

UNIVERSITY OF THE PUNJAB

Notification

It is hereby notified that the Vice-Chancellor has, in exercise of the powers vested in him under Section 15(3) of the University of the Punjab Act, 1973, been pleased to approve the recommendations of the Committee constituted by the Academic Council at its meeting held on 20-05-2010, regarding revision of the Syllabi & Courses of Reading of the following disciplines w.e.f. the Academic Session 2009-2013:-

1. Bachelor of Fine Arts (4 years program) in Painting with Print making and Sculpture under Annual System to teach in fourth year only those students who make specialization in MFA in these subjects.
2. Bachelor of Fine Arts (4 years program) in Graphic Design under Annual System.
3. Bachelor of Fine Arts (4 years program) in Textile Design under Annual System.

The revised Syllabi & Courses of Reading for above mentioned disciplines are enclosed herewith vide Annexure-A, B, & C.

Admin Block,
Quaid-e-Azam Campus,
Lahore.

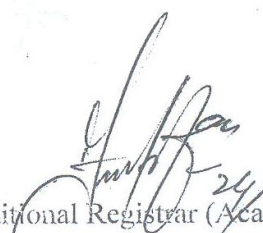
No. P/7336/Acad.

Sd/-
Prof. Dr. Muhammad Akhtar
Registrar

Dated: 24-11/2010

Copy of the above is forwarded to the following for information and further necessary action: -

1. Dean, Faculty of Arts & Humanities.
2. Principal, University College of Art & Design.
3. Controller of Examinations
4. Deputy Controller (Computer)
5. Deputy Controller (Examination)
6. Deputy Controller (Conduct)
7. Deputy Registrar (General)
8. Deputy Registrar (Affiliation)
9. Secretary to the Vice-Chancellor
10. Secretary to the Registrar
11. Assistant Registrar (Statutes)
12. Assistant (Syllabus)


Additional Registrar (Academic) 24/11/2010

University of the Punjab

The following Appendix 'A' (Outlines of Tests) and Appendix 'B' (Syllabi and Courses of Reading) for Parts-I, II, III and IV (First, Second, Third and Fourth Year) Examinations of the Four-Year Bachelor of Fine Arts (Graphic Design) Professional Degree Course from session 2009-10 to 2012-13.

BFA (Graphic Design) Part-I Examination
4 Year Programme Annual System

APPENDIX 'A'

			Marks
Paper I	English (Compulsory)	3 Hours	100
	Compulsory English I: Language in use		50 Marks
	English Compulsory II: Academic Reading and Writing		50 Marks
Paper II	Introduction to Visual Arts (Art Appreciation)	3 Hours	100
Paper III	Islamic Studies/Pak. Studies (Compulsory)	3 Hours	100
Paper IV	Test of Drawing	3 days 3 Hours	100
Paper V	Advertising Design	4 days 3 Hours	100
	Materials to be supplied by the University. The examination work will be the property of the University.		
Paper VI	Exhibition of work		<u>200</u>
		Total	<u>700</u>
Paper VI:	Minimum number of works to be sub-mitted for the exhibition.		

DRAWINGS

(In pencil, Pen and Ink, Charcoal, Pastel, etc).

Life Drawing. 6

Other Drawings. 2

ADVERTISING DESIGN

Layout and Typography 3

Colour Charts 3

Basic Designs 3

Posters 3

Packages 2

Lettering Charts 2

Arabic Calligraphy 2

GRAPHIC ARTS

Lino-cut 1

Wood-cut 1

Lithography 1

Scraperboard 1

ENLARGED PHOTOGRAPHS 4**ANATOMICAL DRAWING****PERSPECTIVE DRAWING****SKETCH BOOKS**

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I Compulsory English I: Language in Use.

Aims:

1. To develop the ability to communicate effectively
2. To enable the students to read effectively and independently any intermediate level text
3. To make the experience of learning English more meaningful and enjoyable
4. To enable the students to use grammar and language structure in context

Objectives: (Contents)

A: Listening and Speaking Skills*

To develop the ability to:

- Understand and use English to express ideas and opinions related to students' real life experiences inside and outside the classroom
- Give reasons (Substantiating) justifying their view
- Understand and use signal markers
- Extract information and make notes from lectures
- Ask and answer relevant questions to seek information.

B: Reading comprehension skills

To enable the students to read a text to:

- Identify main idea/topic sentences
- Find specific information quickly
- Distinguish between relevant and irrelevant information according to purpose for reading
- Recognize and interpret cohesive devices
- Distinguish between fact and opinion

C: Vocabulary Building Skills

To enable the students to:

- Guess the meanings of unfamiliar words using context clues
- Use word formation rules for enhancing vocabulary
- Use the dictionary for finding out meanings and use of unfamiliar words

D: Writing Skills

To enable students to write descriptive, narrative and argumentative texts with and without stimulus input

E: Grammar in context

- Tenses: meaning & use
- Modals
- Use of active and passive voice

Listening and Speaking skills will be assessed informally only using formative assessment methods till such time that facilities are available for testing these skills more formally.

Methodology

The focus will be on teaching of language skills rather than content using a variety of techniques such as guided silent reading, communication tasks etc. Moreover, a process approach will be taken for teaching writing skills with a focus on composing, editing and revising drafts both individually and with peer and tutor support.

Recommended reading:

- How, D.H, Kirkpatrick, T.A., & Kirkpatrick, D.L. (2004). Oxford English for undergraduates. Karachi: Oxford University press.
- Eastwood, J. (2004). English Practice Grammar (New edition with tests and answers). Karachi: Oxford University Press.
- Murphy, R. (2003). Grammar in use. Cambridge: Cambridge University Press.

