AA-P-503	Design for Publication	6	0	6	3	90	5	30		45	75	
Core Practical Elective	VA-AA-P-504	Elective - I (Illustration, Photography, Typography, Visualisation, User interface, Space Design)	7	1	8	4	120	5	40		60	100	
Skill Enh.	VA-AA-P-505	Open Course – V 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	5	75		0	75	
	<b>Total</b>		<b>36</b>	<b>8</b>	<b>44</b>	<b>25</b>	<b>660</b>	<b>42</b>	<b>295</b>	<b>90</b>	<b>240</b>	<b>625</b>	

### Third Year, Semester –VI

BV(DU) BVA (AA) - Third Year - Semester- VI									Total Duration - 90 days - 15 week 36hrs / week Total Credits - 25			
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)			
									I.A	U.E	Oral	Total
<b>Core Courses</b>	VA-AA-T-601	Theory of Communication Design - IV	2	0	2	2	30	5	20	30		50
	VA-AA-T-602	Research methodology	2	0	2	2	30	5	20	30		50
<b>Ability Enh.</b>	VA-AA-T-603	Creative Writing	2	0	2	2	30	5	20	30		50
<b>Core Practical</b>	VA-AA-P-601	Design for Public Welfare	5	1	6	3	90	5	30		45	75
	VA-AA-P-602	Graphic for Retail & Merchandising	7	1	8	4	120	6	40		60	100
	VA-AA-P-603	Story boarding & Visual Scripting	7	1	8	4	120	6	40		60	100
	VA-AA-P-604	Elective - II (Illustration, Photography, Typography, Visualisation, User interface, Space Design)	8	2	10	5	150	4	50		75	125
<b>Skill Enh.</b>	VA-AA-P-605	Open Course – VI 1) Painting 2) Sculpture 3) Print Making	3	3	6	3	90	5	75		0	75
	<b>Total</b>		<b>36</b>	<b>8</b>	<b>44</b>	<b>25</b>	<b>660</b>	<b>41</b>	<b>295</b>	<b>90</b>	<b>240</b>	<b>625</b>

## Fourth Year, Semester -VII

BV(DU) BVA (AA) - Fourth Year - Semester-VII							Total Duration - 90 days - 15 week						
							36hrs / week						
							Total Credits - 35						
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)				
									I.A	U.E	Oral	Total	
<b>Ability Enh.</b>	VA-AA-T-701	User Experience Design	2	0	2	2	30	10	50			50	
<b>Core Practical</b>	VA-AA-T-702	Dissertation - I	2	0	2	2	30	1	20		30	50	
	VA-AA-P-701	Live project / Internship	4	28	32	16	480	1	160		240	400	
	VA-AA-P-702	Elective - III : Project (Illustration, Photography, Typography, Visualisation, User interface, Space Design)	12	0	12	6	180	6	60		90	150	
	VA-AA-P-703	Design for Campaign	12	0	12	6	180	6	60		90	150	
	VA-AA-P-704	Design for Social Impact	6	0	6	3	90	3	30		45	75	
	<b>Total</b>		<b>36</b>	<b>30</b>	<b>66</b>	<b>35</b>	<b>990</b>	<b>27</b>	<b>380</b>		<b>495</b>	<b>875</b>	



### Fourth Year, Semester –VIII

BV(DU) BVA (AA) - Fourth Year - Semester-VIII							Total Duration - 90 days - 15 week					
							36hrs / week					
							Total Credits - 25					
Subject Type	Subject code	Subject	Teaching Hrs/Week	Self study, Research Hrs/Week	Syllabus Hrs/Week	Credits	Total Hours/ sem	No of Assignments	Examination Scheme (marks)			
									I.A	U.E	Oral	Total
Core Practical	VA-AA-T801	Dissertation - II	2	0	2	2	30	1	0		50	50
	VA-AA-P802	Elective - IV : Project (Illustration, Photography, Typography, Visualisation, User interface, Space Design)	10	0	10	7	210	7	75		100	175
	VA-AA-P803	Design for Brands	20	0	20	12	360	10	120		180	300
Ability Enht.	VA-AA-P804	Portfolio Development	2	0	2	2	30	5	50			50
	VA-AA-P805	Personality Development	2	0	2	2	30	5	50			50
	<b>Total</b>		<b>36</b>	<b>0</b>	<b>36</b>	<b>25</b>	<b>660</b>	<b>28</b>	<b>290</b>		<b>335</b>	<b>625</b>

**Syllabus Content Details**  
**For**  
**Bachelor of Visual Arts – Applied Arts**  
**CBCS COURSE**

Bharati Vidyapeeth (Deemed to be University)  
School of Visual Arts, Pune

## First year Bachelor of Visual Arts – Applied Arts Semester - I

Subject Name	Content	Details
<b>History of Advertising - I</b>	A history of communication media and its Development through the ages	<ul style="list-style-type: none"> <li>• <b>Village Economy</b></li> <li>• <b>Post-Industrial Revolution Economy</b> <ul style="list-style-type: none"> <li>• Advent of machines</li> <li>• Print and production</li> <li>• Transportation systems and network, establishment of markets</li> <li>• Development of medias as a communication tool,</li> <li>• Print and audio visual media of communication</li> </ul> </li> <li>• <b>History of Advertising</b> <ul style="list-style-type: none"> <li>• Pre-printing Period</li> <li>• Early printing Period</li> <li>• Period of Expansion</li> <li>• Period of Consolidation</li> <li>• Period of Scientific Development</li> <li>• Period of Business and Social Integration</li> </ul> </li> </ul>
<b>Visual Communication - I</b>	<p>History of Visual communication</p> <p>Colour Theory, Colour Systems (RGB)</p>	<ul style="list-style-type: none"> <li>• <b>Brief history of Communication In Prehistoric (Era)</b></li> <li>• <b>Evolution of communication:</b> <ul style="list-style-type: none"> <li>• What is communication</li> <li>• Petroglyphs</li> <li>• Pictograms, Hieroglyphs, Ideograms,</li> <li>• Sign language, Gestures, Pictures, Objects</li> <li>• Symbols</li> </ul> </li> <li>• <b>Elements and principal of Design</b></li> </ul> <p><b><u>Colour Theory</u></b></p> <ul style="list-style-type: none"> <li>• Study of light and understanding of Prism</li> <li>• Colour terminologies</li> <li>• Light colour theory (RGB)</li> <li>• Colour Wheel with reference with pigment colour theory</li> </ul>
<b>Language - I English</b>	<ul style="list-style-type: none"> <li>• Akio Morita</li> <li>• Dhirubhai Ambani</li> <li>• G.D. Naidu</li> <li>• G.R. Gopinath</li> <li>• Ramachandrarao Kirloskar and Laxmanrao Kirloskar</li> <li>• Luis Braille</li> <li>• Mallika Srinivasan Muhammad Yunus</li> </ul>	<ul style="list-style-type: none"> <li>• To expose students to good blend of old and new light literary extracts having various themes those are entertaining and enlightening and informative so that they realise the beauty and communicative power of English</li> <li>• To make students aware of the cultural values and the major problems in the world today</li> <li>• To develop literary sensibilities and communicative abilities among the students</li> </ul>

