



SARDAR PATEL UNIVERSITY

MANDI (H.P.)-175001



BOARD OF STUDIES (APPLIED ARTS)

PROCEEDINGS OF THE MEETING OF THE BOARD OF STUDIES (APPLIED ARTS)

Date :15 June 2026 at 11:00 A.M.



SARDAR PATEL UNIVERSITY
MANDI (H.P.)-175001



Sardar Patel University, Mandi (H.P.)
(A State Government University)



PROCEEDINGS OF THE MEETING OF THE BOARD OF STUDIES (UG) IN APPLIED ARTS

The meeting of the Board of Studies (UG) in Applied Arts was held on 15 June 2026 at 11:00 A.M. through online mode under the Chairmanship of Dr. Rakesh Kumar Sharma, Coordinator, Board of Studies and Head, Department of History, Sardar Patel University, Mandi (H.P.)

Members Present:

1. Dr. Rakesh Kumar Sharma
Coordinator, Board of Studies & Head, Department of History, Sardar Patel University, Mandi (H.P.)
2. Sh. Jai Nand (Online Mode)
Chairperson, Board of Studies & Assistant Professor, RKMV, Shimla
3. Sh. Aman Negi (Online Mode)
Assistant Professor, Fine Arts, Shimla

At the outset, Dr. Rakesh Kumar Sharma welcomed the members and thanked them for their participation in the meeting. Thereafter, Sh. Jai Nand briefed the members regarding the agenda item placed before the Board for consideration.

The Board deliberated upon the following agenda item:

Agenda Item No. 1

To consider and approve the syllabus and scheme of examination of the Applied Arts Programme under NEP-2020.

After detailed deliberations, the Board unanimously approved the syllabus of the Applied Arts Programme for Semester I, II, III and IV, including the course structure, course objectives, learning outcomes, credit framework, and scheme of examination in accordance with the provisions of NEP-2020, to be implemented from the academic session 2026 onwards.

The meeting concluded with a vote of thanks to the Chair. The members expressed their appreciation for the efforts made by the Department in reviewing and strengthening its academic programmes. The meeting ended on a cordial note with thanks to and from the Chair.

Sh. Jai Nand
Chairperson BOS & Assistant Professor,
RKMV Shimla

Sh. Aman Negi
Assistant Professor,
Fine Arts Shimla

Dr. Rakesh Kumar Sharma
Coordinator (BOS) & Head
Department of History
SPU, Mandi (H. P.)



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Assistant Professor
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Dr. Rakesh Kumar Sharma
Coordinator (BOS) & Head
Department of History
SPU, Mandi (H. P.)

NEP APPLIED ARTS SYLLABUS

SARDAR PATEL UNIVERSITY
MANDI (H. P.)-175001



SYLLABUS FOR
B.A. 4 Years (2026)
APPLIED ARTS

PROGRAMME OUTCOMES

On successful completion of the Applied Arts programme, students will be able to:

Visual Communication Skills

Demonstrate effective visual communication skills by applying principles of design, typography, color theory, and composition to convey ideas clearly and creatively.

Creative and Conceptual Thinking

Develop original concepts and innovative visual solutions by integrating imagination, critical thinking, and problem-solving abilities in applied art practices.

Technical Proficiency

Apply appropriate tools, materials, and techniques related to applied arts, including drawing, illustration, printmaking, digital media, photography, and mixed media.

Design and Production Skills

Create professional-quality artworks suitable for advertising, publishing, branding, exhibition, and digital platforms by following industry standards and workflows.

Cultural and Contextual Awareness

Analyze and incorporate cultural, historical, and social contexts into applied art practices, reflecting sensitivity to Indian and global visual traditions.

Digital and Technological Competence

Utilize contemporary digital technologies and software relevant to applied arts for design development, production, and presentation.

Professional Ethics and Responsibility

Demonstrate ethical practices, originality, sustainability awareness, and professional responsibility in creative work and collaborative environments.

Communication and Presentation Skills

Present ideas, concepts, and finished artworks effectively through oral, written, and visual means for academic, professional, and public contexts.

Research and Analytical Skills

Conduct basic visual and contextual research to support conceptual development, documentation, and critical evaluation of applied art projects.

Readiness and Lifelong Learning

Prepare for careers in applied arts, design industries, education, or entrepreneurship, while engaging in lifelong learning and adapting to evolving professional demands.

INDEX OF ALL COURSES OF APPLIED ARTS

DISCIPLINE-SPECIFIC COURSES (DSC) :

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
1.	DSC AI	I	Fundamentals of Visual Art-I	BVA/APPLA 111TH	Theory	2	28	70
		I	CCA	BVA/APPLA 111TH	Internal Assessment (CCA)		12	30
		I	Drawing and Sketching	BVA/APPLA 111 PR	Practical	2		
		I	CCA	BVA/APPLA 111TH	Internal Assessment (CCA)			
2.	DSCA2	II	Color	BVA/APPLA 121PR	Practical	2	28	70
		II	CCA	BVA/APPLA 121PR	Internal Assessment (CCA)		12	30
		II	Fundamentals of Visual Art-II	BVA/APPLA 121TH	Theory	2		
		II	CCA	BVA/APPLA 121TH	Internal Assessment (CCA)			
3.	DSCA3	III	Lettering & Typography	BVA/APPLA 231PR	Practical	4	28	70
		III	CCA	BVA/APPLA 231PR	Internal Assessment (CCA)		12	30
	DSC3(i)	III	History of Advertising	APPLA 231TH	Theory	4	28	70
		III	CCA	APPLA 231TH	Internal Assessment (CCA)		12	30
4.	DSCA4	IV	Study of Advertising Layout Design	BVA/APPLA 241 PR	Practical	4	28	70
		IV	CCA	BVA/APPLA 241 PR	Internal Assessment (CCA)		12	30
	DSC 4(i)	IV	Advertising Design & Media	APPLA 241 TH	Theory	4	28	70
		IV	CCA	APPLA 241 TH	Internal Assessment (CCA)		12	30
5.	DSCA5	V	Study of poster Making Design	BVA/APPLA 351PR	Practical	4	28	70

		V	CCA	BVA/APPLA 351PR	Internal Assessment (CCA)		12	30
	DSC5(i)	V	Study of Advertising Business	APPLA 351TH	Theory	4	28	70
		V	CCA	APPLA 351TH	Internal Assessment (CCA)		12	30
6.	DSCA6	VI	Study of Campaign Design	BVA/APPLA 361PR	Practical	4	28	70
		VI	CCA	BVA/APPLA 361PR	Internal Assessment (CCA)		12	30
	DSC6(i)	VI	Study of Screen Printing Process	APPLA 362PR	Practical	4	28	70
		VI	CCA	APPLA 362PR	Internal Assessment (CCA)		12	30
7.	DSC7	VII	Creative Poster Design	BVA/APPLA 471PR	Practical	4	28	70
		VII	CCA	BVA/APPLA 471PR	Internal Assessment (CCA)		12	30
8.	DSC9	VII	Research Methodology & Ethics	APPLA472TH	Theory	4	28	70
		VII	CCA	APPLA472TH	Internal Assessment (CCA)		12	30
9.	DSC 10	VIII	Advance Poster design	BVA/APPLA 481PR	Practical	4	28	70
		VIII	CCA	BVA/APPLA 481PR	Internal Assessment (CCA)		12	30

MINOR COURSES (MC)

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
I.	MCI	I	Fundamentals of Visual Art-I	BVA/APPLA 111TH	Theory	2	28	70
		I	CCA	BVA/APPLA 111TH	Internal Assessment (CCA)		12	30
		I	Drawing and Sketching	BVA/APPLA 111 PR	Practical	2		

		I	CCA	BVA/APPLA 111 PR	Internal Assessment (CCA)			
2.	MC2	II	Color	BVA/APPLA 121 PR	Practical	2	28	70
		II	CCA	BVA/APPLA 121 PR	Internal Assessment (CCA)		12	30
		II	Fundamentals of Visual Art-II	BVA/APPLA 121 TH	Theory	2		
		II	CCA	BVA/APPLA 121 TH	Internal Assessment (CCA)			
3.	MC3	III	Lettering & Typography	BVA/APPLA 231 PR	Practical	4	28	70
		III	CCA	BVA/APPLA 231 PR	Internal Assessment (CCA)		12	30
4.	MC4	IV	Study of Advertising Layout Design	BVA/APPLA 241 PR	Practical	4	28	70
		IV	CCA	BVA/APPLA 241 PR	Internal Assessment (CCA)		12	30
5.	MC5	V	Study of Monogram Design	BVA/APPLA 351 PR	Practical	4	28	70
		V	CCA	BVA/APPLA 351 PR	Internal Assessment (CCA)		12	30
6.	MC6	VI	Poster Design	BVA/APPLA 361 PR	Practical	4	28	70
		VI	CCA	BVA/APPLA 361 PR	Internal Assessment (CCA)		12	30
7.	1 MC	VII	Study of Book Cover Design	APPLA474 PR	Practical	4	28	70
		VII	CCA	APPLA 474 PR	Internal Assessment (CCA)		12	30
8.	1 MC	VIII	Study of Logo Design	APPLA484 PR	Practical	4	28	70
		VIII	CCA	APPLA484 PR	Internal Assessment (CCA)		12	30

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSES:

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
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1.	DSE1A/B	IV	Study of Illustration	APPLA 242 PR	Practical	4	28	70
		IV	CCA	APPLA 242 PR	Internal Assessment (CCA)		12	30
2.	DSE2A/B	V	Study of Brochure Design	APPLA 352 PR	Practical	4	28	70
		V	CCA	APPLA 352 PR	Internal Assessment (CCA)		12	30
3.	DSE4A/B	VI	Message Design and Development	APPLA 361TH	Theory	4	28	70
		VI	CCA	APPLA 361TH	Internal Assessment (CCA)		12	30
4.	1 DSE	VII	Independent Subject-Based Art Project	APPLA 473PR	Practical	4	28	70
		VII	CCA	APPLAT473PR	Internal Assessment (CCA)		12	30
5.	2DSEA	VIII	Social Poster Design	APPLA482PR	Practical	4	28	70
		VIII	CCA	APPLAT482PR	Internal Assessment (CCA)		12	30
6.	2DSEB	VIII	Marketing Research	APPLA483TH	Theory	4	28	70
		VIII	CCA	APPLAT483TH	Internal Assessment (CCA)		12	30