English Language II (Compulsory): Academic Reading and Writing.**Aims:**

To enable the students to:

- Read the lines (literal understanding of text), read between the lines (to interpret text) and read beyond the lines (to assimilate. Integrate knowledge etc.)
- Write well organized academic texts including examination answers with topic/thesis statement/supporting details
- Write argumentative essays and course assignments

Reading and Critical Thinking

1. Read academic texts effectively by:
 - Using appropriate strategies for extracting information and salient points according to a given purpose
 - Identifying the main points supporting details, conclusions in a text of intermediate level
 - Identifying the writer's intent such as cause and effect, reasons, comparison and contrast, exemplification
 - Interpreting charts and diagrams
 - Making appropriate notes using strategies such as mind maps, tables, lists, graphs.
 - Reading and carrying out instructions for tasks, assignments and examination questions
2. Enhance academic vocabulary using skills learnt in Compulsory English I course
3. Acquire efficient dictionary skills such as locating guide words, entry words, choosing appropriate definition, and identifying pronunciation through pronunciation key, identifying part of speech, identifying syllable division and stress patterns

Writing Academic Texts

Students will be able to:

1. Plan their writing: identify audience, purpose and message (content)
2. Collect information in various forms such as mind maps, tables. Charts, lists
3. Order information such as:
 - Chronology for a narrative
 - Stages of a process
 - From general to specific and vice versa
 - From most important to least important
 - Advantages and disadvantages
 - Comparison and contrast
 - Problem solution pattern
4. Write argumentative and descriptive forms of writing using different methods of developing ideas like listing, comparison, and contrast, cause and effect, for and against
 - Write good topic and supporting sentences and effective conclusions

- Use appropriate cohesive devices such as reference words and signal markers
5. Redraft Checking content, structure and language, edit and proof read.

Grammar in Context

- Phrase, clause and sentence structure
- Combining sentences
- Reported Speech

Methodology

In this curriculum, students will be encouraged to become independent and efficient readers using appropriate skills and strategies for reading and comprehending texts at intermediate level. Moreover, writing is approached as a process. The students will be provided opportunities to write clearly in genres appropriate to their disciplines.

Recommended Readings:

- Eastwood, J. (2004). English Practice Grammar (New edition with tests and answers). Karachi: Oxford University Press.
- Fisher, A. (2001). Critical Thinking C UP
- Goatly, A. (2000). Critical Reding and Writing: An Introductory Course. London: Taylor & Francis
- Hacker, D. (1992). A Writer's Reference. 2nd Ed. Boston: St. Martin's
- Hamp-Lyons, L. & Heasley, B. (1987). Study writing: A course in written English for academic and professional purposes. Cambridge: Cambridge University Press.
- Howe, D.II, Kirkpatrick, T.A., & Kirkpatrick, D.L. (2004). Oxford English for undergraduates. Karachi: Oxford University Press.

Paper II Introduction to Visual Arts-I (Art Appreciation):

Course Objectives

This course is designed to develop student's perceptual and conceptual skills through the history of visual arts and aesthetics.

Week 1

1. Introduction to perception
 - Perceptual Model
 - Objective and Subjective Reality
 - Class discussion on Visual and Conceptual and intellectual faculties of mind

Week 2

2. Classification of Intellectual Levels
3. Introduction to Visual and Time Arts
 - What is Art
 - Difference between Humanities and Sciences
 - Difference between Artifact and a Work of Art
 - Categorizing Visual Arts
 - Human Enterprise

Week 3

4. The Functions of Art
 - Enjoyment
 - Political and social commentary
 - Therapy

Week 4

5. Types of Criticism
 - Intrinsic Criteria

- Extrinsic Criteria

Week 5

6. Critical Method

- Introduction
- Analysis
- Interpretation
- Evaluation/Judgment

Week 6

7. Formal And Contextual Analysis

8. Elements of Visual Art

- Line
- Color
- Texture
- Mass/Volume
- Form
- Space/Perspective
- Chiaroscuro

Week 7

9. Principles of Visual Arts

- Plan
- Balance
- Focal Area
- Harmony
- Variety
- Rhythm
- Unity of Composition

Week 8

10. Difference between two dimensional and three dimensional Arts

- Painting
- Sculpture
- Architecture

Week 9

11. Reading the Space and time in Visual Arts

Week 10

12. Styles in Arts

- Classical
- Renaissance
- Baroque

Week 11

- Neo-Classicism
- Romanticism
- Realism

Week 12

- Impressionism
- Neo-Impressionism
- Post-Impressionism

Week 13

- Abstract Art/ Cubism
- Dadaism
- Surrealism

- Futurism

Week 14

13. Art and Nature

Week 15

14. Art and Beauty

Week 16

15. Art and Religion

Suggested reading:

1. Acton, Mary. Learning to look at Paintings. London: Routeledge, 1997.
2. Arnheim, Rudolph. Art and Visual Perception: A Psychology of the Creative Eye, Berkeley: University of California Press, 1989.
3. Canaday, John. What is Art? New York: Knopf, 1990.
4. Frampton, Kenneth. Modern Architecture: A Critical History (3rd ed.). London: Thames and Hudson, 1992.
5. Finn, David. How to look at Sculpture. New York: Harry N. Abrams, 1989.
6. Giedion, Siegfried. Space, Time and Architecture: the Growth of a New tradition (5th ed.)
7. Rasmussen, Steen Eiler. Experiencing Architecture. Cambridge, MA: MIT Press, 1984.
8. Sporre, Dennis J. The Art of Theatre. Upper Saddle River, NJ: Prentice Hall, 1993.
9. . Reality through the Arts (3rd ed.). Upper Saddle River, NJ Prentice Hall, 1997.
10. . The Creative Impulse (5th ed.). Upper Saddle River, NJ: Prentice Hall, 2000.
11. Yenawine, Philip, How to look at Modern Art. New York: Harry N. Abrams, 1991.