<p><b>मराठी - II</b></p>	<p>साहित्य आणि संज्ञापन घटक विश्लेषण</p> <ul style="list-style-type: none"> <li>● आत्मसंवाद फ: संपादक - प्रा. डॉ. रमेश देवरे, सुमती प्रकाशन, पुणे. <ul style="list-style-type: none"> <li>○ माझा अविस्मरणीय क्षण - सुनील गावसकर</li> <li>○ गोठण्याची शाळा - माधव कोंडविलकर</li> <li>○ जडण घडण - यशवंतराव चव्हाण</li> <li>○ किंचित वक्ता, किंचित लेखक - सुर्यकांत मांडरे</li> <li>○ धार्मिक - अनिल अवचट</li> </ul> </li> <li>● व्यावहारिक व उपयोजित मराठी <ul style="list-style-type: none"> <li>○ निबंध लेखन: वैचारिक, प्रासंगिक, काल्पनिक</li> <li>○ प्रसारमाध्यमे : वृत्तपत्र, नभोवाणी, दूरचित्रवाणी</li> <li>○ सारांश लेखन</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>१. विद्यार्थ्यांची वाचन व लेखन क्षमता विकसित करणे.</li> <li>२. नेमलेल्या कलाकृतींच्या संदर्भात साहित्य परंपरेचा स्थूल परिचय करून घेणे.</li> <li>३. प्रसार माध्यमांचे समाजातील उपयोजन समजावून देणे.</li> <li>४. विद्यार्थ्यांमध्ये वाङ्मयीन अभिरुची विकसित करणे.</li> </ol>
<p><b>Compulsory English - I</b></p>	<p>Unit 1. Vocabulary</p> <p>Unit 2. Correspondence</p> <p>Unit 3. Descriptive writing</p> <p>Unit 4. Writing Emails</p> <p>Unit 5. Common Errors</p>	<ul style="list-style-type: none"> <li>● Synonyms</li> <li>● Antonyms</li> <li>● Common abbreviations in use</li> <li>● Words commonly Misspell</li> <li>● Personal letters</li> <li>● Letter of Application for job, scholarship, leave</li> <li>● Invitation - Formal and Informal with reply</li> <li>● Report Writing</li> <li>● Paragraph Writing (50 words)</li> <li>● Summary Writing</li> <li>● Writing Personal emails</li> <li>● Writing Academic emails</li> <li>● Common errors in sentences especially regarding number, gender, pronoun, preposition, article, degree, etc.</li> <li>● Kinds of sentences</li> <li>● Transformation of sentences</li> </ul>

<b>Drawing - I</b>	From your environment	<ul style="list-style-type: none"> <li>• Nature Drawing Object</li> <li>• Manmade Object Drawing (Sketching- contour drawing, shading, rendering)</li> <li>• Perspective – One point, two point and three point etc (Technical understanding)</li> <li>• Ellipse</li> </ul>
<b>2D Design - I</b>	Basic 2D Design	<ul style="list-style-type: none"> <li>• <b>Fundamentals of Art</b></li> <li>• Elements of Design</li> <li>• Principles of Design (6 Principals)</li> </ul>
<b>3D Design - I</b>	Elements of design: Form, shape, colour in composition and space	<ul style="list-style-type: none"> <li>• Understanding of Principals of 3D Design</li> <li>• Material handling –Types of paper, Card board, Sticks, Clay, Straw, Soap, Mount board, Tinted Paper, Wood etc</li> <li>• All possible materials and crafting/constructing structures from the same with communication approach</li> <li>• Basic Forms from paper and Cardboard</li> </ul>
<b>Calligraphy &amp; Typography - I</b>	Construction of letter forms	<ul style="list-style-type: none"> <li>• History Typography</li> <li>• Fundamentals of Typography</li> <li>• Different spacing</li> <li>• Introduction of Writing tools basic strokes</li> <li>• Basics of Calligraphy and typography Understanding the structure and proportion of type (Roman serif and sans-serif)</li> <li>• Typefaces and type variations Readability, Legibility</li> </ul>
<b>Signs and symbols - I</b>	Semiotics and Visual Language Universal, cultural, contextual, Arbitrary Symbols, symbology Designing for contextual purpose	<ul style="list-style-type: none"> <li>• Development of visual language for communication(simplification of forms)</li> <li>• Identifying and aligning with target audience</li> </ul>
<b>Layout - I</b>	-Types of posters, indoor, outdoor Designing of Instructional, Social, Persuasive -Types of press advertisements for promotion of product / services -Hoarding Design - Shape & size (2D & relief) location -Cognizance with reference to material, print and production	<ul style="list-style-type: none"> <li>• Identifying and aligning communication media with target audience will create an understanding of the significance &amp; individual characteristics when designing various media</li> </ul>

### Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmshuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory

### Recommended Books for Compulsory English

- High school English Grammar – Wren & Martin  
Macmillan -A Remedial English grammar for foreign students – F.T. Wood wood
- The students companion – Wilfred D Best
- Business correspondence and report writing - R.C.Sharma, Krishna Mohan
- Advanced English grammar - Martin Haurings
- English vocabulary in use - Michael McCarty, Felcily O'Dell.
- How to Write & Speak Better English - John Elisson Kahn, DPhil

### संदर्भ साहित्य – मराठी

- आत्मचरित्र मीमांसा – डॉ. आनंद यादव, मेहता प्रकाशन, पुणे.
- साहित्य : अध्यापन आणि प्रकार – संपादक- श्री. पु. भागवत, पॉप्युलर प्रकाशन, मुंबई
- उपयोजित मराठी – संपा. डॉ. केतकी मोडक, संतोष शेणई, सुजाता शेणई, पद्मगंधा प्रकाशन, पुणे.
- व्यावहारिक मराठी – डॉ. कल्याण काळे, डॉ. य. दि. पुंडे, निराली प्रकाशन, पुणे.