SKILL ENHANCEMENT COURSES (SEC):

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
1.	SEC 1	I	Study of Prospective	APPLA113 PR	Practical	3	14	35
		I	CCA	APPLA 113 PR	Internal Assessment (CCA)		7	15
2.	SEC2	II	Basics of Still Life	APPLA 123 PR	Practical	3	14	35
		II	CCA	APPLA 123 PR	Internal Assessment (CCA)		7	15

3.	SEC3	III	Communication & Marketing	APPLA 233 TH	Theory	3	14	35
		III	CCA	APPLA 233 TH	Internal Assessment (CCA)		7	15

MULTIDISCIPLINARY COURSES (MDC):

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
1.	MDC1	I	Basics of Applied Arts	APPLA 112 PR	Practical	3	14	35
		I	CCA	APPLA 112 PR	Internal Assessment (CCA)		7	15
2.	MDC2	II	Study of Typography	APPLA 122 PR	Practical	3	14	35
		II	CCA	APPLA 122 PR	Internal Assessment (CCA)		7	15
3.	MDC3	III	Study of Calligraphy	APPLA 232 PR	Practical	3	14	35
		III	CCA	APPLA 232 PR	Internal Assessment (CCA)		7	15

INTERNSHIP/ APPRENTICESHIP/PROJECT/COMMUNITY OUTREACH (I/A/P/C):

Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
UA/P/C-1	II	Internship/Apprenticeship/Project	APPLA124 PR	Practical	4	28	70

VALUE ADDED COURSES (VAC)

Sr. No.	Course	Semester	Course Name	Course Code	Award Type	Credits	Min. Marks	Max. Marks
1.	VAC2	III	DTP (Desktop Publishing)	PVE 235 TH / APPLA 234 TH	Theory	2	8	20
	VAC3	III	CCA	PVE 235 TH/ APPLA 234 TH	Internal Assessment (CCA)		7	15
		IV	Basics of Photography	APPLA243PR	Practical	2	8	20
		IV	CCA	APPLA243PR	Internal Assessment (CCA)		7	15

ABBREVIATIONS

DSC: Discipline Specific Course

SEC: Skill Enhancement Course

DSE: Discipline-Specific Elective Course

GE: Generic Elective Course

VAC: Value Added Courses

I/A/P/C: Internship/Apprenticeship/Project/Community Outreach

Structure, Paper Pattern, Assessment and Evaluation

Structure of Setting Paper, Assessment and Evaluation for

Discipline Specific Core (DSC), Discipline specific Elective (DSE), Minor Course (MC),

Multidisciplinary Course (MDC), Skill Enhancement Course (SEC), Ability Enhancement Course

(AEC), Value Addition Course (VAC) and Add on Course (AOC)

Name of Courses	Credits	Structure of each Paper	Division of Marks	Paper Pattern for End-Semester Examination	Duration of the Examination
DSC, DSE and MC	4	- There shall be four Sections/Blocks (I, II, III, IV) in the syllabus of each paper. - Each Section/Block, preferably, may have 3 units.	- The evaluation shall be Continuous and Comprehensive Evaluation (CCE). - Each Paper in a Course shall be of 100 marks and divided as follows: - Internal Assessment 30 Marks - End-Semester Examination 70 Marks - INTERNAL ASSESSMENT: - Attendance 05 Marks - Class Test 15 Marks - Assignments and Presentations 10 Marks	There will be 5 Parts (A,B,C,D,E) and the examiner shall set 9 questions in total from all the Sections/Blocks (I, II, III, IV) in total and each question shall carry 14 marks. - Part A will have 2 questions from Section/Block I of the syllabus and students have to attempt any one. - Part B will have 2 questions from Section/Block II of the syllabus and students have to attempt any one. - Part C will have 2 questions from Section/Block III of the syllabus and students have to attempt any one. - Part D will have 2 questions from Section/Block IV of the syllabus and students have to attempt any one. - Part E will have 10 short answer questions from all the Sections/Blocks of the syllabus (I, II, III, IV) and the student shall have to attempt 7 in total carrying 2 Marks each.	3 hrs
MDC & SEC	3	- There shall be three Sections/Blocks (I, II, III) in each paper - Each Section/Block, preferably, may	- The evaluation shall be Continuous and Comprehensive Evaluation (CCE). - Each Paper in a Course shall be of 75 marks and divided as follows: - Internal Assessment 25 Marks - End Semester Examination 50 Marks	There will be 4 Parts (A,B,C,D) and examiner shall set 7 questions from all the Sections/Blocks (I,II,III) of the syllabus in total. Part A will have 2 questions of 12	2hrs

		have 3 units	INTERNAL ASSESSMENT Attendance marks 05 Marks Class Test 10 Marks Assignments & Presentations 10 Marks	Marks each from Section/Block I of the syllabus and students have to attempt any one. - Part II will have 2 questions of 12 Marks each from Section/Block II of the syllabus and students have to attempt any one. - Part C will have 2 questions of 12 Marks each from Section/Block III of the syllabus and students have to attempt any one. - Part D will have 10 short answer questions of 2 Marks each from all the three Sections/Blocks of the syllabus and the student shall have to attempt 7 in total.	
AEC and VAC and AOC	AEC & VAC: 2 credits each	- There shall be two Section/Blocks (I, II) in each paper - Each Section/Block preferably, may	The evaluation shall be Continuous and Comprehensive Evaluation (CCE) Each paper in a Course shall be of 60 marks and divided as follows: Internal Assessment 18 Marks	There will be 3 Parts (A, B, C) and examiner shall set 5 questions from both the Sections (I, II) in total. Part A will have 2 questions from	1.5 hrs
		have 3 units each	End Semester Examination 35 Marks INTERNAL ASSESSMENT: The Internal Assessment shall comprise the following: a. Attendance 05 marks b. Class Test/Assignments/Presentations etc 10 Marks	Section/Block I of the syllabus of 10 Marks each and students shall have to attempt any one. - Part B will have 2 questions from Section/Block II of the syllabus of 10 Marks each and students shall have to attempt any one. - Part C will have 7 questions from both the Sections/Blocks (I and II) of the syllabus and students shall have to attempt any 5 questions and each question shall carry 3 Marks.	

NOTE

- The Class Test in all types of courses must be scheduled once 50 % of the syllabus is covered.
- To pass a course, the candidate shall have to secure at least 40% marks separately, in internal, practical and external assessment.
- For 4 Credit courses where L.T.P is kept 3:0:1, the syllabus and evaluation pattern shall be as follows:
 - Theory syllabus shall be divided into four Sections/Blocks. Each Section/Block may have preferably 3 (III/III) units. These type of courses would have End Semester exam of 50 Marks, Practical of 24 Marks and IA of 30 Marks.

Internal Assessment 30 Marks

Attendance marks	05 Marks
Class Test	10 Marks
Assignments & Presentations	05 Marks
Internal Assessment of Practical	10 Marks

- End semester theory paper shall have 5 Parts (A,B,C,D,E) and examiner shall set 9 questions from first three Sections/Blocks (I,II,III) of the syllabus in total. Part A will have 2 questions of 10 Marks each from Section/Block I of the syllabus and students have to attempt any one. Part B will have 2 questions of 10 Marks each from Section/Block II of the syllabus and students have to attempt any one. Part C will have 2 questions of 10 Marks each from Section/Block III of the syllabus and students have to attempt any one. Part D will have 2 questions of 10 Marks each from the entire syllabus and students have to attempt any one. Part E will have 8 short answer questions of 2 Marks each from the three Sections/Blocks of the syllabus and the student shall have to attempt any 5.
- End term practical will be of 20 Marks (Performance = 10 Marks, Viva/Voice = 5 Marks, File = 5 Marks)
- The student has to secure 40% marks independently in Internal, Practical and End-semester Examination respectively.

4. For Music (Vocal & Instrumental) /Dance/Sculpture/Painting/Tabla/Applied/Commercial Arts courses where the division of Credits into LTP is 2 0 2, the following pattern shall be followed:

- End Semester Examination 35 Marks
- Practical Examination 35 Marks
- Internal Assessment Marks 30 (15+15)

4.a. INTERNAL ASSESSMENT:

- Attendance 05 Marks
- Class Test 05 Marks
- Assignments and Presentations 05 Marks

- 4.b. The paper pattern for the End-semester examination shall be as follows:

- The paper duration shall be 1.5 hours
- There will be 3 Parts (A, B, C) and examiner shall set 5 questions from both the Sections/Blocks (I, II) in total. Part A will have 2 questions from Section/Block I of the syllabus of 10 Marks each and students shall have to attempt any one. Part B will have 2 questions from Section/Block II of the syllabus of 10 Marks each and students shall have to attempt any one. Part C will have 7 questions from both the sections/blocks (I and II) of the syllabus and students shall have to attempt any 5 questions and each question shall carry 3 Marks.

- 4.c. The student has to secure 40% marks independently in Internal, Practical and End-semester Examination respectively.

5. For ICDEOL students, internal assessment (IA) shall comprise only assignments. The students shall have to submit 2 assignments carrying 15 marks each for every paper/course.

DETAILS OF ALL THE COURSES

SEMESTER 1 (Introductory Level) FUNDAMENTALS OF VISUAL ART-I BVA/APPLA 111TH /Semester I/ DSC AI / MC 1/2 Credits

Course Description

This course introduces students to the fundamentals of visual art, its purposes, and the materials used in painting, sculpture, and applied arts. It provides an easy introduction to basic art theory alongside an overview of materials and processes.

Course Content

Section I: Understanding Art: Basic Concepts

What Is Art and Why Do We Make It?