Paper III Pakistan Studies

This Course examines the Philosophy of the creation of Pakistan and focuses on the history of Punjab and Lahore to understand the socio cultural perspective of the place where we live.

Suggested readings:

1. Hasool-e-Pakistan, Ahmad Saeed, Al-Faisal, Lahore, 1992.
2. Muslim Struggle for independence, Dr. S. Qalb-e-Abid, Sang-e-meel Publications, Lahore, 1997.
3. Tehreek-e-Pakistan, Dr. Muhammad Arif, Progressive Publishers, Lahore, 1994.

Islamic Studies

This course aims to examine the principles of Islam with particular reference to social value such as tolerance, sharing, thinking, and reflecting, magnanimity, steadfastness, honesty and justice. Study of the Hadith and Quran regarding the above principles of life and their manifestation. In the art and design of the Muslim world.

Suggested readings:

1. Aalum-e-Islamia, Ghulam Ahmad Barari, Dr. Abdul Ghafoor Rashid, Polimer, Publishers, Urdu, Bazar, Lahore.
2. ShahTaj Islamiyat, Shahtaj Matbuaat, Publishers, Kabir St, Urdu, Bazar, Lahore.

Paper IV **Test of Drawing**

This course seeks to develop the basic skills of observation and drawing through a systematic study of models and still life under different light condition. The students are encouraged to develop their skills in understating volumes, shapes, forms and colors.

Paper V **Basic Design**

Basic design serves as a bridge to all studio courses in the freshman curriculum. It involves the understanding and manipulation of the formal elements of the visual language. In this course, point, line, shapes and texture are discussed in terms of the visual dynamic they set up. A variety of materials are employed as students investigate design principles involving balance, repetition, pattern, proportion and scale and their relationship to various compositional formats.

Suggested readings:

1. Jane Dunnewold, Watson -- guotill, Art Colth: A guide to Surface Design for Fabric, Published on: 2002-11-01.
2. Pepin Press, Repeating Patterns 1100- 1800 (+ CD-Rom) (Multilingual Edition) Published on: 2008-08-30.
3. Pepin Press, Fancy Designs 1920 (Agile Rabbit Editions) Published on: 2003-09-29.
4. Pepin Van Roojen, Embroidery (Agile Rabbit Editions) Published on: 2009-01-31.
5. Pepin Press, Wallpaper Design (Agile Rabbit Editions) Published on: 2005-11-30
6. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
7. Pepin Press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31.

Paper VI **Exhibition of Work**

Color and Texture:

Aims and objective:

During this course the students are introduced to more complex exercise and tool for design including the use of color and textures in design and 3D forms for specific themes/expressions to develop creative/imaginative thinking and formal presentation techniques.

Methodology:

Students will learn color and texture development techniques through practice and create simple thematic textile designs for apparel and interior

on paper. The students will be given weekly assignments and will be working under supervision of the instructor throughout the week.

1. Linda Johansen, Fabric Dyers Dictionary: 900 + Colors, Specialty techniques, The only Dyeing Book you'll Ever Need! C & T Publishing, Published on: 2010-05-16.
2. Elin Noble, Dyes & Paints: A Hands-On Guide to Coloring Fabric, Published on: May 2003.
3. Ruth issett, Colour on Cloth: Create Stunning Effects with Dye on Fabric, Batsford; Reprint edition, Published on: 2009-05-05.
4. Holly Brackmann, Surface Designer's Handbook: Dyeing, Printing Painting and Creating Resists on Fabric, Interweave Press, Published on: 2006-10-06.
5. Lena Crowing, Printing by Hand: A Modern Guide to printing with Handmade Stamps, Stencils and Silk Screens, STC Craft/ Amelanie Falick Book: Spi edition, Published on: 2008-08-01.

Material and Environment:

Aims and objective:

This course aims at the understanding of nature and properties of material used in Textile Art in relation to its environment. Visits to different local craft sites and lecture/discussion by outside experts from the case of this course.

Methodology:

Students will learn different materials and environment to develop designs through practice and create 3D soft sculptures. The students will be given weekly assignments and will be working under supervision of the instructor through out the week.

Suggested readings:

1. Estel Vilascca, Cutting-Edge Patterns and Textures (Book & CD Rom) Published on: 2008-04-01.
2. Joe Earle, From Yale University Press, Serizawa: Master of Japanese Textile Design, Published on: 2009-10-20.
3. Kim Thittichain, Experimental Textiles: A Journey Through Design, Interpretation and Inspiration, Published on: 2009-09-01.
4. Sarah E. Braddoxk Clarke, Marie O'Mahnoy, Techno Textiles 2: Revolutionary Fabrics for Fashion and Design (Bk. 2) Published on: 2008-01-28.
5. Melanie Bowles, Ceri Isaac, Digital Textile Design: Portfolio Skills (Portfolio Skills: Fashion & Textiles) Published on: 2009-05-06.
6. Cole Drusilla, Patterns: New Surface Design, Published on: 2007-05-10.
7. R Design (agile Rabbit Editions) Published on: 2005-11-30.
8. Pepin Van Roojen, Baroque: Patterns (Agile Rabbit Editions) Published on: 2006-03-30.
9. Pepin press, Japanese Patterns (Agile Rabbit Editions) (Spanish Edition) Published on: 2002-01-31.
10. Drusilla Cole, Textiles Now, Published on: 2008-10-08.