### Prescribed Book for Compulsory English

- Modern Trailblazers - Akshay V. Dhote, Hitendra B. Dhote - Orient Black Swan Publication

## Open Course – I

### Detailed Syllabus

Subject Name	Content	Details / Objectives
<b>Painting - I</b>	<ul style="list-style-type: none"> <li>• History of Painting – Indian               <ul style="list-style-type: none"> <li>○ Brief of Indian History of Painting</li> </ul> </li> <li>• Rendering of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of Artist material like Pencil, Pen, Ink charcoal, etc.</li> </ul> </li> <li>• Sketching &amp; Drawing               <ul style="list-style-type: none"> <li>○ Understand and develop the skill of sketching and drawing</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Cave painting, Ajantha Painting, Indian Miniature painting, Modern &amp; Post Modern painting, Folk &amp; Tribal painting (chronological narration )</li> <li>• Street Line, vertical line, cross line, circle etc. This practice should be from free hand &amp; free arm</li> <li>• Caste and life (human &amp; animal), natural and manmade objects and structures</li> </ul>
<b>Sculpture - I</b>	<ul style="list-style-type: none"> <li>• History of Sculpture – Indian               <ul style="list-style-type: none"> <li>○ Brief of Indian History of Sculpture</li> </ul> </li> <li>• Handling of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li> </ul> </li> <li>• Modeling               <ul style="list-style-type: none"> <li>• Understand the anatomy human body</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Stone Age- Culture &amp; Tools</li> <li>• Indus Vally- Mohenjo-Daro &amp; Harappa</li> <li>• Stuppa</li> <li>• Temple architect</li> <li>• Sculpture of Buddha</li> <li>• Mughal architect</li> <li>• (Chronological narration )</li> <li>• Basic shape from clay</li> <li>• Basic mould presses</li> <li>• Plus &amp; minus carving process</li> <li>• Coping from caste</li> </ul>
<b>Print Making - I</b>	<ul style="list-style-type: none"> <li>• <b>Printmaking type: (Relief Printmaking: Woodcut)</b> <ul style="list-style-type: none"> <li>○ Hand Printing with wood block, printing through Press, Methods of inking</li> <li>○ Texture forms different Surfaces (Pencil /Crayon /Colour)</li> </ul> </li> <li>• <b>Practical –</b> <ul style="list-style-type: none"> <li>• Use of tonal and textural in Black and White original compositions using Lino or Woodcut/ Wood Engraving/ Stencil Cut/ Plaster Cut etc.</li> <li>• Printing in Black and White – Lino, Wood etc. – registration off- setting</li> <li>• Textural innovations use of multiple points and tools etc.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Anticipatory and imaginative use of gathering impressions, Fundamentals of various methods of taking prints. Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.</li> <li>• Understanding of Black and White – Solids and lines only through nature study, Object study in single and in groups, sketches etc. There transformations in eliminated paper – Lino cuts, wood cuts, Impressions from various texture paper etc. Their use in simple forms, imaginative compositions.</li> <li>• Understanding of the purpose of the printmaking tools, methods and materials of various types of Relief Printmaking techniques.</li> </ul>

**First year Bachelor of Visual Arts – Applied Arts  
Semester - II**

Subject Name	Content	Details
<b>History of Advertising - II</b>	A history of communication media and its Development through the ages	<p><b><u>Advertising/Marketing theory</u></b></p> <ul style="list-style-type: none"> <li>• Advertising, Mass-production and Transportation</li> <li>• Advertising Affects Everybody</li> <li>• Advertising-a part of marketing</li> <li>• Direct and Indirect Advertising</li> <li>• Description of Advertising</li> <li>• Qualities of Modern Advertising Man</li> <li>• Advertising and Publicity</li> <li>• Definition of Advertising</li> <li>• Advertising an Art, a science, a Business and a Profession</li> <li>• Advertising- to cell ideas to a Nation</li> <li>• Significance and development of Advertising as marketing tool</li> <li>• <b>Development of advertising media</b> (early and new age media)</li> <li>• Print media: Posters, newspapers, magazines ,books</li> <li>• Audio Visual Media : Radio, films, television</li> <li>• Exhibitions, Retail space</li> <li>• Direct marketing</li> <li>• Advertising in the digital era</li> <li>• New age media: Interactive media, digital media</li> </ul>
<b>Visual Communication - II</b>	Colour Systems (CMYK, Pantone) Elements and attributes colour	<ul style="list-style-type: none"> <li>• Language and scripts               <ul style="list-style-type: none"> <li>○ Cuneiforms Writing,</li> <li>○ Transitional</li> <li>○ Phonetic</li> <li>○ Alphabetic</li> </ul> </li> <li>• Relation between Communication, Marketing and Advertising</li> </ul> <p><b><u>Colour Theory</u></b></p> <ul style="list-style-type: none"> <li>• Printing colour theory (CMYK)</li> <li>• Pantone Colour System</li> <li>• Colour perceptions in the cultural context</li> <li>• Colour symbology in the global context</li> </ul>
<b>Language - II English</b>	<ul style="list-style-type: none"> <li>• Priya Paul</li> <li>• Rahul Bajaj</li> <li>• Ratan Tata</li> <li>• Sabeer Bhatia</li> <li>• Steve Jobs</li> <li>• Sudha Murthy</li> <li>• L. M. Thapar</li> <li>• Vijay Bhatkar</li> </ul>	<ul style="list-style-type: none"> <li>• To expose students to good blend of old and new light literary extracts having various themes those are entertaining and lightning and informative so that they realise the beauty and communicative power of English</li> <li>• To make students aware of the cultural values and the major problems in the world today</li> </ul> <p>To develop literary sensibilities and communicative abilities among the students</p>