- The role of art in history, culture, and everyday life
- Major forms of visual art: Painting, Sculpture, And Applied Arts

How We See and Create Art

- Elements of visual art: Line, Shape, Form, Space, Colour, Value, and Texture
- Basic principles of art: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity, Variety, and Proportion.
- How artists apply these elements and principles across different media

Introduction to Art Materials

- Overview of materials used in painting, sculpture, and applied arts
- Introduction to Pencil, Charcoal, Paper, Colours, Clay, and Stone
- Historical and contemporary uses of art materials

Section II: Exploring Art Materials in Painting, Sculpture, and Applied Arts

Painting: Surfaces and Pigments

- Painting surfaces: Paper, Canvas, Wood, and Wall
- Introduction to colour: Natural and Synthetic Pigments
- Use of colour in traditional and modern painting practices

Sculpture: Clay, Stone, and Metal

- Clay and Terracotta: Basic techniques and historical use
- Carving and Modelling: Introduction to Stone and Wood Sculpture
- Introduction to Bronze and Metal casting processes

Applied Arts: Design, Print, and Typography

- Introduction to applied art and its functional purpose
- Basics of Design Principles
- Introduction to Printmaking Techniques: Woodcut, Linocut, and Screen Printing
- Typography and Lettering: Understanding Fonts and Calligraphy

Submission and Assessment: In-Session Assignment Display and Presentation

- **Visual Diary:** A maintained visual diary containing notes, material observations, process reflections, and exploratory sketches related to materials studied.
- **Practical Exercises:** Simple hands-on exercises using charcoal, basic colour mixing, and introductory sculptural materials to demonstrate material understanding.

- **Short Presentation:** A brief oral or visual presentation on how a selected historical artist used a specific material or technique.
- **Sketches:** 50 sketches per week

Recommended Reading

- **Ellen Lupton, *Thinking with Type***
- **Nicholas Penny, *The Materials of Sculpture***
- **P. K. Agrawal, *The Art of Indian Sculpture***
- **C. Sivaramamurti, *Ajanta to Modern Indian Painting***
- **Victoria Finlay, *Colour: A Natural History of the Palette***
- **Max Doerner, *The Materials of the Artist***
- **David Dabner, *Graphic Design School: Lettering***

DRAWING AND SKETCHING

BVA / APPLA III PR | Semester I | DSC AI / MC 1 | 2 Credits

Course Description

To develop fundamental drawing skills through observation, focusing on accurate representation and visual communication using principles of proportion, perspective, and light and shadow.

Course Content

Section I: Foundations of Drawing

- **Basic Drawing Tools**
Proper handling, control, and disciplined use of pencils as the primary drawing medium.
- **The Five P's of Drawing**
Application of Proportion, Placement, Perspective, Planes, and Pattern to achieve accuracy and spatial clarity in drawing.
- **The Five C's of Drawing**
Exploration of Conception, Construction, Contour, Character, and Consistency to develop strong visual structure.

Section II: Drawing Fundamentals

- **Still Life Drawing**
Drawing from arranged objects such as fruits, vessels, and drapery, with emphasis on form, volume, and spatial relationships.
- **Light and Shade**
Pencil shading techniques to create tonal variation, depth, and three-dimensional form.
- **Line and Composition**
Understanding how line, shape, and spatial organization contribute to balanced and effective compositions.

Submission and Assessment

- In-Session Assignment Display and Presentation
- Sketches: 50 sketches per week

Recommended Reading

- **Victor Perard, *Anatomy and Drawing***
- **Walter T. Brooks, *The Art of Drawing Heads and Hands***

BASICS OF DRAWING**APPLA 112PR | MDC 1 | Semester 1 | 3 Credits****Course Description**

This course introduces drawing as a foundational discipline based on observation, control, and accuracy. Students develop confidence in line, proportion, and hand-eye coordination through direct study of simple forms. Emphasis is placed on understanding structure, volume, and spatial relationships as essential skills for further studio practice.

Course Content

- Observational drawing of basic geometric forms: cube, sphere, cylinder, and cone
- Drawing of simple objects and natural forms from direct observation
- Proportion, scale, and spatial placement on the picture plane
- Tonal rendering to describe volume and depth
- Fundamental shading techniques: Hatching, Cross-Hatching, Stippling, and Gradation

Submission and Assessment

- Finished drawings: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal
- Surface/ Size: Paper, Quarter Imperial

STUDY OF PERSPECTIVE**APPLA 113PR | SEC 1 | 3 Credits****Course Description**

This course introduces perspective as a systematic drawing method for representing three-dimensional space on a two-dimensional surface. Students develop the ability to construct spatial depth accurately through linear and atmospheric perspective, strengthening spatial awareness essential for landscape, architectural drawing, and compositional studies.

Course Content

- One-point and two-point linear perspective systems
- Horizon line, eye level, station point, and vanishing points
- Perspective drawing of simple architectural forms and interior spaces
- Object-based perspective using cubes and geometric solids
- Introduction to atmospheric perspective through tonal variation

Submission and Assessment

- Finished drawings: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal
- Surface/ Size: Paper, Quarter Imperial

SEMESTER II (Foundational Level)

Colour Theory

BVA/APPLA 121PR | DSC A2 / MC 2/2 Credits

Course Description

To develop a comprehensive understanding of colour theory and its practical application in art and design through conceptual study and hands-on experimentation.

Course Content

Section I: Foundations of Colour Theory

This section introduces the fundamental principles of colour and their historical development. Students will study the organisation of the colour wheel, including primary, secondary, and tertiary colours. Key colour properties such as hue, saturation, and value will be examined to understand how colour functions visually. The section also includes a brief historical overview of major contributors to colour theory, including Newton and Goethe.

Section II: Colour Exploration in Media

This section focuses on experiential learning through direct engagement with colour in different media. Students will experiment with various artistic materials to understand colour mixing and application techniques. The interaction of colours will be explored to study contrast, harmony, temperature, and visual effects. Medium-specific colour studies will be carried out using watercolour, acrylic, and digital tools to apply theoretical knowledge in practice.

Submission and Assessment:

In-session assignment display and presentation.

Sketches: 50 sketches per week.

Recommended Reading:

- **Johannes Itten**, *The Elements of Color*
- **James Gurney**, *Color and Light: A Guide for Artists, Designers, and Students*
- **Betty Edwards**, *Color: A Course in the Art of Mixing Colors*
- **Shirley Jones**, *Experimental Color: Techniques and Projects for Artists and Designers*
- **David Hornung**, *Understanding Color*
- **Nicholas Fox Weber**, *Josef Albers and the Bauhaus Colour*
- **Stephen Quiller**, *Color Choices: Making Color Sense Out of Color Theory*
- **Josef Albers**, *Interaction of Color*

FUNDAMENTALS OF VISUAL ART-II

BVAAPPLA 121TH I DSC A2/M2 /2 Credits

Course Description

This course introduces students to major fields within Painting, Sculpture, and Applied Arts, enabling them to understand their scope, specializations, and career possibilities. It also covers key historical developments to provide a broader contextual perspective on visual arts practices in India and beyond.

Course Content

SECTION I: UNDERSTANDING THE SCOPE OF PAINTING, SCULPTURE, AND APPLIED ARTS

PAINTING: FIELDS AND APPLICATION

Types of Painting

- Traditional forms: Miniature, Mural, Fresco
- Modern and Contemporary forms: Abstract, Cubism, Digital Painting

Fields Related to Painting

- Mural Art and Public Art
- Digital and Concept Art for Films and Games
- Illustration and Storyboarding

SCULPTURE: SPECIALIZATIONS AND CAREERS

Types of Sculpture

- Relief and Free-Standing Sculpture
- Installation and Environmental Sculpture

Fields Related to Sculpture

- Monumental And Public Sculpture
- 3D Modelling and Digital Sculpture for Gaming and Animation
- Ceramic and Terracotta Art

APPLIED ARTS: BEYOND TRADITIONAL BOUNDARIES

Meaning of applied art and its distinction from fine art

Fields Related to Applied Arts

- Graphic Design and Visual Communication
- Typography and Calligraphy
- Advertising, Branding, and Packaging Design

SECTION II: INTERRELATIONSHIP BETWEEN VISUAL AND PERFORMING ARTS, AND FOLK AND TRIBAL ARTS IN INDIA

VISUAL ARTS AND PERFORMING ARTS

Introduction to Performing Arts: Music, Dance, Theatre, and Cinema

Interconnections between visual and performing arts:

- Theatre and Stage Design (Sets, Costumes, Backdrops)
- Music and Visual Art (Album Covers, Music Videos, Visual Aesthetics)
- Cinema and Visual Art (Storyboarding, Cinematography, Animation)

FOLK AND TRIBAL ARTS: MEANING AND METHODS

Distinction between folk art and tribal art

Materials and methods used in folk and tribal practices:

- Natural Pigments, Handmade Brushes, Cloth, Wood, Walls, and Paper

Themes, symbols, and community narratives in folk and tribal arts

FOLK AND TRIBAL ARTS IN THE INDIAN CONTEXT

Major Indian folk and tribal art forms:

- Madhubani (Bihar)
- Warli (Maharashtra)
- Pattachitra (Odisha)
- Gond (Madhya Pradesh)
- Phad (Rajasthan)
- Kalamkari (Andhra Pradesh and Telangana)

Contemporary applications:

- From wall painting traditions to fashion, design, and product applications

Submission and Assessment

- In-Session Assignment Display and Presentation
- Visual Diary: Notes, reflections, and sketches on materials and practices explored
- Simple Practical Exercises: Charcoal drawing, basic colour mixing, and introductory sculptural exercises
- Short Presentation: Study of how a historical or folk artist used a specific material or technique
- Sketches: 50 sketches per week

Recommended Reading

- V. Chakravathy, *Folk and Tribal Art of India*
- Ruth Benedict, *Patterns of Culture*
- Bharata Muni, *Natyashastra*
- Rudolf Arnheim, *Art and Visual Perception*

STUDY OF BASIC ANATOMY

APPLA 122PR | MDC 2 | 3 Credits

Course Description

This course introduces the study of human anatomical structure. Students develop an understanding of proportion, structural alignment, and surface form through focused studies from life and reference. Emphasis is placed on analytical observation and construction rather than complete figure rendering, providing a solid anatomical foundation for portraiture, life study, and figurative composition.

Course Content

- Structural study of facial features: Eyes, Nose, Ears, and Lips
- Anatomical construction of hands and feet
- Study of the torso with emphasis on proportion, balance, and structure
- Basic postural studies to understand weight distribution, movement, and alignment
- Tonal modelling to describe volume and form

Submission and Assessment

- Finished anatomical studies: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal, Watercolour
- Surface/Size: Paper, Half Imperial

BASICS OF STILL LIFE STUDY

APPLA 123PR | SEC-2 | Semester II | 3 Credits

Course Description

This course introduces still life as a rule-governed visual discipline focused on control, accuracy, and visual order. Students learn to observe and organize objects according to principles of proportion, spatial logic, light, and composition. The course emphasizes disciplined observation and structured decision-making as the foundation of drawing and painting.