Introduction to Computers:

Aims and objective:

Through this course the students understand the basic of hardware and software memory systems, files and the use of internet. They are introduced to basic word, adobe photo shop, coral draw, power point etc.

Methodology:

Students will learn basic computer techniques of adobe Photoshop to develop designs through practice and create digital designs. The students will be given weekly assignments and will be working under supervision of the instructor through out the week.

BFA (Graphic Design) Part-II Examination

4 Year Programme Annual System

APPENDIX 'A'

			Marks
Paper I	English (Compulsory)	3 Hours	100
	(i) Communication skills	40 Marks	
	(ii) Advanced Academic reading and Writing	60 Marks	
Paper II	Art Appreciation II	3 Hours	100
Paper III	Techniques of Printing-I (Graphic Arts)	3 Hours	100
Paper IV	Techniques of Printing-II (Commercial Printing)	3 Hours	100
Paper V	Test of Drawing	3 days 3 hours per day	150
Paper VI	Composition (Graphic Media)	6 Days 3 hours per day	200
	The University will supply primed hard-boards 2 ½' *42' Size and tempers or oil colours to the candidate. The painting will be property of the University.		
Paper VII	Exhibition of work		<u>250</u>
		Total	1000

Paper VII Minimum number of work to be submitted for the Exhibition.

DRAWING	In Pencil, Pen and Ink, Charcoal, pastel, etc.	
	Life Drawings	6
	Animal Drawings	2
	Nature Drawings	2
COMPOSITIONS:	Illustrated Dummies.	4
	Fair Dummy	1
	Book Illustrations	4
	And their Book Jackets	4
	In the following Media:-	
	(i) Photography	
	(ii) Miniature	
	(iii) Woodcut	
	(iv) Intaglio	
	(v) Lithography	
	(vi) Poster-colour or Goache	
	Posters	
	Advertisements	
	Packages	
	(Photography to be used in Advertisements and Packages)	
	Lettering Charts.	2
	Arabic Calligraphy.	2



BOOK BINDING:	Single Section	1
	Photographic Album	1
	Portfolio	
GRAPHIC ARTS	Copper-Engraving	1
	Etching	1
	Drypoint	1
	Aquatint	1
SKETCH BOOKS		

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I English (Compulsory):

(i) Communication Skills

Aims:

To enable the students to meet their real life communication needs

Contents:

- Oral Presentation skills (prepared and unprepared talks)
- Preparing for interviews (scholarship, job, placement for internship, etc.)
- Writing formal letters
- Writing different kinds of applications (leave, job, complaint, etc.)
- Preparing a Curriculum Vitae (CV), bio-date)
- Writing Short reports

Recommended Readings;

- 1) Ellen, K. 2002. Maximize Your Presentation Skills: How to Speak, look and act on your way to the top
- 2) Hargie, O. (ed.) Hand book of Communications Skills
- 3) Mandel, S. 2000. Effective Presentation Skills: A Practical Guide Better Speaking

(ii) Advanced Academic Reading and Writing:

Aims:

To enable the students to:

- Read Academics text critically
- Write Well organized academic text e.g. assignments, examination answers
- Write narrative, descriptive, argumentative essays and reports (assignments).

Contents:

1. Critical Reading

Advanced reading skills and strategies building on foundations of English I & II courses in semesters I and II of a range of text types e.g. description, argumentation, comparison and contrast

2. Advanced Academic writing

Advanced writing skills and strategies building on English I & II in semesters I and II:

- Writing summaries of articles
- Report writing
- Analysis and synthesis of academic material in writing
- Presenting an argument in assignments/term-papers and examination answers

Recommended Readings:

1. Aaron, J. 2003. The compact reader. New York: Bedford
2. Axelrod, R. B and Cooper, C.R. 2002. Reading Critical Writing well: A reader and guide
3. Barnet, S. And Bedau, H. 2004. Critical Thinking, Reading and writing: A Brief Guide to Writing. 6th Ed.
4. Behrens & Rosen. 2007. Reading and Writing across the Curriculum
5. Gardner, P. S. 2005. New Directions: Reading, Writing and Critical Thinking.

Paper II Art Appreciation – I (Ancient Civilizations).

**Art Appreciation-I
(Ancient Civilizations)**

Evolution of Art
Egyptian
Western Asiatic
Indus Valley Civilization
Greek
Roman
Buddhist

Drawing

Pencil, Pen and Ink, Charcoal, Pastel, etc.
Life and still-life
Plant and Nature Drawing
Perspective

Painting

Anatomy
(Oil, Water-colour and Gouache)
Portrait and life painting
Still-Life painting
Landscape Painting

Modeling and Plaster casting

Clay, Plaster

Graphic Arts

Wood-cut and Lithography

Reference books:

- Dawn of civilization by Grahame Clark (Thames and Hudson): History of Architecture by Sir Banister Fletcher.
- Egyptian Architecture, Sculpture, Painting by K. Lange and M. Hirmer.
- Greek Painting by Martin Robertson.
- Greek Sculpture by R. Lullies and M. Hirmer.
- Roman Painting by Amedeo Maiure.
- Roman Sculpture (From Augustan to Constantine by Arthur Strong L.L.D.
- Indus Civilization by Sir Mortimer Wheeler.
- Buddhist Art of Gandhara by Sir John Marshall.
- Indian Art by K. Bharatha Lyer.
- Fine Art in India and Ceylon by Vincent Smith.
- Anatomy and drawing by victor petard.
- Perspective as Applied to pictures etc. by Rex Vicat Cole.
- Modeling and Sculpture by A. Toft.

- The Materials and Methods of Sculpture by J.C. Rich.
- Sculpture Principles and Practice by Louis Slobodkin.
- Wood-carving by Skeaping (Studio Publication).
- History of Wood-Engraving by Douglas Percy Bliss.
- Graven Image by John Farleigh.
- How to draw and print lithographs by Adolf Dehn and Lawrence Barrett.