<p><b>मराठी - II</b></p>	<p>साहित्य आणि संज्ञापन घटक विश्लेषण</p> <ul style="list-style-type: none"> <li>● आत्मसंवादफः संपादक <ul style="list-style-type: none"> <li>- प्रा. डॉ. रमेश देवरे, सुमती प्रकाशन, पुणे.</li> <li>○ शाळा आणि शुटिंग - सीमा देव</li> <li>○ मागणं आणि मागणी - जाबाई गिन्हे</li> <li>○ उज्ज्वल भवितव्याच्या दिशेने - डॉ. ए.पी.ज. अब्दुल कलाम</li> <li>○ धंदातील मुळाक्षरे - विठ्ठल व्यंकटेश कामत</li> <li>○ विक्री एक कला, खरेदी ही सुद्धा एक कला - प्रताप पवार</li> </ul> </li> <li>● व्यावहारिक व उपयोजित मराठी <ul style="list-style-type: none"> <li>○ वृत्तांत लेखन</li> <li>○ मुलाखत लेखन</li> <li>○ कार्यालयीन पत्रव्यवहार (चौकशीपत्र, तक्रार पत्र, मागणीपत्र व आवेदनपत्र)</li> </ul> </li> </ul>	<p>उद्दिष्टे : १. विद्यार्थ्यांची वाचन व लेखन क्षमता विकसित करणे.</p> <p>२. नेमलेल्या कलाकृतींच्या संदर्भात साहित्य परंपरेचा स्थूल परिचय करून घेणे.</p> <p>३. प्रसार माध्यमांचे समाजातील उपयोजन समजावून देणे.</p> <p>४. विद्यार्थ्यांमध्ये वाङ्मयीन अभिरुची विकसित करणे.</p>
<p><b>Special English - II</b></p>	<p><b>Unit 1. Vocabulary</b></p> <p><b>Unit 2. Curriculum Vitae</b></p> <p><b>Unit 3. Descriptive Writing</b></p>	<ol style="list-style-type: none"> <li>1. Homonyms</li> <li>2. Foreign words and phrases commonly used</li> <li>3. Idioms</li> <li>4. One word substitution</li> </ol> <ol style="list-style-type: none"> <li>1. British style CV (Curriculum Vitae)</li> <li>2. American-style resume</li> <li>3. Bio-data</li> </ol> <ol style="list-style-type: none"> <li>1. Essay writing</li> <li>2. Notice writing</li> <li>3. Official formal report writing</li> </ol>

	<p><b>Unit 4. Correspondence</b></p> <p><b>Unit 5. Writing emails</b></p> <ul style="list-style-type: none"> <li>•</li> </ul>	<ol style="list-style-type: none"> <li>1. Business letters</li> <li>2. Agenda</li> <li>3. Minutes</li> <li>4. News writing</li> </ol> <ol style="list-style-type: none"> <li>1. Writing business emails</li> <li>2. American-style in mails</li> </ol> <ul style="list-style-type: none"> <li>•</li> </ul>
<b>Drawing II</b>	From your environment	<ul style="list-style-type: none"> <li>• Cast drawing (Eye, Ear, Nose, Plain Head) etc-</li> <li>• Perspective studies from our environment in indoor and outdoor (objects and spaces)</li> <li>• Basic solid geometry</li> </ul>
<b>2D Design - II</b>		<ul style="list-style-type: none"> <li>• Principles of Design (6)</li> <li>• Gestalt Theory Introduction</li> <li>• Assignment should be plan to cover all the aspects related to application of Elements &amp; Principals of Art to layout &amp; Design</li> </ul>
<b>3D Design - II</b>	Elements of design: Form, shape, colour in composition and space	<ul style="list-style-type: none"> <li>• 3D Construction with the help of basic forms &amp; other elements Exercises in the same as 2D and half tone using basic shapes, contextual forms, abstract forms, pictorial and typographical elements (utilising principles of design)</li> <li>• Study of Different packaging</li> </ul>
<b>Calligraphy &amp; Typography - II</b>	Construction of letter forms	<ul style="list-style-type: none"> <li>• Exercise with words, Sentences (communication value of typeface and words)</li> <li>• Expressive typography</li> <li>• Calligraphy Paragraphs</li> <li>• Compositions</li> </ul>
<b>Signs and symbols - II</b>	Semiotics and Visual Language Universal, cultural, contextual, Arbitrary Symbols, symbology Designing for contextual purpose	<ul style="list-style-type: none"> <li>• Designing an arbitrary symbol</li> <li>• Designing a set of contextual symbols</li> </ul>
<b>Layout - II</b>	-Types of posters, indoor, outdoor Designing of Instructional, Social, Persuasive -Types of press advertisements for promotion of product / services -Hoarding Design - Shape & size (2D & relief) location -Cognizance with reference to material, print and production	<ul style="list-style-type: none"> <li>• Identifying and aligning communication media with target audience will create an understanding of the significance &amp; individual characteristics when designing various media</li> <li>• Introduction to all Advertising Media</li> <li>• Layout Exercises</li> <li>• Identifying and aligning communication media with target audience will create an understanding of the significance &amp; individual characteristics when designing various media</li> </ul>

### Recommended Books

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmshuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory

### Recommended Books for Compulsory English

- High school English Grammar – Wren & Martin
- Macmillan -A Remedial English grammar for foreign students – F.T. Wood wood
- The students companion – Wilfred D Best
- Business correspondence and report writing - R.C.Sharma, Krishna Mohan
- Advanced English grammar - Martin Haurings
- English vocabulary in use - Michael McCarty, Felcily O'Dell.
- How to Write & Speak Better English - John Elisson Kahn, DPhil.

### संदर्भ साहित्य – मराठी

- आत्मचरित्र मीमांसा – डॉ. आनंद यादव, मेहता प्रकाशन, पुणे.
- साहित्य : अध्यापन आणि प्रकार – संपादक- श्री. पु. भागवत, पॉप्युलर प्रकाशन, मुंबई
- उपयोजित मराठी – संपा. डॉ. केतकी मोडक, संतोष शेणई, सुजाता शेणई, पद्मगंधा प्रकाशन, पुणे.
- व्यावहारिक मराठी – डॉ. कल्याण काळे, डॉ. य. दि. पुंडे, निराली प्रकाशन, पुणे.