Course Content

- Direct observational drawing from controlled still life setups
- Structural construction of objects as three-dimensional form
- Accurate measurement of proportion, scale, and alignment
- Consistent perspective relationships
- Depth through placement and overlap
- Single-source light organization and shadow logic
- Compositional balance within the picture plane
- Controlled complexity and restrained surface handling

Submission and Assessment

- Finished Still Life studies: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal, Pen, Watercolour
- Surface/Size: Paper, Half Imperial

Recommended Reading

- **Harold Speed**, *The Practice and Science of Drawing*
- **Ian Roberts**, *Mastering Composition*

INTERNSHIP/ APPRENTICESHIP/PROJECT

APPLA 124PR | I/A/P/C 14 Credits

Course Description

This course provides supervised experiential learning through an internship or project in professional art-related contexts. Students apply academic knowledge to real-world settings such as art practice, documentation, heritage management, and community engagement, gaining practical insight into institutional and professional working processes.

Areas of Engagement

- Museums, galleries, cultural organizations, and art societies, including basic care and maintenance of artworks, and exhibition support
- Art interpretation activities such as guided visits, educational outreach, and visitor engagement
- Documentation and management of artworks, archives, and collections
- Apprenticeship or supervised work under practicing artists or art professionals
- Community-based projects undertaken with cultural organizations, NGOs, or art collectives

Submission and Assessment

- A structured project report documenting objectives, methodology, activities undertaken, outcomes, and learning experience
- A visual presentation based on the completed internship or project

SEMESTER III (Intermediate Level)

LETTERING & TYPOGRAPHY

BVA/APPLA 231PR | DSC A3 / MC3/ 4 Credits

Course Description

This course introduces students to the fundamentals of lettering and typography as essential components of visual communication and printmaking. It emphasizes the understanding of letterforms, typographic structure, cultural contexts, and practical application through hand lettering, typographic composition, and serigraphic printing. The course enables students to explore typography as both functional text and expressive visual form, integrating traditional and contemporary practices in multidisciplinary and skill-based learning approach.

Course Content

Unit I: Introduction to Lettering

- Difference between lettering, typography, and calligraphy
- Historical evolution of letterforms
- Tools and materials
- Basic stroke exercises

Unit II: Anatomy of Letterforms Structure of letters

- Ascenders, descenders, counters, terminals
- Proportion and spacing
- Uppercase and lowercase forms
- Visual balance

Unit III: Typography Fundamentals

- Typeface classification
- Font vs typeface
- Kerning, tracking, leading
- Typographic hierarchy
- Readability and legibility

Unit IV: Vernacular & Cultural Typography

- Indian scripts and regional styles
- Folk and popular typography
- Film posters and signage
- Typography as cultural identity

Unit V: Typography in Serigraphy

- Typography in printmaking
- Screen printing for text
- Stencil lettering
- Color separation for text-based prints
- Registration and layering

Unit VI: Digital & Hybrid Typography

- Introduction to digital typography
- Vector lettering
- Combining hand lettering and digital tools
- Digital-to-screen print workflow

Submission & Assessment

- Finished Works: 5
- Home Assignment: 3
- Medium: Pencil, Pen or other approved media
- Paper Size: Half Imperial

HISTORY OF ADVERTISING

APPLA 231TH | Semester III | DSC3 (i) | 4 Credits

Structure of Setting Paper

There shall be four sections (I, II, III, IV) in the syllabus of each paper. Each section preferably, may have 3 units, Each paper in a course shall be of 100 Mark and divided as follow:

Internal Assessment -30 Marks

End Semester Exam-70 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-15 Marks, Assignments & Presentations-10Marks)

There will be 5 parts (A, B, C, D, E,) and examiner shall set 9 questions in total from the sections (I, II, III, IV) and each question shall 14 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 2 questions from section IV of the syllabus and students have to attempt any one.

Part E will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 3hrs.

Course Description

This course traces the historical development of advertising from early forms of visual and verbal communication to contemporary global advertising practices. It examines how social, cultural, economic, and technological changes have shaped advertising strategies, media, and visual language over time. Special attention is given to the evolution of print advertising, typography, illustration, and graphic design, including the growth of advertising in India. The course enables students to critically understand advertising as both a commercial practice and a cultural phenomenon, fostering visual literacy and historical awareness.

Course Content

Unit I: Introduction to Advertising

- Meaning and definition of advertising
- Functions and objectives of advertising
- Advertising as communication and persuasion
- Relationship between advertising, culture, and society

Unit II: Early History of Advertising

- Advertising in ancient civilizations
- Signs, symbols, town criers, and trade marks
- Early printed advertisements

- Role of printing press in advertising

Unit III: Development of Print Advertising

- Growth of newspapers and magazines
- Poster art and billboards
- Evolution of typography and illustration in advertising
- Advertising during the Industrial Revolution

Unit IV: Advertising in the 20th Century

- Rise of advertising agencies
- Advertising in radio and cinema
- Advertising during World Wars
- Modernism and visual style in advertising

Unit V: History of Advertising in India

- Traditional Indian advertising practices
- Print advertising during the colonial period
- Growth of Indian advertising agencies
- Film posters, calendars, and popular visual culture

Unit VI: Advertising and Mass Media

- Television advertising
- Celebrity endorsement
- Branding and identity
- Globalization and advertising

Unit VII: Contemporary Advertising

- Digital and social media advertising
- Online branding and influencer culture
- Ethical issues in advertising
- Sustainability and social advertising

Suggested Reading

- Fletcher, Winston. *Advertising: A Very Short Introduction*
- Marchand, Roland. *Advertising the American Dream*
- Leiss, William, et al. *Social Communication in Advertising*
- McFall, Liz. *Advertising: A Cultural Economy*

STUDY OF CALLIGRAPHY

APPLA 232PR/MDC3 /3 Credits

Course Description

This course introduces students to the historical, theoretical, and practical dimensions of calligraphy as a visual art form. It explores calligraphy as both a functional system of writing and an expressive artistic practice across cultures. Emphasis is placed on understanding the evolution of calligraphic traditions, mastering fundamental tools and techniques, and developing personal expression through letterforms. Students will study major calligraphic traditions such as Indian, Islamic, Chinese, East Asian, and Western calligraphy, while engaging in hands-on practice using traditional and contemporary tools. The course encourages experimentation, aesthetic sensitivity, discipline of hand movement, and an understanding of calligraphy's relevance in contemporary art, design, typography, and visual communication.

Course Content:

Unit 1: Introduction to Tools and Materials

- Familiarization with calligraphy tools
 - Reed pen
 - Dip pen
 - Brush
 - Fountain pen
 - Understanding nib types and sizes
- Preparation and handling of ink and paper
- Basic posture and hand movement exercises

Unit 2: Basic Stroke Exercises

- Straight, curved, and diagonal strokes
- Thick-thin modulation
- Pressure control and rhythm
- Repetition drills for hand control
- Practice of uniform spacing and alignment

Unit 3: Script Practice – Elementary Level **Practice of basic alphabets/scripts**

- Roman Capitals
- Italic script
- Devanagari basic forms
- Letter construction and proportions
 - Height, width, and spacing relationships
 - Formation of words and short texts

Unit 4: Intermediate Script Practice **Advanced alphabets/scripts**

- Gothic / Blackletter
- Copperplate
- Nastaliq (introductory)
- Consistency and fluency
- Practice of long text passage
- Speed and accuracy exercises

Unit 5: Brush Calligraphy

- Brush handling techniques
- Ink loading and stroke variation
- Expressive strokes and gestures
- Practice of East Asian or expressive calligraphy styles
- Integration of movement and rhythm

Unit 6: Layout and Composition

- Page planning and margins
- Alignment and spacing of text blocks
- Balance and visual hierarchy
- Integration of decorative elements
- Calligraphy with borders, motifs, and illumination

Submission and Assessment

- Finished copies of selected masterworks: 5
- Home assignments: 5
- Practice sketches: 5 per week
- Medium: Pen, Brush pen, Crocker Nib Pen, Bamboo Kalam
- Surface / Size: Paper, Half imperial

COMMUNICATION & MARKETING

APPLA 233TH/SEC/3 Credits

Structure of Setting Paper

There shall be four sections (I, II, III,) in the syllabus of each paper. Each section preferably, may have 3 units, Each paper in a course shall be of 75 Mark and divided as follow:

Internal Assessment -25Marks

End Semester Exam-50 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-10 Marks, Assignments & Presentations-10Marks)

There will be 4 parts (A, B, C, D, E,) and examiner shall set 7 questions in total from the sections (I, II, III,) and each question shall 12 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 2hrs.

Course Description

This course introduces students to the fundamental principles of communication and marketing in contemporary business and creative contexts. It focuses on understanding how messages are designed, communicated, and marketed to diverse audiences through traditional and digital platforms. Students will explore branding, consumer behavior, advertising strategies, media planning, and promotional communication while developing practical skills in content creation, campaign planning, and market analysis.

Course Content:

1. Introduction to Communication
 - Basics of communication

- Types and models of communication
- Verbal and non-verbal communication
- 2. **Fundamentals of Marketing**
 - Meaning, scope, and importance of marketing
 - Marketing concepts and functions
 - Marketing mix (4Ps)
- 3. **Consumer Behavior**
 - Factors influencing consumer decisions
 - Market segmentation and targeting
- 4. **Branding and Advertising**
 - Brand identity and positioning
 - Advertising principles and creative strategies
- 5. **Marketing Communication Tools**
 - Advertising, public relations, sales promotion
 - Integrated Marketing Communication (IMC)
- 6. **Digital and Social Media Marketing**
 - Digital platforms and content strategy
 - Social media communication basics
- 7. **Market Research and Strategy**
 - Introduction to market research
 - Campaign planning and evaluation
- 8. **Ethics and Trends in Marketing**
 - Ethical issues in communication
 - Emerging trends in marketing and media

Recommended Reading

1. Kotler, Philip, and Kevin Lane Keller. *Marketing Management*. Pearson Education.
2. Belch, George E., and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education.
3. McQuail, Denis. *Mass Communication Theory*. Sage Publications.
4. Fill, Chris. *Marketing Communications*. Pearson Education.
5. Solomon, Michael R. *Consumer Behavior*. Pearson Education.
6. Chaffey, Dave. *Digital Marketing*. Pearson Education.
7. Armstrong, Gary, and Philip Kotler. *Principles of Marketing*. Pearson Education.
8. Kumar, Arun, and N. Meenakshi. *Marketing Management*. Vikas Publishing House.