Paper III Techniques of Printing-I: (Graphic Arts).

Autographic Methods and their History

Relief Printing

Intaglio Printing

Plano graphic Printing

Paper IV Techniques of Printing-II.

PART 'A' PHOTOGRAPHY:

50 Marks

Brief History of Photography:

Photography in modern life. Problems of Photography. Pin-hole Camera. The Camera. Choice of Camera.

Developers and Fixing Solutions for Black and White Photography:

The reduction of latent image.

- Visual observation. Inspection of the negative.
- The factorial system
- Time and temperature at constant Dilution
- Dilution and Temperature at constant time.

The measurement of the contrast of negative. Developers. Printing paper Developers. The hypo-fixing solution.

Camera lenses and diaphragms:

Some properties of light. Lens formula. Methods of measuring Focal Length. Equivalent focus and back focus. The angle of view. Types of lenses used in photography. The effective aperture. Circle of confusion, depth of field and hyper focal distance.

Aberrations of lenses:

Barral and pincushion. Chromatic aberration. Curvature of Field. Astigmatism, Coma Effect. Distortion. Spherical aberration.

Camera Shutters and shutter speeds:

Function of shutter. Shutter Mechanism. Methods of making shutter speed test. Shutter speed's correction.

Properties of Photographic Emulsion:

The emulsion. Preparing of the emulsion. Theory of the latent image.

The Processes of Development:

The phases of development. The developing processes. Chemical constituents of a developer. The effect of temperature on developer.

The control of negative contrast:

The growth of density with the tone of development.
The scale of tone reproduction versus contrast.

Printing processes:

Negative and positive process. Tone reproduction with printing paper. Processing developing Paper.

Printing Paper Developer:

The chemical constituents of a printing paper developer. Soft and Contrast developers. Potassium Bromide and its uses.

The temperature of the Paper Developer. The developer formulas for printing paper.

Colour Characteristics of Light filters and Films:

Subject contrast depends on colour and brightness intensity. Color sensitive emulsions and light filters. Filter material.

Enlarging and projection Printing:

Advantages and disadvantages. The Projection Printer. Negative and characteristics of enlarging. Choice of Projection paper. Print contrast measuring. Exposure and Developing a projection paper. Selecting the proper grade of paper. Projection print control. Tone contrast by local printing or dodging. Diffusion Screens.

The Preparation of lantern and film strips:

Pictures by projection. Lantern slides. The contact film slide printer. Making a t rail lide.

Intensification and reduction:

The need for intensification and reduction. Method for intensification of silver image. The chromium intensifier. The effect of repeated intensification. Effect on grain size. Intensification by change of colour. The three classes of reducer. The subtractive a surface cutting reducer. The proportional reducer. The super proportional or flattening reducer.

Toning processes:

Method for adding colour in photographs. The application of colour by hand. The toning process. Sepia toning by direct developing. The choice of print for toning.

PART B: METHODS OF PRINTING:

50 Marks

History of Paper.

Paper and its uses.

An outline knowledge of the methods of graphic reproduction in black and white including line and screen block making. Photolithography and screen process printing.

Basic differences between letter press and offset printing.

Advantages and disadvantages of Photo-Offset process. Knowledge of terms employed in the different processes and principle of tone reproduction in black and white.

Photoengraving:

Qualities required in black and white originals. An outline knowledge of line and Half-tone black and white negative making.

Camera Operating:

Illumination of original, selection and control of light sources. Desirable qualities in line originals, fine line reproduction. Half-tone theory. Half-tone screens. Filter factors. Half-tone Photography by Direct and Indirect Processes for black and white.

Selection of sensitive emulsions black and white.

Photolithography history and fundamentals of lithographic process.

Difference between lithography, Photo-lithography, offset and Photo-offset.

Printing down and preparation of printing plates.

Surface and deep-etch methods.

Silk-screen printing outline knowledge of the process.

Production of photographic stencils, Characteristics of the stencil process for black and white.

Paper V Test of Drawing.

(Pencil, Pen and Ink, Charcoal, Pastel, etc.)

Life and still-Life.

Animal Drawing

Nature Drawing

Paper VI Composition:

(water-colour, Poster-colour, Tempera, etc.)

Basic pictorial design.

Book illustration in all media.

Advertising design

Poster, Advertisement, Book-Jackets.

Lettering and Calligraphy.

Photography for Advertising

Book Binding

Single section book-binding, Photographic Album and portfolio Making.

Graphic Arts

Copper-Engraving, Etching, Drypoint, Aquatint.

Paper VII Exhibition of Work:

Reference Book:

The Story of Art by Gombrich.

Meaning of Art by Herbert Read.

Humanities by L. Dudley and A. Faricy.

Elementary Typography by Bernard Rogers.

Writing and Illumination and Lettering by Edward Johnston.

Modern Lettering and Calligraphy by Rath bare Halen.

History of Wood-Engraving be Douglas Percy Bliss.

Graven Image by John Farleige.

How to Draw and print Lithographs by Adolf Dehn and Lawrence Barrett.

New Ways of Gravure by S.W. Hayter.

Modern Methods and Materials of Etching by Henry Sternberg.

Bookcraft and Book Binding by John Mason.

Some Notes on Book binding by Douglas Cockerell.

Fine Art in India and Ceylon by Vincent Smith.

Indian Temple Sculpture by A. Goswami.

Fundamentals of Photography with Laboratory' Experiments by Paul E. Bucher.

Photography. Its Materials and Processes by C.B. Noblette.