### Prescribed Book for Special English

- Modern Trailblazers - Akshay V. Dhote, Hitendra B. Dhote - Orient Black Swan Publication

## Open Course – II

### Detailed Syllabus

Subject Name	Content	Details / Objectives
<b>Painting -II</b>	<ul style="list-style-type: none"> <li>• Rendering of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of Artist tools &amp; technique</li> </ul> </li> <li>• Sketching &amp; Drawing               <ul style="list-style-type: none"> <li>○ Understand and develop the skill of sketching and drawing</li> </ul> </li> </ul>	Transparent & opaque colour, Brushing strokes, use of knife, roller etc.
<b>Sculpture -II</b>	<ul style="list-style-type: none"> <li>• Handling of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li> </ul> </li> <li>• Modeling               <ul style="list-style-type: none"> <li>○ Understand the anatomy human body</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Basic shape from clay-</li> <li>• Basic mould process</li> <li>• Plus &amp; minus carving process</li> </ul>
<b>Print Making -II</b>	<ul style="list-style-type: none"> <li>• <b>Printmaking type:</b> <b>(Relief Printmaking: Woodcut)</b> <ul style="list-style-type: none"> <li>○ Hand Printing with wood block, printing through Press, Methods of inking</li> <li>○ Texture forms different Surfaces (Pencil /Crayon /Colour)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Anticipatory and imaginative use of gathering impressions, Fundamentals of various methods of taking prints. Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.</li> <li>• Understanding of the purpose of the printmaking tools, methods and materials of various types of Relief Printmaking techniques.</li> </ul>

## Second Year Bachelor of Visual Arts – Applied Arts Semester – III

### ENVIRONMENT STUDIES:

As per the order of Honourable Supreme Court of India, this course is compulsory for every undergraduate student. The college is implementing this module course in Environment Studies in the second year of all degree courses. There will be 02 lectures per week for this course. The examination will be conducted at the end of Semester IV and will carry 50 marks. These marks will be converted into the grades accordingly. These grades will be mentioned in the degree Grade Sheet. It is mandatory for every student to pass this course. If any student fails in this course, the result of his/her degree course will be withheld by the university.

Subject Name	Content	Details
<b>Theory of Communication Design - I</b>	<ul style="list-style-type: none"> <li>• History of communication media (including new media)</li> <li>• Media Selection</li> <li>• Mix Media and its implementation</li> <li>• Structure of campaign Planning</li> </ul>	<ul style="list-style-type: none"> <li>• Media-then and now, print to digital.</li> <li>• Study of function and characterization of each.</li> <li>• Creativity common research and motivation research</li> <li>• Principles of design, visualization concept</li> <li>• Definition, elaboration, objective or purpose, decisions, principles, influencing factors of campaign Planning</li> <li>• Prepare and present a case study for launching a new product.</li> </ul>
<b>History of Art &amp; Design - I</b>	<ul style="list-style-type: none"> <li>• <b>Concise history of Indian Art</b> <ul style="list-style-type: none"> <li>○ Cave painting</li> <li>○ Ajanta, Ellora</li> <li>○ Miniatures</li> <li>○ Folk &amp; Tribal art</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Student should acquire awareness of history of art &amp; design so as to understanding its origin, development &amp; modern day status, so as to appreciate its influence in art &amp; design today.</li> </ul>
<b>Drawing - III</b>	<ul style="list-style-type: none"> <li>• Sketching</li> <li>• Time sketching (indoor/outdoor)</li> <li>• Study of Human Structure &amp; proportion</li> <li>• Study of shade and light.</li> <li>• Drawing from life</li> <li>• Study of people in different actions/ posed compositions in</li> </ul>	<ul style="list-style-type: none"> <li>• Drawing forms the bases for communication expressions.</li> <li>• Continues study through practice will not just build skills but create confidence for design articulations.</li> </ul>

	various environments/ costumes/character/ profession	
<b>Typography</b>	<ul style="list-style-type: none"> <li>• Typographic layouts (words/lines/paragraphs)</li> <li>• Spacing <ul style="list-style-type: none"> <li>○ Kerning, Tracking, Leading exercises</li> </ul> </li> <li>• Understanding &amp; preparing Grids as a structure to establish conventional &amp; dynamic layouts</li> <li>• Layouts for print media and Outdoor communication (understanding text and display fonts)</li> <li>• Info graphics for information based / thematic content</li> <li>• Layouts for v/c and poster/classified ads/certificates (or any other-covering varied types of layouts)</li> </ul>	<ul style="list-style-type: none"> <li>• Typography forms the visual articulation of copy content</li> <li>• Its theoretical &amp; technical understanding becomes the base for typographic/calligraphic expression as a significant element of visual communication</li> </ul>
<b>Visualisation</b>	<ul style="list-style-type: none"> <li>• -To understand meanings of shapes &amp; elements in designs</li> <li>• -Expression of thoughts in simplified manner</li> <li>• - Converting ideas into visual language</li> <li>• -Design thinking based exercises</li> <li>- Building visual language for relevant subjects/issues/brands for utilization to build communication design</li> </ul>	<ul style="list-style-type: none"> <li>• -Visualisation helps in the</li> <li>• -Understanding &amp; developing of conceptual thinking</li> <li>• -understanding market research and planning accordingly,</li> <li>• -Understanding how to create copy platforms</li> <li>• -campaign planning for advertising &amp; branding</li> </ul>

<b>Identity Design</b>	<ul style="list-style-type: none"> <li>• Analysis of existing Identity &amp; Visual language</li> <li>• Refine an existing identity</li> <li>• Design new (hypothetical/live projects)</li> <li>• Research (The Company/ The target Group)</li> <li>• Nomenclature &amp; Identity design and adaptations of the same over stationary</li> <li>• Single Identity</li> <li>• Series under umbrella brand</li> <li>• Identity usage specifications within user guidelines manual</li> </ul>	<ul style="list-style-type: none"> <li>• Identity design generates</li> <li>• Understanding the brand / Company ideology, vision, and mission</li> <li>• Target audience or user study</li> <li>• Identifying visual language (typo, image or graphic, colour, elements)</li> <li>• Identify design process and adaptation to collaterals</li> </ul>
<b>Media Studies - I</b>	<ul style="list-style-type: none"> <li>• 2 Indoor media – (Press/Magazine)</li> <li>• 2 Outdoor media – (Poster/Hoarding)</li> </ul>	<ul style="list-style-type: none"> <li>• Designing communication media generates</li> <li>• Learning through analysis</li> <li>• Contextual design application as per selected media</li> <li>• Significance of costing, space, location, restriction, flexibility.</li> <li>• Basic of paper size, types of folds and understanding of sequential design, and awareness of Print &amp; Production</li> <li>• Understanding of information structuring using information hierarchy</li> </ul>

**Recommended Books**

- Advertising Art and Ideas, Rege G.M., Himalaya Art Book
- The World of Visual Communication, Rege G.M., Himalaya Art Book
- Kleppners Advertising Procedure, J.T. Russel, W.R. Lane, Prentice Hall Inter
- Fundamentals of Advertising, John Wilmschuxt, Adrin Mackay, ISBA
- Advertising Principles and Practice, Prentice Hall Inter
- Encyclopedia of Calligraphy Techniques, D.H. Wilson, Headline Book
- Aksharanubhav, Achyut Palav, Callographic Expressions
- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer’s Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London

- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory

### Open Course – III

#### Detailed Syllabus

Subject Name	Content	Details / Objectives
<b>Painting -III</b>	<ul style="list-style-type: none"> <li>• Rendering of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of Artist tools &amp; technique</li> </ul> </li> </ul>	Painting study,
<b>Sculpture -III</b>	<ul style="list-style-type: none"> <li>• Handling of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Experimental Assignments</li> </ul>
<b>Print Making - III</b>	<ul style="list-style-type: none"> <li>• Use of tonal and textural in Black and White original compositions using Lino or Woodcut/ Wood Engraving/ Stencil Cut/ Plaster Cut etc.</li> <li>• Printing in Black and White – Lino, Wood etc. – registration off- setting</li> <li>• Textural innovations use of multiple points and tools etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of Black and White – Solids and lines only through nature study, Object study in single and in groups, sketches etc. There transformations in eliminated paper – Lino cuts, wood cuts, Impressions from various textures paper etc. Their use in simple forms, imaginative compositions.</li> </ul>



## Second Year Bachelor of Visual Arts – Applied Arts Semester – IV

### ENVIRONMENT STUDIES:

As per the order of Honorable Supreme Court of India, this course is compulsory for every undergraduate student. The college is implementing this module course in Environment Studies in the second year of all degree courses. There will be 02 lectures per week for this course. The examination will be conducted at the end of Semester IV and will carry 50 marks. These marks will be converted into the grades accordingly. These grades will be mentioned in the degree Grade Sheet. It is mandatory for every student to pass this course. If any student fails in this course, the result of his/her degree course will be withheld by the university.

Subject Name	Content	Details
<b>Theory of Communication Design - II</b>	<ul style="list-style-type: none"> <li>• History of communication media (including new media)</li> <li>• Media Selection</li> <li>• Mix Media and its implementation</li> <li>• Structure of campaign Planning</li> </ul>	<ul style="list-style-type: none"> <li>• Media-then and now, print to digital.</li> <li>• Study of function and characterization of each.</li> <li>• Creativity common research and motivation research</li> <li>• Principles of design, visualization concept</li> <li>• Definition, elaboration, objective or purpose, decisions, principles, influencing factors of campaign Planning</li> <li>• Prepare and present a case study for launching a new product.</li> </ul>
<b>History of Art &amp; Design - II</b>	<ul style="list-style-type: none"> <li>• <b>Concise history of Indian Art</b> <ul style="list-style-type: none"> <li>○ Cave painting</li> <li>○ Ajanta, Ellora</li> <li>○ Miniatures</li> <li>○ Folk &amp; Tribal art</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Student should acquire awareness of history of art &amp; design so as to understanding its origin, development &amp; modern day status, so as to appreciate its influence in art &amp; design today.</li> </ul>
<b>Illustration</b>	<ul style="list-style-type: none"> <li>• Study of various rendering techniques and styles in Illustrations. (Handling of mediums like charcoal, watercolor, photo inks etc.)</li> <li>• Beginning from basic realistic illustrations to highly stylized explorations.</li> <li>• Series of illustrations for specific topics &amp; identified target</li> </ul>	<ul style="list-style-type: none"> <li>• Handling of various mediums &amp; exploration of illustration techniques will build strong visual language which is needed in every form of communication design.</li> </ul>

	audience can be developed	
<b>User Interface</b>	<ul style="list-style-type: none"> <li>• Introduction to simple digital interfaces such as Phone apps, Kiosks, etc.</li> <li>• UI basics: nature, elements and characteristics and Principles: Consistency, Feedback, Memory load, Efficiency, Recoverability, User guidance; GUI Advantages, Disadvantages; Difference in Analogue vs. Digital Presentation, Colour Eg. Icons, widgets, menus, Tools, simple website, Flash screens etc</li> <li>• Based on sound user study/content development /wireframes/page layouts with reference to navigation</li> <li>• Redesign a simple digital communication</li> </ul>	<ul style="list-style-type: none"> <li>• User interface, as an effective way of interactive communication will facilitate</li> <li>• Understanding of digital environment</li> <li>• Understanding difference between print &amp; digital media</li> <li>• Study of various digital media</li> </ul>
<b>Photography</b>	<ul style="list-style-type: none"> <li>• Handling of camera through relevant exercises</li> <li>• Studying light &amp; environment (indoor/outdoor lighting-natural &amp; artificial lighting system)</li> <li>• Table top photography for branded products/objects</li> <li>• Outdoor photography</li> <li>• Thematic compositions</li> </ul>	<ul style="list-style-type: none"> <li>• Photography forms yet another element of visual communication</li> <li>• Its theoretical technical &amp; practical understanding &amp; practice helps to build visual language required for visual communication</li> </ul>

	<ul style="list-style-type: none"> <li>• Photo features on cultural and glamour</li> </ul>	
<b>Space Design</b>	<ul style="list-style-type: none"> <li>• Understanding of Graphical (2D &amp; 3D Structural) interventions for different types of Spaces</li> <li>• POP 3D Structure</li> <li>• Window Display</li> <li>• Stall Design</li> <li>• Stage Backdrop</li> <li>• Exhibition</li> <li>• Event</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of Graphical (2D &amp; 3D Structural) interventions for different types of Spaces</li> </ul>
<b>Media Studies - IV</b>	<ul style="list-style-type: none"> <li>• One 3D Media – (Label/Packaging/Carry Bag)</li> </ul>	<ul style="list-style-type: none"> <li>• Designing communication media generates</li> <li>• Learning through analysis</li> <li>• Contextual design application as per selected media</li> <li>• Significance of costing, space, location, restriction, flexibility.</li> <li>• Basic of paper size, types of folds and understanding of sequential design, and awareness of Print &amp; Production</li> <li>• Understanding of information structuring using information hierarchy</li> </ul>

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- Colour- A Workshop for artists and designers, David Harnung, Laurence King Publishing
- Druk Kala, Shantinath Arwade
- Perspective Drawing, Milind Mulik, Jyotsna Prakashan
- Designers Poster, Rockport
- Calligraphy Today, Ajit Mukherjee, Over Publication
- Anatomy and Drawing, Victor Perard, Grace Prakashan
- Designer's Guide to Colour, James Stockton, Chronicle Books
- Type and Colour, Richard Emery, Batsford, London
- Communication Arts, International Periodical
- Archive, Walter Lurzer, Germany, International Periodical
- Introduction of the History of Fine Art in India and the West by Edith Tomory