DTP (DESKTOP PUBLISHING)

PVE 235TH/APPLA 234TH | VAC 2 /2 Credits

Structure of Setting Paper

There shall be four sections (I, II) in the syllabus of each paper. Each section preferably, may have 3 units, Each paper in a course shall be of 50Mark and divided as follow:

Internal Assessment -15 Marks

End Semester Exam-35 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test, Assignments & Presentations-10Marks)

There will be 3parts (A, B, C) and examiner shall set 5 questions in total from the sections (I, II) and each question shall 10 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 7 short answer questions from all the sections of the syllabus (I, II) and the students shall have to attempt 5 in total carrying 3 Marks each.

Duration of the End Semester Exam: 1.5hrs.

Course Description

This course introduces students to the principles and practical applications of Desktop Publishing. It focuses on designing and producing professional-quality printed and digital documents using industry-standard software. Students will learn layout design, typography, image handling, and pre-press processes while developing skills for creating publications such as brochures, posters, magazines, and digital layouts.

Course Content :

1. **Introduction to Desktop Publishing**
 - Concept and scope of DTP
 - Print and digital publishing overview
2. **Design Fundamentals**
 - Elements and principles of design
 - Typography and color basics
3. **DTP Software Tools**
 - Introduction to layout software
 - Working with text, images, and graphics
4. **Page Layout and Composition**
 - Grid systems and alignment
 - Document formatting and styles
5. **Image Editing and Graphics**
 - Image resolution and formats
 - Basic image correction and placement
6. **Publication Design**
 - Designing brochures, posters, and newsletters
 - Multi-page document layout
7. **Pre-Press and Printing Basics**
 - File formats and output settings
 - Proofing and print preparation
8. **Digital Publishing**
 - PDFs and e-publications
 - Introduction to web and screen layouts

Recommended Reading:-

1. **Ambrose, Gavin, and Paul Harris.** *The Layout Book*. Bloomsbury Publishing.
2. **Lupton, Ellen.** *Thinking with Type*. Princeton Architectural Press.
3. **Baines, Phil, and Andrew Haslam.** *Type & Typography*. Laurence King Publishing.

SEMESTER IV (Intermediate Level)**STUDY OF ADVERTISING LAYOUT DESIGN**

BVA/APPLA 241 PR | DSC A4 / MC 4/4 Credits

Course Description

This practical course focuses on developing hands-on skills in advertising layout design through conceptualization, visualization, and execution. Students will apply principles of design, typography, color, and imagery to create effective advertising layouts for print and digital media. Emphasis is placed on creative thinking, market awareness, and professional presentation standards. The course enables students to translate advertising concepts into visually compelling layouts aligned with communication objectives.

Course Content:

UNIT I: Basic Layout Exercises

- Understanding layout formats and sizes
- Thumbnail sketches and rough layouts
- Grid systems and margin planning
- Visual balance and composition exercises

UNIT II: Typography-Based Advertising Layouts

- Headline-focused layouts
- Copy placement and hierarchy
- Font selection and readability
- Expressive typography in advertising

UNIT III: Image-Oriented Advertising Layouts

- Photography-based layouts
- Illustration-based advertisements
- Image cropping and scaling
- Visual storytelling

UNIT IV: Color and Brand-Oriented Layouts

- Color psychology in advertising
- Brand consistency and identity
- Logo placement and brand guidelines

UNIT V: Advertising Layouts for Print Media

- Newspaper advertisements
- Magazine advertisements
- Brochures and leaflets

UNIT VI: Outdoor and Display Advertising Layouts

- Poster design
- Hoardings and billboards
- Transit advertising layouts

UNIT VII: Digital Advertising Layouts

- Social media advertisements
- Web banners
- Mobile-first advertising layouts

UNIT VIII: Campaign-Based Layout Project

- Theme-based advertising campaign

- Consistency across multiple layouts
- Concept presentation and justification

Submission and Assessment

- Finished Layout: 5 works
- Home Assignments: 3 on Paper
- Sketches: 100
- Surface/Size: Paper, Half Imperial
- Medium: Pastel, Watercolour, Poster Colour, Pencil colour, or other approved media

ADVERTISING DESIGN & MEDIA

APPLA 241 TH I DSC 4(i) /4 Credits

Structure of Setting Paper

There shall be four sections (I, II, III, IV) in the syllabus of each paper. Each section preferably, may have 3 units. Each paper in a course shall be of 100 Mark and divided as follow:

Internal Assessment -30 Marks

End Semester Exam-70 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-15 Marks, Assignments & Presentations-10Marks)

There will be 5 parts (A, B, C, D, E,) and examiner shall set 9 questions in total from the sections (I, II, III, IV) and each question shall 14 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 2 questions from section IV of the syllabus and students have to attempt any one.

Part E will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 3hrs.

Course Description

This course introduces students to the theoretical foundations of advertising design and media studies. It explores the principles of advertising communication, visual design strategies, media planning, and the role of advertising in contemporary society. The course examines how creative concepts, design elements, and media channels work together to influence consumer behavior and brand perception. Students will analyze traditional and digital advertising media, understand audience segmentation, and study ethical, cultural, and technological aspects of advertising design.

Course Content

UNIT I: Introduction to Advertising Design

- Meaning and scope of advertising
- Advertising as visual communication
- Functions and objectives of advertising
- Relationship between advertising design and marketing
- Role of creativity in advertising

UNIT II: Advertising Design Principles

- Elements of design in advertising
- Principles of visual organization
- Typography and image integration
- Color psychology and symbolism
- Layout strategies in advertising

UNIT III: Advertising Media – Traditional Platforms

- Print media: newspapers, magazines
- Outdoor advertising: posters, hoardings, transit media
- Broadcast media: radio and television advertising
- Advantages and limitations of traditional media

UNIT IV: Digital and New Media Advertising

- Digital advertising overview
- Social media platforms and ad formats
- Online display advertising and search ads
- Mobile and interactive advertising
- Role of AI and data-driven advertising

UNIT V: Advertising Strategy and Media Planning

- Target audience and consumer behavior
- Media selection and scheduling
- Media reach, frequency, and impact
- Integration of creative strategy and media planning

UNIT VI: Branding and Advertising Communication

- Brand identity and image
- Visual consistency across media
- Storytelling and narrative in advertising
- Advertising campaigns and brand positioning

UNIT VII: Ethics, Culture, and Regulation in Advertising

- Ethical issues in advertising
- Cultural representation and stereotypes
- Advertising regulations and codes
- Social responsibility in advertising

UNIT VIII: Contemporary Trends and Case Studies

- Minimalist and experiential advertising
- Sustainable and socially responsible advertising
- Integrated marketing communication (IMC)
- Analysis of Indian and global advertising campaigns

SUGGESTIVE READING

- Belch, George E., and Michael A. Belch. *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill.
- Wells, William, John Burnett, and Sandra Moriarty. *Advertising: Principles and Practice*. Pearson.
- Ogilvy, David. *Ogilvy on Advertising*. Vintage Books.
- Arens, William F., Christian Weigold, and Michael Arens. *Contemporary Advertising*. McGraw-Hill.
- Kotler, Philip, and Kevin Lane Keller. *Marketing Management*. Pearson.

STUDY OF ILLUSTRATION

APPLA 242 PR / DSE 1A/B 4Credits

Course Description

This practical course aims to develop students' skills in visual storytelling through illustration. It focuses on the application of drawing techniques, visual imagination, and conceptual thinking to create illustrations for print and digital media. Students will explore various illustration styles, tools, and processes while learning to communicate ideas effectively through images. Emphasis is placed on originality, narrative clarity, professional execution.

Course Content:

UNIT I: Fundamentals of Illustration

- Introduction to illustration and its scope
- Observation and imagination-based drawing
- Line quality, texture, and tonal studies
- Visual interpretation of themes

UNIT II: Illustration Techniques and Mediums

- Pencil, ink, charcoal, watercolor, poster color
- Mixed media experimentation
- Introduction to digital illustration tools

UNIT III: Character and Figure Illustration

- Human figure basics and proportions
- Character design and expression
- Gesture drawing and movement

UNIT IV: Conceptual and Thematic Illustration

- Concept visualization
- Metaphorical and symbolic illustration
- Mood, atmosphere, and visual storytelling professional execution.

UNIT V: Illustrations for Print Media

- Editorial illustration
- Book and magazine illustration
- Poster and advertisement illustration

UNIT VI: Illustrations for Digital Media

- Web and social media illustrations
- Icon and infographic illustration basics
- Flat and vector illustration styles

UNIT VII: Style Exploration and Personal Expression

- Study of illustration styles (realistic, cartoon, abstract, folk, contemporary)
- Developing personal illustration style

UNIT VIII: Final Illustration Project

- Theme-based illustration series
- Concept development and execution
- Presentation and portfolio preparation

TOOLS & MATERIALS

- Drawing tools (pencils, pens, brushes)
- Traditional color mediums
- Digital illustration software (Adobe Illustrator, Photoshop, Procreate)
- Sketchbooks and layout sheets

Submission and Assessment

- Finished Artworks: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal, Watercolour, Acrylic, Oil
- Surface/ Size: Paper (Half Imperial)

BASICS OF PHOTOGRAPHY

APPLA 243 PR / VAC 3 / 2 Credits

Course Description

This practical course introduces students to the fundamental principles, techniques, and aesthetics of photography. Emphasis is placed on understanding the camera, exposure control, composition, lighting, and basic post-processing. Through hands-on assignments, students develop technical skills and visual sensitivity required to produce meaningful photographic images. The course encourages experimentation, observation, and critical visual thinking.