Photolithography (Latest Edition) by Bruce E. Tory.

Photo Engraving in Relief by W. G. Smith, E.L. Turner and C. D. Hallen.

Ilford Manual of Process Work (Lastes) by Ilford Ltd. Silk Screen Process

Production by Sir Isaac Newton.

BFA (Graphic Design) Part-III Examination

4 Year Programme Annual System

APPENDIX 'A'

			Marks
Paper I	Advertising and Printing Management	3 Hours	150
Paper II	Techniques of Printing-III (Commercial Printing)	3 Hours	150
	There will be two parts as under:		
	Part 'A': Photography	75 Marks	
	Part 'B': Methods of Printing	75 Marks	
Paper III	Test of Drawing	3 days	150
		3 hours per day	
Paper IV	Book Illustration and Advertising	30 Days	200
		3 hours per day	
	The month's project will be to illustrate a book in any Graphic Art media. (6 illustration and advertise it). The university on the advice of the Examiners will provide the book to be Illustrated and advertised. Materials to be supplied by the University. The examination work will be the property of the University.		
Paper V	Exhibition of work		<u>250</u>
		Total	900
Paper V	Minimum number of works to be submitted for the Exhibition.		
DRAWING	(In Pencil, Pen and Ink, Charcoal, pastel, Water-colours).		
	Life Drawings	6	
	Animal Drawings	3	
	Nature Drawings	3	
GRAPHIC DESIGN	Illustrated Book	1	
	(for reproduction by photo-litho)		
	Illustrations	6	
	Book-Jacket	1	
MAGAZINE:	Layout	1	
	Advertisements	2	
	Illustrations	3	
	Magazine cover	1	
	(2 items for the magazine to be carried out in photography)		
PROJECT:	Symbol	1	
	Poster	1	
	Calendar or Barochure	1	
	Newspaper Advertisement	1	
	Magazine Advertisement	1	
	Packages	2	
	(2 items of project must be carried out in Photography)		



COLOURED PHOTOGRAPHS:
CHARTS OF EXPRESSIVE WORDS:
Sketch books:

APPENDIX 'B'

(Syllabi and Courses of Reading)

Paper I Advertising and Printing Management:

Introduction to advertising:

- What is advertising?
- Growth of advertising

Research preparatory to advertising:

- Product and Brand, What is product, product analysis, selling points of product, image of a product, the competitors, brand loyalty.

The Consumer:

- What is a consumer, product consumer relation, consumer classification, consumer and his buying actions, fact finding about consumers, interviews, motivation research, projective techniques, combination research.

Factors influencing demand:

Psychological factors:

- The self, the concept of self image, consumer attitudes, individual differences in consumers emotions.

Sociological Factors:

- Imitation and suggestion, the family, household consumption, family buying trends, opinion formations, occupational attitudes, fashion, sex and class distinction, literacy and education, religion.

Economic Factors:

- Various income groups, the price and value, the price and buying decision.

The Advertising agency: Functions, working and organization:

Functions

- Terms of business, handling of clients: planning a campaign, finalizing.

Working of an advertising agency:

- The working of Art Director
- Copy Writer
- Accounts executive
- Media man
- Artists
- Traffic and production man

Organization:

- Managing the departments, studio, copy, traffic, mechanical, media.
- An outline of accounts, production orders, art department charges, printing orders, space charges, discounts and commissions. An outline knowledge of the following budgetary control of client's advertising expenditure and budgetary control of agency operations, Public Relation.

Advertising for special purposes:

- Industrial Advertising,
- Retail Advertising,
- Cooperative Advertising.

Free-Lance designer:

Contract and designers Brief:

Costing and Estimating:

Factory Management in relation to Printing Outline. Study of Law related to Advertisement and Printing Industrial Law, Labour Law of Pakistan, Copy rights etc.

Reference Books:

1. Dep. Basic Marketing E.W. Cundiff and R.R. Still.
2. Principles of Advertising by Daniel Starch.
3. Advertising Agency, Organization and Accounts by A. Essex-Crosey.
4. Modern Advertising by Harry Walker Hepner.
5. Consumer Behaviour and Behavioural Sciences by Stewart Handerson Britt.
6. An Outline of Advertising by Walter A. Gaw.

Paper II Techniques of Printing-III: (Commercial Printing)

Part 'A': (Photography).

Properties of Photographic Emulsions:

Theory of the latent image. The visible image. Measurement of the density. The relation between exposure and density. The characteristics of emulsion. The latitude of emulsion. The reciprocity law. Additive system of Photographic exposure.

The control of Negative Contrast

The method of controlling negative contrast. Control of contrast by varying the time of development. Contrast control by variation in the dilution of the developer.

Printing Process:

Contrast control in a print (long and short scale papers). Fitting the papers to the negative. Other printing Processes.

Colour characteristics of Light Filters and Films:

The measurement of filter factor. Light filter transmission characteristics. The use of light filters.

The preparation of Lattern and Film strips for Projection:

Film slides from small negatives. Exposing the negatives. Developing the negatives. Film slide material. The film reel for developing the positive roll. The film slide developer and fixing baths. Contrast and projection density, projecting a film and lantern slide.

Dye-staining processes:

Red tones. Blue green tones. Blue tone. Dye staining and dye toning of bromide prints.

Colour Photography:

Early work in colour photography. The three qualities of colour. The additive and subtractive methods of mixing colours. Additive colour processes. Subtractive colour processes. Reversal processes, colour prints from colour transparencies. Colour separation negatives for use in dye transfer. Koda colour process and colour prints. Colour correction by masking. Black and white print from colour transparencies by intermediate negatives.