## Open Course – IV

### Detailed Syllabus

Subject Name	Content	Details / Objectives
<b>Painting -IV</b>	Understand the quality & possibility of Artist tools & technique	Able to copy painting and its techniques
<b>Sculpture -IV</b>	<ul style="list-style-type: none"><li>• Handling of various material<ul style="list-style-type: none"><li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li></ul></li></ul>	Able to copy sculpture and its techniques
<b>Print Making - IV</b>	<ul style="list-style-type: none"><li>• Textural innovations use of multiple points and tools etc.</li></ul>	<ul style="list-style-type: none"><li>• Able to copy print and its techniques</li></ul>

**Third Year Bachelor of Visual Arts – Applied Arts  
Semester - V**

Subject Name	Content	Details	Hrs.	Credits
<b>Theory of Communication Design - III</b>	<ul style="list-style-type: none"> <li>-Copy Writing</li> <li>-New Age Media - Digital and Non-digital</li> <li>-Understanding brands and branding</li> <li>-Marketing and Market Research</li> <li>-Product research and Competitive research</li> <li>-Consumer and User research-</li> <li>Behavioural and Motivational Research</li> <li>-Visualisation -               <ul style="list-style-type: none"> <li>a) Understanding the process</li> <li>b) Types of visualisation - appeals</li> <li>c) Analysing creativity in visualisation</li> </ul> </li> </ul>	Theoretical inputs form the base for developing practical outputs as in-depth study and findings on relevant topics will become the base reference for communication design	30	2
<b>Visual Aesthetics</b>	Visual aesthetics refers to the beauty or the pleasing appearance of things. We discuss the importance of visual aesthetics in the context of interactive systems and products, present how it has been studied in the field of Human-Computer Interaction (HCI), and suggest directions for future work in this field.	<ul style="list-style-type: none"> <li>• Relationship between syntactic, semantics and pragmatics. Viewpoints, point of reference and framing. Relationship of colour, form and meaning. Explorations in visual abstraction.</li> <li>• Study of Visual Language – critical study of visual elements, features and principles. Exploration and creation of complex and meta patterns.</li> <li>• Analysis of Aesthetics- the structure of Appearance. Form in nature, Exploration of visual images with analogies from nature.</li> </ul>	30	2
<b>Printing Technology</b>	Basic introduction to different printing technologies	Offset lithography, Flexography, Digital printing: inkjet & xerography, Gravure, Screen printing.	30	2
<b>Design for Brands - I</b>	Proposing business proposal and its design touches points for range of Product/Service/Event <ul style="list-style-type: none"> <li>- Establish offerings &amp; attributes</li> <li>- Establish USP/PPD through competitive study of target audience &amp; markets</li> </ul>	The project requires developing of Business proposal which will be backed by research of Targeted audience and Market study. <ul style="list-style-type: none"> <li>-Understanding of scope for design intervention</li> </ul>	120	4

	<ul style="list-style-type: none"> <li>- Creating mind maps</li> <li>- Portray visual mood boards for look &amp; feel, tone of voice - Establish keywords</li> <li>- Nomenclature – Identity &amp; visual language</li> <li>- Adapt this across collaterals synergetic ally</li> <li>- Artworks is a must</li> </ul>	-Selection of appropriate collaterals as per topic area selected		
<b>Campaign for Advertising - I</b>	Product or service promotion through 4/5 suitable media	This will generate understanding of creative 360 degree communication articulation through relevant media	150	5
<b>Design for Publication</b>	<ol style="list-style-type: none"> <li>1) Book Design – EducationDesign / General</li> <li>2) Magazine Design - Cover+Editorial+1 Article</li> <li>3) Newspaper – Supplement</li> </ol>	Publication design requires -Understanding the specific character of individual publications with reference to significance of its info, layout, grid, readership	90	3
<b>Elective (Illustration, Photography, Typography, Visualisation, User interface, Space Design)</b>	<ol style="list-style-type: none"> <li>1) Exploration experimentation</li> <li>2) Application orientation (Either one mini campaign or suitable non advertising project)</li> </ol>	Relevant work & application will provide scope for development.	120	4

## Open Course – V

### Detailed Syllabus

Subject Name	Content	Details / Objectives	Hrs	Credit
<b>Painting - V</b>	<ul style="list-style-type: none"> <li>• Rendering of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of Artist tools &amp; technique</li> </ul> </li> </ul>	Painting study,	90	3
<b>Sculpture -V</b>	<ul style="list-style-type: none"> <li>• Handling of various material               <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Experimental Assignments</li> </ul>		
<b>Print Making -V</b>	<ul style="list-style-type: none"> <li>• Use of tonal and textural in Black and White original compositions using Lino or Woodcut/ Wood Engraving/ Stencil Cut/ Plaster Cut etc.</li> <li>• Printing in Black and White – Lino, Wood etc. – registration off- setting</li> <li>• Textural innovations use of multiple points and tools etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding of Black and White – Solids and lines only through nature study, Object study in single and in groups, sketches etc. There transformations in eliminated paper – Lino cuts, wood cuts, Impressions from various textures paper etc. Their use in simple forms, imaginative compositions.</li> </ul>		