Course Content

Unit 1: Introduction to Photography

- History and evolution of photography

- Types of photography (documentary, portrait, landscape, street, fashion, etc.)
- Photography as an art form and visual communication
- Understanding photographic ethics

Unit 2: Camera and Equipment Handling

- Types of cameras (DSLR, Mirrorless, Mobile cameras)
- Camera parts and functions
- Lenses and focal lengths
- Tripods and basic accessories

Unit 3: Exposure Fundamentals

- Exposure triangle:
 - Aperture
 - Shutter Speed
 - ISO
- Depth of field
- Motion blur and freeze
- Light meter and exposure modes

Unit 4: Composition and Visual Design

- Rule of thirds
- Leading lines
- Balance and symmetry
- Framing and perspective
- Background control

Unit 5: Light and Lighting Techniques

- Natural light vs artificial light
- Quality and direction of light
- Indoor and outdoor lighting
- Basic portrait lighting
- Use of reflectors and diffusers

Unit 6: Focus and Depth Control

- Auto focus and manual focus
- Shallow and deep depth of field
- Selective focus
- Macro and close-up photography

Unit 7: Digital Photography Workflow

- Image formats (JPEG, RAW)
- Image transfer and file management
- Basic photo editing (brightness, contrast, cropping)
- Introduction to editing software (Photoshop / Lightroom / Mobile apps)

Unit 8: Theme-Based Photography

- Concept development
- Visual storytelling
- Photo sequencing
- Caption writing

Unit 9: Portfolio Development

- Selection and editing of images
- Presentation and layout
- Printing basics

Recommended Reading

- Langford, Michael. *Basic Photography*. Focal Press
- Hedgecoe, John. *The New Photography Manual*
- Freeman, Michael. *The Photographer's Eye*
- Kelby, Scott. *Digital Photography Book*

SEMESTER V (Higher Level)

STUDY OF MONOGRAM DESIGN

BVA/APPLA 351PR | DSC AS/ MC 5 | Semester V /4 Credits

Course Description

Study of Monogram Design is a foundational design course that focuses on the creative construction of monograms using letters, symbols, and visual harmony. The course introduces students to the principles of typography, geometry, proportion, balance, and composition through the design of monograms. It emphasizes originality, clarity, and aesthetic sensitivity, preparing students for applications in branding, logo design, identity systems, and graphic communication.

Course Content

Unit I: Introduction to Monogram Design

- Definition and history of monograms
- Types of monograms (personal, corporate, symbolic)
- Importance of monograms in design and branding
- Study of historical and contemporary examples

Unit II: Basics of Letterforms

- Understanding alphabets and letter anatomy
- Uppercase and lowercase forms
- Serif and sans-serif letter styles
- Freehand lettering and basic construction

Unit III: Geometrical and Structural Approach

- Use of grids and geometry in monogram design
- Proportion, balance, and symmetry
- Positive and negative space
- Integration of multiple letters

Unit IV: Composition and Design Principles

- Rhythm, contrast, and unity
- Visual hierarchy in monograms
- Scaling and placement
- Black-and-white and tonal explorations

Unit V: Creative Exploration and Applications

- Experimental letter combinations
- Stylization and abstraction
- Monograms for logos, seals, and emblems
- Application on stationery, packaging, and digital media

SUGGESTED READING

- Ellen Lupton, *Thinking with Type*
- Ambrose & Harris, *The Fundamentals of Graphic Design*
- Timothy Samara, *Typography Workbook*

STUDY OF ADVERTISING BUSINESS

APPLA 351 TH | DSCS(i) | Semester V | 4 Credits

Structure of Setting Paper

There shall be four sections (I, II, III, IV) in the syllabus of each paper. Each section preferably, may have 3 units. Each paper in a course shall be of 100 Mark and divided as follow:

Internal Assessment -30 Marks

End Semester Exam-70 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-15 Marks, Assignments & Presentations-10Marks)

There will be 5 parts (A, B, C, D, E,) and examiner shall set 9 questions in total from the sections (I, II, III, IV) and each question shall 14 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 2 questions from section IV of the syllabus and students have to attempt any one.

Part E will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 3hrs.

Course Description

Study of Advertising Business is a theory-based course that introduces students to the structure, functioning, and economics of the advertising industry. The course examines the evolution of advertising, the role of advertising agencies, media organizations, clients, and allied services. It focuses on understanding advertising as a business practice, including market dynamics, professional ethics, revenue models, client-agency relationships, and the

impact of technology on contemporary advertising.

Course Content

Unit I: Introduction to Advertising Business

- Meaning and definition of advertising
- Evolution of advertising
- Advertising as communication and as a business
- Scope and significance of advertising in the market economy

Unit II: Structure of the Advertising Industry

- Advertising agencies: types and functions
- In-house agencies and independent agencies
- Departments of an advertising agency
- Role of creative, account, media, and production teams

Unit III: Client–Agency Relationship

- Role of the advertiser (client)
- Agency selection and pitching process
- Agency remuneration systems
- Contractual agreements and coordination

Unit IV: Media and Advertising Business

- Role of print, electronic, outdoor, and digital media
- Media planning and buying
- Media economics and circulation/ratings
- Media houses and advertising revenue

Unit V: Advertising Finance and Management

- Cost structure of advertising campaigns
- Budgeting and billing
- Production costs
- Profit models in advertising business

Unit VI: Ethics, Law, and Professional Practices

- Ethics in advertising
- Advertising standards and regulations
- Consumer protection and misleading advertisements
- Social responsibility of advertising

Unit VII: Contemporary Trends in Advertising Business

- Digital advertising and new media
- Influencer marketing and content marketing
- Integrated marketing communication (IMC)

- Globalization and future of advertising business

SUGGESTED READING

- Chunawalla & Sethia, *Advertising Management*
- Wells, Burnett & Moriarty, *Advertising: Principles and Practice*
- Arens, Weigold & Arens, *Contemporary Advertising*

STUDY OF BROCHURE DESIGN

APPLA 352PR | DSE 2A / B | Semester V / 4 Credits

Course Description

Study of Brochure Design is a practical-oriented course that focuses on the conceptualization, design, and execution of brochures as effective tools of visual communication. The course trains students to combine layout, typography, images, color, and content in a structured and creative manner. Emphasis is placed on understanding client requirements, target audience, format selection, and print-ready presentation, preparing students for professional advertising and graphic design practice.

Course Content

Unit I: Introduction to Brochure Design

- Definition and purpose of brochures
- Types of brochures (corporate, product, event, informational)
- Study of contemporary brochure designs
- Understanding target audience and communication objectives

Unit II: Format and Structure

- Brochure sizes and proportions
- Folding styles: bi-fold, tri-fold, z-fold, gate fold
- Grid systems and layout planning
- Visual flow and information hierarchy

Unit III: Typography and Visual Elements

- Selection and use of typefaces
- Headline, subhead, body text, and captions
- Use of images, illustrations, and icons
- Balance of text and visuals

Unit IV: Color and Composition

- Color schemes and harmony
- Contrast and emphasis
- Use of white space
- Consistency in visual language

Unit V: Concept Development and Design Execution

- Concept ideation and rough sketches
- Final artwork development
- Manual and digital brochure design
- Application of branding elements

Unit VI: Print and Presentation

- Paper selection and finishes
- Print specifications and margins
- File preparation for printing
- Final mounting and presentation

STUDY OF POSTER MAKING DESIGN

BVA/APPLA 351PR/ DSCA5

Course Description

Poster Making Design is a practical-oriented course that introduces students to the conceptualization and execution of posters as a powerful medium of visual communication. The course emphasizes idea development, visual hierarchy, typography, imagery, and color to communicate messages effectively and impactful. Students learn to design posters for cultural, social, commercial, and promotional purposes, preparing them for professional practice in advertising and graphic design.

Course Content

Unit I: Introduction to Poster Design

- Definition and history of posters
- Types of posters: cultural, social, commercial, political, event-based
- Study of historical and contemporary posters
- Understanding message, purpose, and target audience

Unit II: Concept Development

- Idea generation and visualization
- Theme selection and content planning
- Visual storytelling
- Rough sketches and layout planning

Unit III: Layout and Composition

- Principles of design: balance, contrast, rhythm, emphasis
- Visual hierarchy and focal point
- Grid systems and alignment
- Use of positive and negative space

Unit IV: Typography in Poster Design

- Selection of typefaces
- Headline, subhead, body copy placement
- Expressive and experimental typography
- Readability and visual impact

Unit V: Image and Color Application

- Use of photographs, illustrations, and symbols
- Color theory and color psychology
- Contrast, harmony, and emphasis
- Limited color and monochrome posters

Unit VI: Execution and Presentation

- Manual and digital poster making techniques
- Finishing and mounting
- Print specifications and formats
- Presentation and critique

SEMESTER VI (Higher Level)**STUDY OF CAMPAIGN DESIGN**

BVA/APPLA361PR / DSC A6 / MC 6/4 Credits

Course Description

The Study of Campaign Design is a practice-based course that introduces students to the planning, conceptualization, and execution of integrated visual communication campaigns. The course focuses on developing a unified creative strategy across multiple media such as posters, print advertisements, brochures, social media creatives, and outdoor displays. Emphasis is placed on research, concept development, consistency of visual language, and effective communication of a campaign message to a defined target audience.

Course Content**Unit I: Introduction to Campaign Design**

- Definition and types of campaigns
- Social, commercial, cultural, and public awareness campaigns
- Study of successful national and international campaigns
- Role of design in campaign communication

Unit II: Research and Campaign Planning

- Understanding the brief
- Market and audience research
- Identifying objectives and core message
- Campaign theme and slogan development

Unit III: Concept Development

- Creative ideation and brainstorming
- Mood boards and visual references
- Campaign narrative and storytelling
- Selection of media platforms

Unit IV: Visual Identity and Design System

- Color palette and typography selection
- Image style and graphic elements
- Logo usage and brand consistency
- Layout systems across media

Unit V: Campaign Execution

- Design of key campaign materials:
 - Posters
 - Print advertisements
 - Brochures / flyers
 - Social media creatives
 - Hoardings / banners
- Manual and digital execution techniques

Unit VI: Presentation and Evaluation

- Campaign mock-ups and final output
- Print and digital presentation formats
- Documentation of design process
- Peer review and critique

SUGGESTED READING

- David Ogilvy, *Ogilvy on Advertising*
- Alina Wheeler, *Designing Brand Identity*
- Timothy Samara, *Design Elements*

STUDY OF SCREEN PRINTING PROCESS

APPLA 362 PR | DSC6(i) | 4 Credits

COURSE DESCRIPTION

The **Screen Printing Process** course introduces students to the fundamentals and practical applications of serigraphy as a versatile printmaking and commercial printing technique. The course emphasizes hands-on experience in preparing screens, stencil-making methods, ink application, and printing on various surfaces. Students explore both traditional and contemporary screen printing practices while developing technical skills, creative expression, and an understanding of production workflows.