Motion Picture Photography:

Mechanics for producing the illusion of motion. The movie-camera mechanism. Lenses and view finders. The reversal process, equipment, formulas and techniques. Projection equipment. Editing and titling the film. The meaning of composition. How the eye sees a picture. Creating illusion in the third dimension. Shadows highlights and rhythm.

Part 'B': Method of Printing:

Print quality and printability.

Ink formation, colour fading of print. Selection of suitable inks for different types of work.

An outline knowledge of the methods of graphic reproduction, including line and screen block making, photogravure, photolithography, collotype and screen process printing in colour.

Basic difference between letter-press and offset printing reproduction.

Knowledge of terms employed in the different processes and principles of tone reproduction in colour. Means of identifying the process by which a print has been reproduced. Suitability of each process for various purposes.

Photoengraving Qualities required in originals for coloured reproduction.

Colour separation and colour masking. Filter and filter factors. Printing on metal, line etching, tint laying and colour line-work, half-tone etching in color.

Camera Operating, lamination of original, selection and control of light sources for coloured originals.

Qualities required in colour-transparencies for reproduction. Selection of sensitive emulsions and filters for colour reproduction. Screen angles, screen negative making for tricolor and four colour processes. Fundamentals of colour correction masking.

Photolithography colour work in Line and Half tone.

Advantages of deep etch plates over surface plates.

Photogravure.

General description of the process and outline of its history. Nature of carbon resist, carbon printing and etching of line and simple tone subjects. Advantages and disadvantages of photogravure.

Silk Screen Printing

Outline knowledge of the process. Production of Photographic stencils.

Characteristics of the process. Advantages and disadvantages of the silk screen process.

Collotype Photographic Work.

Preparation of the dichromate gelatin and the printing plate. The nature of the printing surface.

Estimating for the designer

Paper III Test of Drawing

(Pencil, Pen and Ink, Charcoal, Pastel, Water-colour etc.)

Life and Still life

Animal Drawing

Nature Drawing

Paper IV Book Illustration and Advertizing

(Water Colour, Post Colour, Tempera.)

Wood engraving. Lithography, etc.

Book Illustration in all media.

Advertising design

Posters, advertisements. Book Jackets.

Lettering and Calligraphy.

Photography for Advertising:**Paper V Exhibition of Work****Reference Books:**

Silk Screen colour Printing by Harry Sternberg.

Fundamental of Photography with Laboratory experiments by Pual E. Bucher.

Photography. Its Materials and processes by C.B. Noblette.

Photolithography (Latest Edition) by Bruce E. Tory.
Photoengraving in Relief by W. G. Smith, E. L. Turner and C. D. Hallen.
Ilford Manual of Process Work (Lates) by Ilford Ltd., Silk Screen process
production by Sir Isaac Newton.

BFA Part-IV (Graphic Design)
4 Year Programme Annual System
APPENDIX 'A'

Paper I	History of Design	Marks 100
Paper II	Commercial Printing (Design Management & Planning)	100
Paper III	Advance Photography (Digital Imaging)	100
Paper IV	Test of Drawing	150
Paper V	Course work	250
Paper VI	Thesis Exhibition & Research Report	<u>200</u>
Total		<u>900</u>

APPENDIX 'B'
(Syllabi and Courses of Reading)

Paper I History of Design

Acquainting students with the major milestones in Graphic Design history gives them a perspective of where graphic design fits the spectrum of Art History, Technology and Modern Aesthetics.

Suggested reading:

1. Wilder, Jesse Bryant (2007). Art History for Dummies. Canada: Wiley Publishing, Inc.
2. A Concise History of Graphic Design, Themes & Hudson, 1970.

Paper II Commercial printing (Design Management & Planning):

The course will be focusing on effective planning of designing & printing from project initiation to completion. Course will include advising on scope, buying & selling strategy, objectives and organizational structure of an ad agency including marketers, media personnel, art director and creative team: preparing design brief, establishing project financial structure, developing and monitoring project execution plans, media selection and media execution plan and establishing communication routes and information management procedures along with all the technicalities and difficulties of pre press and design requirement for printing press.

Suggested reading:

1. Miller, R Anistatia, & Brown, Jared M. (1998). What Logos Do and How They Do it. China: Rockport.
2. Rathor, B. S. (1984). Advertising Management. Bombay: Himalaya Publishing House.



3. Russell, J. Thomas, & Lane, W. Ronald (1993). Kleppner's Advertising Procedure (12th Ed.). United States of America: Prentice Hall International.
4. Drew, John, & Meyer, Sarah (2006). Color Management for Logos: A comprehensive Guide for Graphic Designers Switzerland; Rot vision.
5. Hornung, David (2005). Color: A Workshop for Artists and Designers. United Kingdom: Laurence King Publishing Ltd.
6. Vartanian, Ivan (2003). Typo Graphics: The Art and Science of Type Design in Context. Switzerland: Rot Vision.
7. Moore, Rodney J. (2004). Design Secrets: Layout 50 Real-Life Projects Uncovered. United States of America: Rockport.
8. Pipes, Alan (2001). Production for Graphic Designers (3rd Ed.) Hong Kong: Laurence King Publishing.
9. Stewart, Bill (1993). Signwork: A Craftsman's Manual (2nd Ed.) London: Oxford Blackweel Scientific Publications.
10. Lynch, John (1955). Mobile Design. New York: Studio-Crowell.
11. Adam, Robert, & Robertson, Carol (2003). Screen printing: The complete Water Based System. London: Thames & Hudson.
12. Sims, Mitzi (1991). Sign Design: Graphics, Materials, Techniques. London: Thames & Hudson.
13. Silver, Linda (Ed.). (1995) Print's Best Letterheads & Business Cards 4: Winning Designs from Print Magazine's National Competition. New York: RC Publications Inc.
14. The Direct Marketing Creative Guild. (1985). Direct Marketing Design. New York: PBC International Inc.