**Third Year Bachelor of Visual Arts – Applied Arts  
Semester –VI**

<b>Subject Name</b>	<b>Content</b>	<b>Details</b>	<b>Hrs</b>	<b>Credits</b>
<b>Theory of Communication Design - IV</b>	<ul style="list-style-type: none"> <li>-Copy Writing</li> <li>-New Age Media - Digital and Non-digital</li> <li>-Understanding brands and branding</li> <li>-Marketing and Market Research</li> <li>-Product research and Competitive research</li> <li>-Consumer and User research- Behavioral and Motivational Research</li> <li>-Visualisation -               <ul style="list-style-type: none"> <li>a) Understanding the process</li> <li>b) Types of visualisation - appeals</li> <li>c) Analysing creativity in visualisation</li> </ul> </li> </ul>	Theoretical inputs form the base for developing practical outputs as in-depth study and findings on relevant topics will become the base reference for communication design	30	2
<b>Research methodology</b>	<ul style="list-style-type: none"> <li>• -Research Methodology</li> <li>• -Analysing current design house set ups/advertising agency</li> <li>• -Research Paper - Colloquial Presentation-analysing current medias in ref to layout, print and production</li> </ul>	<ul style="list-style-type: none"> <li>• Research study will facilitate</li> <li>• - Understanding research methods and tools</li> <li>• - Learning methods to analyse</li> <li>• - Learning to use research for design solutions</li> </ul>	30	2
<b>Creative Writing</b>	This course will focus on expressive writing in many different forms.	This course will focus on expressive writing in many different forms.	30	2
<b>Design for Public Welfare</b>	The students form this fraternity should have awareness of Corporate Social Responsibilities (CSR).	The students form this fraternity should have awareness of Corporate Social Responsibilities (CSR).	90	3
<b>Graphic for Retail &amp; Merchandising</b>	<ul style="list-style-type: none"> <li>-Way finding system</li> <li>-Label design</li> <li>-Packaging Design</li> <li>-Merchandising collaterals</li> </ul>	Spaces require functional facilitation through design intervention & it entails <ul style="list-style-type: none"> <li>-Building signs &amp; signage &amp; space graphics</li> <li>-Understanding selected brand and</li> </ul>	120	4



		scope for packaging - single or series - Communication of retail space entails - Understanding of visual impact PPDS and cutting clutter		
<b>Story boarding &amp; Visual Scripting</b>	1) Bring a story – simple Illustration - Convert into a small story board 6/8 frames 2) Select a brand - 30sec film for product or service - strategies and make a small story board – (Camera/Angles/Lights)	Most communications tells a story to connect with audiences -Students will understand the difference between still and moving images, techniques -Use of sequential design as a communication format	120	4
<b>Elective (Illustration, Photography, Typography, Visualisation, User interface, Space Design)</b>	1) Exploration experimentation 2) Application orientation (Either one mini campaign or suitable non advertising project)	Relevant work & application will provide scope for development.	150	5

### Open Course – VI

#### Detailed Syllabus

Subject Name	Content	Details / Objectives	Hrs	Credits
<b>Painting -VI</b>	Understand the quality & possibility of Artist tools & technique	Able to copy painting and its techniques	90	3
<b>Sculpture -VI</b>	<ul style="list-style-type: none"> <li>• Handling of various material <ul style="list-style-type: none"> <li>○ Understand the quality &amp; possibility of sculptures material – clay, pop &amp; other material</li> </ul> </li> </ul>	Able to copy sculpture and its techniques		
<b>Print Making -VI</b>	<ul style="list-style-type: none"> <li>• Textural innovations use of multiple points and tools etc.</li> </ul>	Able to copy print and its techniques		

**Fourth Year Bachelor of Visual Arts – Applied Arts  
Semester - VII**

<b>Subject Name</b>	<b>Content</b>	<b>Details</b>	<b>Hrs.</b>	<b>Credits</b>
<b>User Experience Design</b>	User experience (UX) design is the process design teams use to create products that provide meaningful and relevant experiences to users. This involves the design of the entire process of acquiring and integrating the product, including aspects of branding, design, usability, and function.	UX design process, Studying UX examples, Case studies, Learning the problem solving approach, Introduction to various topics and areas of UX design	30	2
<b>Dissertation - I</b>	Research based thesis proposal on any design subject or relevant to syllabus selected in consultation with faculty.	-Research based proposal -Basic detailing of the thesis in at least 1000 words.	30	2
<b>Live project / Internship</b>	As it is the need of the graduation to learn beyond the academics which will help them to build broader perspective needed for design industry under the supervision of an industry mentor/s. This is an Internship Program can be done with an industry, a professional design firm or eminent artist, an institution or an organization like an NGO.	-480 Hrs of internship will be equivalent to two months of full day (8Hrs) or 4 months of part time (4Hrs) job. (Multiple areas are allowed) -Students should complete their internship between V-sem to VII-sem -Two Reports must be submitted - One is joining letter and second is completion letter -Student will not able to get admission to 4th year until he/she submits joining letter -A presentation based on internship should be submitted to class teachers before VII-sem examination.	480	16
<b>Elective - III : Project (Illustration, Photography, Typography, Visualisation, User interface, Space Design)</b>	1) Exploration experimentation 2) Application orientation (Either one mini campaign or suitable non advertising project)	Relevant work & application will provide scope for development.	180	6

<b>Design for Campaign</b>	Advertising Campaign for a product or a service to be executed.	Total 8 medias to be executed.	180	6
<b>Design for Social Impact</b>	Design for social impact is the practice of interrogating systems— institutional, economic, social, political, interpersonal—in order to define opportunities for change that give voice to those who has been disenfranchised or marginalized by design. In essence, this field of study provides a methodology for examining domains of power through Socratic inquiry, structural and systems-based design thinking, and solutions-based design making.	Area can be anything but should focus on social problem and student should work on to give solution to the problem through design thinking. Output can be a Campaign, UX Design, Product, Service or all of them.	90	3

**Fourth Year Bachelor of Visual Arts – Applied Arts  
Semester –VIII**

<b>Subject Name</b>	<b>Content</b>	<b>Details</b>	<b>Hrs</b>	<b>Credits</b>
<b>Dissertation - II</b>	It is an essence of the experience and knowledge gained during their graduation course. It also should help them for future up gradation of knowledge base.	Thesis of approximately 3000 words.	30	2
<b>Elective - IV : Project (Illustration, Photography, Typography, Visualisation, User interface, Space Design)</b>	1) Exploration experimentation 2) Application orientation (Either one mini campaign or suitable non advertising project)	Relevant work & application will provide scope for development.	210	7
<b>Design for Brands</b>	Exploring the process of giving a meaning to specific organization, company, products or services by creating and shaping a brand in consumers' minds which we identify as <b>Branding</b> .... The objective is to attract and retain loyal customers and other stakeholders by delivering a product that is always aligned with what the brand promises.	Total 6 medias to be executed.	360	12
<b>Portfolio Development</b>	Design portfolio is a collection of your work that shows us your design ideas including fashion-focused creative skills, art-making skills or building concepts.	Create your portfolio for placement and Final Exam	30	2
<b>Personality Development</b>	Personality development encompasses the dynamic construction and deconstruction of integrative characteristics that distinguish an individual in terms of interpersonal behavioral traits. Indeed, personality development is ever-changing and subject to contextual factors and life-altering experiences.	Personality development, Ability enhancement, Time management, Team work, Communication skills etc.	30	2