Course Content

Unit I: Introduction to Screen Printing

- Definition and scope of screen printing (serigraphy)
- Historical development and contemporary relevance
- Artistic vs. commercial screen printing
- Safety practices and studio discipline

Unit II: Tools, Materials, and Equipment

- Screens and mesh types
- Frames, squeegees, and inks
- Substrates: paper, fabric, plastic, and other surfaces
- Cleaning and maintenance of equipment

Unit III: Stencil-Making Techniques

- Paper and film stencils
- Block-out method
- Photo-emulsion and exposure process
- Hand-drawn and cut-out stencils

Unit IV: Screen Preparation

- Screen coating with emulsion
- Drying and exposure techniques
- Washing and image development
- Registration and alignment

Unit IV: Screen Preparation

- Screen coating with emulsion
- Drying and exposure techniques
- Washing and image development
- Registration and alignment

Unit V: Printing Techniques

- Single-color and multi-color printing
- Flat-bed and manual printing methods
- Ink consistency and color mixing
- Troubleshooting common printing issues

Unit VI: Creative and Commercial Applications

- Screen printing for posters, textiles, and graphic design
- Limited edition prints and numbering
- Experimental and mixed-media approaches
- Finishing, drying, and presentation

SUGGESTED READING

- Anthony Kinloch, *Screen Printing*
- Christina Z. Anderson, *Screen Printing Today*
- Byram W. Rogers, *Serigraphy*

MESSAGE DESIGN & DEVELOPMENT

APPLA 361TH | DSE 4A / B | 4 Credits

Structure of Setting Paper

There shall be four sections (I, II, III, IV) in the syllabus of each paper. Each section preferably, may have 3 units. Each paper in a course shall be of 100 Mark and divided as follow:

Internal Assessment -30 Marks

End Semester Exam-70 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-15 Marks, Assignments & Presentations-10Marks)

There will be 5 parts (A, B, C, D, E,) and examiner shall set 9 questions in total from the sections (I, II, III, IV) and each question shall 14 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 2 questions from section IV of the syllabus and students have to attempt any one.

Part E will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 3hrs.

Course Description

Message Design and Development is a theory-based course that examines the principles, processes, and strategies involved in creating effective communication messages. The course explores how ideas are conceptualized, structured, and presented across various media to influence perception, understanding, and behavior. Emphasis is placed on audience analysis, message planning, creative strategy, and the ethical and cultural dimensions of communication in advertising and visual communication contexts.

Course Content

Unit I: Introduction to Message Design

- Meaning and importance of message design
- Elements of communication: sender, message, medium, receiver
- Types of messages: informational, persuasive, emotional, symbolic
- Role of message design in advertising and visual communication

Unit II: Audience Analysis and Communication Goals

- Target audience identification
- Demographic, psychographic, and behavioral factors
- Communication objectives and desired response
- Cultural and social influences on message interpretation

Unit III: Message Strategy and Planning

- Message appeals: rational, emotional, moral
- Creative strategy and concept formulation
- Message tone, style, and language
- Consistency and clarity in message development

Unit IV: Structure and Presentation of Messages

- Message structure and sequencing
- Use of headlines, body copy, slogans, and taglines
- Visual and verbal message integration
- Semiotics and symbolism in communication

Unit V: Media and Message Adaptation

- Adapting messages for print, digital, outdoor, and audiovisual media
- Medium-specific message requirements
- Integrated communication approach
- Impact of technology on message design

Unit VI: Ethics and Evaluation of Messages

- Ethical considerations in message design
- Social responsibility in advertising communication
- Evaluating message effectiveness

SUGGESTED READING

1. William Wells et al., *Advertising: Principles and Practice*
2. George E. Belch & Michael A. Belch, *Advertising and Promotion*
3. Roland Barthes, *Mythologies*
4. John Fiske, *Introduction to Communication Studies*

SEMESTER VII (Advanced Level)

CREATIVE POSTER DESIGN

BVA/APPLA 471PR / DSC 7/4 Credits

Course Description

Creative Poster Design is a studio-based practical course that focuses on the development of innovative and visually compelling posters for communication, promotion, and expression. The course emphasizes creative thinking,

conceptual clarity, visual experimentation, and effective use of typography, imagery, and color. Students explore poster design for social awareness, cultural events, advertising, and branding, preparing them for professional graphic and advertising practice.

COURSE CONTENT

Unit I: Introduction to Creative Poster Design

- Meaning and importance of creative posters
- Evolution and role of posters in visual communication
- Types of creative posters: social, cultural, commercial, conceptual
- Study of renowned poster designers and styles

Unit II: Concept and Idea Development

- Understanding the theme and message
- Brainstorming and ideation techniques
- Visual metaphors and symbolism
- Thumbnail sketches and rough layouts

Unit III: Layout and Composition

- Principles of design: balance, contrast, rhythm, emphasis
- Visual hierarchy and focal points
- Use of space and alignment
- Grid systems and free-form compositions

Unit IV: Typography and Visual Expression

- Typeface selection and typography hierarchy
- Experimental and expressive typography
- Integration of text and image
- Readability and aesthetic impact

Unit V: Color and Image Application

- Color theory and psychological impact
- Illustration, photography, and mixed media
- Minimal and bold color approaches
- Image manipulation and visual consistency

Unit VI: Execution, Presentation, and Evaluation

- Manual and digital poster creation
- Finishing techniques and print specifications
- Mounting and display
- Critique, feedback, and portfolio presentation

SUGGESTED READING

- Ellen Lupton, *Graphic Design: The New Basics*
- Timothy Samara, *Design Elements*
- Steven Heller, *Design Literacy*

RESEARCH METHODOLOGY & ETHICS

APPLA472TH/ DSC 9 / 4 Credits

Course Description

This course introduces research methods relevant to art practice and art history. It develops skills in academic writing, visual and textual documentation, and ethical research conduct, preparing students for independent undergraduate research and project work.

Course Content

- Research methodologies in art practice and art history
- Selection of a research topic in consultation with the allotted supervisor
- Preparation, submission, and approval of a written research proposal prior to commencement
- Visual analysis, archival research, and field-based documentation
- Academic writing, referencing, and citation practices
- Ethical considerations in research, documentation, and authorship

Recommended Reading

- C. R. Kothari, *Research Methodology: Methods and Techniques*
- Carole Gray & Julian Malins, *Visualizing Research: A Guide to the Research Process in Art and Design*
- Umberto Eco, *How to Write a Thesis*

INDEPENDENT SUBJECT-BASED ART PROJECT

APPLA 473PR 11 DSE /4 Credits

Course Description

This course enables students to undertake an independent, practice-based art project based on a self-selected theme or concept. Emphasis is placed on conceptual clarity, sustained studio engagement, and individual artistic expression. Students synthesize technical skills, visual research, and critical thinking developed throughout the programme to produce a coherent body of work.

Project Framework

- The project theme is selected by the student in consultation with the assigned supervisor
- A written project proposal outlining concept, objectives, methodology, and expected outcomes must be submitted and approved prior to execution
- Project work is carried out under periodic supervision and review
- Development of a coherent and thematically unified body of work
- Reflection on artistic intent, process, and outcomes

Submission and Assessment

- A completed body of artwork based on the approved project theme, consisting of a minimum of 15 works, each of minimum size 1 x 1 foot

A project report and presentation documenting concept, process, materials, and outcomes

STUDY OF BOOK COVER DESIGN

APPLA474PR /1 MC / 4 Credits

Course Description

Study of Book Cover Design is a studio-based practical course that introduces students to the creative and technical aspects of designing book covers as an important medium of visual communication. The course focuses on concept development, visual storytelling, typography, imagery, and layout to communicate the essence of a book effectively. Students explore various genres and publishing formats while developing design solutions that balance aesthetics, readability, and market appeal.

Course Content

Unit I: Introduction to Book Cover Design

- Meaning and significance of book cover design
- History and evolution of book covers
- Types of book covers: fiction, non-fiction, academic, children's books
- Study of contemporary and classic book covers

Unit II: Understanding the Content and Audience

- Reading and interpreting the manuscript or brief
- Understanding genre, theme, and mood
- Target audience analysis
- Market trends in publishing design

Unit III: Concept Development

- Visual interpretation of content
- Idea generation and brainstorming
- Use of symbols, metaphors, and imagery
- Sketching and rough layouts

Unit IV: Typography and Layout

- Selection of appropriate typefaces
- Title, author name, and subtitle hierarchy
- Spine and back cover typography
- Grid systems and composition

Unit V: Image and Color Application

- Illustration, photography, and abstract imagery
- Color theory and emotional impact
- Visual consistency across front, spine, and back
- Print quality and finishing considerations

Unit VI: Execution and Presentation

- Manual and digital book cover design
- Designing front cover, spine, and back cover
- Mock-ups and print-ready formats
- Presentation, critique, and portfolio documentation

SUGGESTED READING

- Chip Kidd, *The Cheese Monkeys*

- Ellen Lupton, *Thinking with Type*
- Steven Heller, *Design Literacy*

Submission and Assessment

- Finished works: 5
- Home assignments: 3
- Practice sketches: 50 per week
- Medium: Pencil, Charcoal, Watercolour, Acrylic
- Surface/ Size: Paper (Half Imperial)

SEMESTER VIII (Advanced Level)

ADVANCED POSTER DESIGN

BVA/APPLA 481PR/ DSC 10/4 Credits

Course Description

The Advanced Poster Design course focuses on the conceptual, aesthetic, and technical development of poster design as a powerful medium of visual communication. This course emphasizes advanced design thinking, typography, imagery, and composition for creating impactful posters addressing cultural, social, commercial, and experimental themes. Students explore contemporary poster practices, develop strong visual narratives, and refine their individual design language through concept-driven and research-based poster projects.