Paper III Advance Photography (Digital Imaging):

This course wills emphasis on the creation of digital images. Course includes the processing, compression, storage, printing, post production (re-touching) and display of images from the mean of digital photography, along with working on raster base software.

Suggested reading:

1. Hornung, David (2005). Colour: A Workshop for Artists and Designers, United Kingdom: Laurence King Publishing Ltd.
2. Pipes, Alan (2001). Production for Graphic Designers (3rd Ed.). Hong Kong: Laurence King Publishing.
3. The Direct Marketing Creative Guild. (1985). Direct Marketing Design. New York: PBC International Inc.

Paper IV Test of Drawing:

This course will be including life drawings both beneficial for graphic designers and illustrators.

Paper V Course work:

(Communication Design & Book Illustration)

Students will focus on advanced exercises in graphic communication design, using the latest computer software. Moreover, efficient solutions to design

problems and understanding sales promotion and campaign designing along will be emphasized during the course.

Advanced Exercises in Illustration using raster based soft wares will be practiced during the course. Students will be encouraged to illustrate books for children and complete understanding of book layout and book jacket will be emphasized in this course using vector base software.

(Magazine, Book & Catalogue Design, etc.)

This course will focus on the planning of content, designing, rough and fair dummy, execution, binding and pre press solutions to booklets, Catalogues, Annual Reports, Prospectuses, Book & Magazine Layouts and Book Jackets.

Suggested reading:

1. Earls, David (2002). Designing Typefaces. Switzerland: Rot Vision.
2. Coler, Martin (1990). How to Find and Work With and Illustrator: To Get the Result you Want. United States: North Light Books.
3. Cowley, Don (Ed.). (1989). How to Plan Advertising. London: Cassell Educational limited.
4. Vartanian, Lvan, & Martin, Lesley A. (2003). Graphiscape: New York City. Switzerland: Rot Vision.
5. Lewis, Brian (1987). An Introduction to Illustration. New Jersey: Chatwell Books.
6. Gordon, Bob, & Maggie Gordon (Ed.). 2002). The complete Guide to Digital Graphic Design. London: Thames and Hudson.
7. Type Directors Club. (1994). Typography 15: The Annual of the Type Directors Club New York: Watson Guptill Publications.
8. Miller, R Anistatia, & Brown, Jared M. (1998). What Logos Do and How They Do it. China: Rockport.
9. Rather, B. S. (1984). Advertising Management. Bombay: Himalaya publishing House.
10. Russell, J. Thomas, & Lane, W. Ronald (1993). Kleppner's Advertising Procedure (12th Ed.). United States of America: Prentice Hall International.
11. Drew, John, & Meyer, Sarah (2006). Color Management for Logos: A Comprehensive Guide for Graphic Desingers Switzerland: Rot Vision.
12. Orangeseed Design. (2004). Bringing graphic Design In-House: How and When to Design it Yourself United States of America: Rockport.
13. Vartanian, Ivan (2003). Tyop Graphics: The Art and Science of Type Design in context. Switzerland: Rot Vision.
14. De Jong, Cees W., & Purvis, Alston W., & Friedl, Fredrich (2005). Creative Type: A Sourcebook of classic and Contemporary Letterforms. Netherlands: Thames & Hudson.
15. Drew, John T., & Meyer, Sarah A. (2008). Color Management for Packging: A Comprehensive Guide for Graphic Designers. Switzerland: Rot Vision.
16. Richardson, Margearet E. (2000). Type Graphics: The power of type in Graphic Design, United States of America: Rockport.
17. Moore, Rodney J. (2004) Design secrets: Layout 50 Real-Life Projects Uncovered> United States of America: Rockport.
18. Jr. Fred W. Billmeyer, & Saltzman, Max (1981). Principles of Color Technology (2nd Ed.). New York: John Wiley & Sons.
19. Testa, Bridget Mintz (1996). Graphic Treasures on the Internet. Boston: AP Professional.
20. Curran, Steve (2000). Motion Graphics: Graphic Design for Broadcast and Film. United States of America: Rockport Publishers Inc.
21. Lynch, John (1955). Mobile Design. New York: Studio-Corwell.
22. Konkow, Robert B. (1989). Design in Motion: Exhibits. New York: PBC International Inc.

23. Sullivan, Jenny (2004). Brochures: Making a Strong Impression, United States of America: Rockport.
24. The Black Book Marketing (2001). Black Book Illustration 2001. United States of America: Rot Vision.
25. Silver, Linda (Ed.). (1995). Print's Best Letterheads & Business Cards 4: Winning Designs from Print Magazine's National Competition. New York: RC Publications Inc.
26. The Direct Marketing Creative Guild. (1985). Direct Marketing Design. New York: PBC International Inc.
27. Owen, William (1992). Modern Magazine Design. United States of America: Wm. C. Brown Publishers.

Paper VI

Thesis Exhibition & Research Report:

In the studio based thesis, students will be given a topic of graphic communication, information, advertising or advanced illustration for books. The thesis requires the students to explore new media and make presentation of a considerable body of original work in various media produced by the students.

The research report will cover the following:

Part-I: Introduction, Company Profile, Product Information, Consumer Profile, Market Position, Competitors Advertising, Company's own past advertising, Proposed Advertising Strategy.

Part-II: Media Plan, Copy Strategy, Visuals, Budgets & Conclusion.

Suggested reading:

- I. Lupton, Ellen, & Miller, J. Abbott (2004). Design Writing Research: Writing on Graphic Design. London: Phaidon Press Limited.