Course Content

Unit 1: Poster Design – Advanced Concepts

- Role of posters in contemporary visual culture
- Poster as art, communication, and social commentary
- Message analysis and concept development
- Audience perception and visual hierarchy

Unit 2: Typography in Advanced Poster Design

- Expressive and experimental typography
- Type as image and visual metaphor
- Advanced typographic layouts
- Multilingual and cultural typography (Indian and global contexts)

Unit 3: Image Making and Visual Language

- Illustration-based posters
- Photographic and mixed-media posters
- Symbolism, abstraction, and metaphor
- Use of textures, layers, and visual depth

Unit 4: Composition and Color Systems

- Advanced composition strategies
- Grid systems and dynamic layouts
- Color psychology and expressive palettes
- Contrast, rhythm, balance, and scale

Unit 5: Theme-Based Poster Projects

- Cultural and social awareness posters
- Environmental and public interest posters
- Event and exhibition posters
- Political and protest posters
- Conceptual and experimental themes

Unit 6: Digital Tools and Production Techniques

- Poster design using industry software
- Integration of hand-drawn and digital techniques
- Print-ready file preparation
- Formats, resolution, and color modes

Unit 7: Poster Series and Campaign Design

- Developing a cohesive poster series
- Visual identity and consistency
- Narrative sequencing
- Posters as part of a larger campaign

Unit 8: Contemporary Poster Practices

- Study of international poster designers
- Indian poster design movements
- Design festivals and poster exhibitions
- Trends in contemporary poster aesthetics

Unit 9: Presentation and Portfolio Development

- Concept presentation and visual explanation
- Critical evaluation and peer review
- Professional finishing and mounting
- Portfolio documentation
- Heller, Steven. *Design Literacy: Understanding Graphic Design*. Allworth Press.
- Heller, Steven, and Seymour Chwast. *Graphic Style: From Victorian to Digital*. Abrams.
- Eskilson, Stephen J. *Graphic Design: A New History*. Yale University Press.
- Meggs, Philip B., and Alston W. Purvis. *Meggs' History of Graphic Design*. Wiley.

SOCIAL POSTER DESIGN

APPLA 482PR /2 DSE A/ 4 Credits

Course Description

The Social Poster Design course focuses on the use of poster design as a medium for social awareness, public communication, and visual advocacy. This course encourages students to engage with contemporary social issues and translate complex messages into clear, impactful visual forms. Emphasis is placed on research, conceptual clarity, visual symbolism, typography, and ethical responsibility in design. Through studio-based projects, students develop posters that communicate social messages effectively to diverse audiences.

Course Content

Unit 1: Introduction to Social Poster Design

- Meaning and scope of social poster design
- Posters as tools for awareness, activism, and education
- Historical and contemporary social posters

Role of design in social change

Unit 2: Understanding Social Issues

- Identification of social themes
- Public awareness and behavior change communication
- Cultural sensitivity and inclusivity
- Ethics and responsibility in social messaging

Unit 3: Research and Concept Development

- Visual research and data collection
- Message framing and storytelling
- Brainstorming, ideation, and visual metaphors
- Developing slogans and taglines

Unit 4: Typography and Message Clarity

- Readability and hierarchy
- Typography for emotional impact
- Multilingual and regional language posters
- Integration of text and image

Unit 5: Image, Symbolism, and Visual Language

- Illustration-based social posters
- Photographic and mixed-media approaches
- Use of symbols, icons, and metaphors
- Avoiding stereotypes and misinformation

Unit 6: Color and Composition

- Color psychology in social communication
- Composition and visual balance
- Contrast and emphasis
- Use of minimalism and bold visuals

Unit 7: Theme-Based Poster Projects

Students will design posters on themes such as:

- Environmental awareness
- Health and hygiene
- Gender equality and women empowerment
- Child rights and education
- Anti-addiction and road safety
- Social justice and human rights

Unit 8: Production and Presentation

- Digital tools for poster design
- Print formats and specifications
- Outdoor and public display considerations

- Mounting, presentation, and critique

Recommended Readings:

Heller, Steven, and Seymour Chwast. *Graphic Style: From Victorian to Digital*. Abrams.
Foundational history and styles in graphic design and posters.

Meggs, Philip B., and Alston W. Purvis. *Meggs' History of Graphic Design*. Wiley.
Comprehensive visual history with important sections on posters.

Taschen. *1000 Posters*. Taschen.
Rich global showcase of poster design examples across eras.

McQuiston, Liz, ed. *Graphic Agitation: Social and Political Graphics Since the Sixties*. Phaidon.
Focused on activism and communication posters.

MARKETING RESEARCH

APPLA483TH / 2 DSE B / 4 Credits

Structure of Setting Paper

There shall be four sections (I, II, III, IV) in the syllabus of each paper. Each section preferably, may have 3 units, Each paper in a course shall be of 100 Mark and divided as follow:

Internal Assessment -30 Marks

End Semester Exam-70 Marks

Internal Assessment:

(Attendance-05 Marks, Class Test-15 Marks, Assignments & Presentations-10Marks)

There will be 5 parts (A, B, C, D, E,) and examiner shall set 9 questions in total from the sections (I, II, III, IV) and each question shall 14 marks.

Part A will have 2 questions from section I of the syllabus and students have to attempt any one.

Part B will have 2 questions from section II of the syllabus and students have to attempt any one.

Part C will have 2 questions from section III of the syllabus and students have to attempt any one.

Part D will have 2 questions from section IV of the syllabus and students have to attempt any one.

Part E will have 10 short answer questions from all the sections of the syllabus (I, II, III, IV) and the students shall have to attempt 7 in total carrying 2 Marks each.

Duration of the End Semester Exam: 3hrs.

Course Description

Marketing Research is a foundational theory course that introduces students to the principles, methods, and applications of research in marketing and advertising. The course focuses on understanding consumer behavior, market analysis, and data-driven decision-making to support effective communication, branding, and campaign planning. Students learn how research informs creative strategies, media planning, product development, and marketing communication in contemporary markets.

Course Content

Unit 1: Introduction to Marketing Research

- Meaning, nature, and scope of marketing research
- Role of marketing research in decision-making
- Marketing research process
- Ethics in marketing research

Unit 2: Marketing Environment and Consumer Behavior

- Market environment analysis
- Consumer behavior theories
- Cultural, social, and psychological factors influencing consumers
- Buyer decision-making process

Unit 3: Research Design and Planning

- Problem definition and research objectives
- Types of research: exploratory, descriptive, and causal
- Qualitative vs quantitative research
- Research design formulation

Unit 4: Data Collection Methods

- Primary and secondary data
- Survey methods
- Observation techniques
- Interviews and focus groups
- Online and digital research tools

Unit 5: Sampling Techniques

- Sampling concepts and importance
- Probability and non-probability sampling
- Sample size determination
- Sampling errors and bias

Unit 6: Questionnaire and Research Instruments

- Questionnaire design principles
- Types of questions
- Scaling techniques
- Pilot testing and revisions

Unit 7: Data Analysis and Interpretation

- Editing, coding, and tabulation
- Basic statistical tools
- Interpretation of research findings
- Use of charts and graphs

Unit 8: Marketing Research Applications

- Market segmentation research
- Product and brand research
- Advertising research
- Media research
- Customer satisfaction and loyalty studies

Unit 9: Report Writing and Presentation

- Research report structure
- Visual presentation of data

- Research findings and recommendations
- Research ethics and limitations

Suggestive Reading:

1. **Malhotra, Naresh K., and David F. Birks.** *Marketing Research: An Applied Approach.* Pearson.
Widely used global textbook with practical examples and research applications.
2. **Kotler, Philip, and Kevin Lane Keller.** *Marketing Management.* Pearson.
(Chapters on market research provide excellent context for strategy and consumer insights.)
3. **Burns, Alvin C., and Ronald F. Bush.** *Marketing Research.* Pearson.
Comprehensive coverage of research techniques and data analysis.
4. **Aaker, David A., V. Kumar, and Robert P. Leone.** *Marketing Research.* Wiley.
Detailed treatment of research design and analytical approaches.

STUDY OF LOGO DESIGN

APPLA 484PR /1 MC / 4 Credits

Course Description

The Study of Logo Design introduces students to the conceptual, visual, and strategic foundations of logo and identity design. The course explores the history, principles, and processes of logo creation, emphasizing symbolism, typography, form, color, and brand communication. Students learn how logos function as visual identifiers across cultural, social, and commercial contexts, and how design decisions influence brand perception and recall..

Course Content

Unit 1: Introduction to Logo Design

- Meaning and definition of a logo
- Functions and importance of logos
- Logos as brand identifiers
- Elements of a visual identity system

Unit 2: History and Evolution of Logos

- Early symbols, emblems, and trademarks
- Industrial revolution and corporate identity
- Modernist logo design
- Contemporary and digital-era logos

Unit 3: Types of Logos

- Symbol marks (pictorial logos)
- Wordmarks and lettermarks
- Combination marks
- Emblems
- Abstract and dynamic logos

Unit 4: Principles of Effective Logo Design

- Simplicity and clarity
- Scalability and adaptability
- Memorability and uniqueness
- Balance, proportion, and harmony
- Versatility across media

Unit 5: Typography in Logo Design

- Serif, sans-serif, script, and display typefaces
- Custom lettering and logotypes
- Legibility and readability
- Typography and brand personality

Unit 6: Color Theory and Symbolism

- Color psychology in branding
- Cultural meanings of color
- Monochrome and multi-color logos
- Color consistency and reproduction

Unit 7: Concept Development and Visual Thinking

- Research and brand analysis
- Brainstorming and ideation
- Sketching and concept exploration
- Symbolism and metaphor in logo design

Unit 8: Logo Design Process

- Client brief and problem definition
- Research and market analysis
- Concept presentation and refinement
- Final artwork and guidelines

Unit 9: Logos in Branding and Identity Systems

- Logo usage and brand consistency
- Logo placement and spacing
- Identity manuals and style guides
- Logos in print, digital, and environmental design

Submission and Assessment

- Finished works: 5
- Home assignments: 3
- Practice sketches: 50
- Medium: Pencil, Poster colour, Watercolour,
- Surface / Size: Paper (Half Imperial)