

جامعہ ملیہ اسلامیہ، جامعہ نگر، نئی دہلی

**DEPARTMENT OF APPLIED ART
FACULTY OF FINE ARTS
JAMIA MILLIA ISLAMIA, NEW DELHI**

SYLLABUS

Bachelors of Fine Arts – Applied Art

In response to the rapidly evolving landscape of **graphic design and applied arts**, the Applied Art Syllabus represents a progressive extension and a thoughtful intervention to **reorient the pedagogy of Applied Art** towards relevance, responsiveness, and resonance with contemporary creative practices. With design industries transforming through digital acceleration, social awareness, and interdisciplinary integration, there is an acute need to evolve the academic structure that shapes future creative professionals.

This new framework emphasizes **experiential learning, design thinking, cultural grounding, and creative innovation**. It departs from the rigid, overly skill-based learning of the past and reimagines the curriculum as a **living, breathing creative ecosystem** — one that actively engages with the real world and inspires students to respond, reflect, and reimagine. It is designed to cultivate originality, strategic thinking, visual storytelling, and cultural sensitivity — qualities now essential to the fields of branding, UI/UX, visual communication, and campaign design.

This is not merely an academic shift, but a cultural one. The BFA Applied Art framework now calls for **studio practice integration, research-based modules, electives rooted in cultural and craft traditions**, and a stronger focus on **student voice and authorship**. Visual Culture, Semiotics, Cultural Connect, Industry Connect — these are not just new additions, but **philosophical pillars** that inform and energize the teaching process.

By grounding students in design systems, campaign building, illustration, brand thinking, and interdisciplinary application, the curriculum moves beyond the aesthetics of design to embrace its strategic, communicative, and societal impact. The inclusion of **industry connect modules** through alumni interactions, professional workshops, and portfolio reviews ensures that students are not only equipped with skills but also **career-ready mindsets**.

Similarly, the **cultural connect approach**, which encourages indigenous art immersion, artisan workshops, and heritage design studies, ensures that students can draw inspiration from their roots and **redefine Indian identity in contemporary design**.

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SYLLABUS

Bachelors of Fine Arts – Applied Art

1st Year - 1st semester

BFR - 101: Visual Thinking & Concept Development (Value Added)

Observation & Interpretation

Focuses on cultivating the ability to observe everyday life with an analytical and imaginative eye. Students should be encouraged to record not just what they see, but how they perceive, associate, or emotionally connect with it. The output can take any visual form — sketch, collage, photo, or written notes — and the teaching should emphasize that "observation is also invention." Faculty can prompt students to explore patterns, gestures, urban textures, or domestic rituals through their unique visual vocabulary.

Mind Mapping & Ideation

Introduces techniques for expanding a seed thought into a web of creative possibilities. This helps break mental blocks and teaches students how to diverge from literal thinking. Teachers may guide students to begin with abstract words or emotions and chart associations, visual cues, and storylines. This prepares them for concept building in later years and can evolve into thumbnail compositions, idea banks, or mood boards.

Visual Metaphor & Symbolism

This subunit delves into how visuals can suggest ideas beyond the obvious. It's essential for applied art, where metaphor is used in advertising, editorial design, and social messaging. Students should explore how ordinary objects can represent complex themes like freedom, anxiety, or change. Teachers can facilitate exercises using metaphors from poetry, dreams, or idioms, and ask students to visually interpret them through simplified iconography, narratives, or compositions.

Sequential Thinking

Builds the foundation for storytelling, comics, animation, and narrative design. This subunit trains students to think in cause-effect structures and temporal progression. Faculty can introduce visual pacing, transitions, and sequencing through exercises like storyboards, flipbooks, or visual poems. Students should be encouraged to experiment with formats — panels, strips, grids — and consider rhythm, repetition, and variation as narrative tools.

BFR - 102: Drawing (Minor I)

Line & Form

Encourages students to understand how line can represent weight, emotion, gesture, and motion. It's not about contour alone, but the language of line. Teachers can allow exploration of contour drawing, blind drawing, or expressive mark-making using varied tools and surfaces to understand the dynamic nature of form through line.

Still Life, Nature & Object Study

Aims to strengthen observational skills and sensitivity to proportion, light, and spatial relationships. Instead of focusing on photorealistic rendering, students can be encouraged to see underlying geometric structures, spatial tension, or surface interaction. Faculty can curate unusual object groupings or themes (e.g., decay, reflection, transparency) to spark visual inquiry.

Perspective & Space

Introduces technical systems like one- and two-point perspective while also allowing spatial distortions for expressive purpose. Students should be introduced to both architectural drafting and freehand spatial drawing. Creative opportunities include drawing from unusual points of view, imaginary spaces, or dreamlike environments.

Human Figure (Basic Anatomy)

Covers body proportions, weight distribution, gesture, and movement. Instead of rigid anatomy, students can explore the expressive potential of the body through gesture drawing, motion studies, or abstraction of the figure. Teachers can allow media variety, timed drawings, or hybrid figure-object compositions.

Textural Rendering

Expands on how textures can be represented and contrasted through drawing media. Rather than replicating textures photorealistically, students can interpret them symbolically, abstractly, or in combination. Faculty may encourage observational and invented textures, layering, and collage-based drawing.

BFR - 103: Painting (Minor - II)

Color Theory

Focuses on how colors interact, influence mood, and create hierarchy in a composition. Rather than rote color wheels, students can explore expressive palettes, psychological effects of color, and cultural connotations. Teachers can propose tasks that involve color translation of emotions, seasons, music, or literature.

Expression Through Medium

Invites students to explore the materiality of paint — its fluidity, opacity, layering — and use it to convey sensation or rhythm. Teachers can incorporate exercises where students respond to sound, movement, or memory through abstraction, allowing for intuitive rather than representational outcomes.

Basic Composition & Harmony

Teaches students how to balance space, form, and color within a visual structure. Instead of static still life, teachers can propose dynamic compositions (cropping, foreshortening, off-center focus) or have students reinterpret stories, myths, or idioms into visual arrangements.

BFR - 104: Graphic Art & Printmaking (Minor - II)

Lino/Woodcut Basics

Trains students in relief printing techniques while encouraging a graphic, bold approach to image-making. This method lends itself well to symbolic imagery and stylized forms. Teachers can have students explore repetition, layering, or rotation to expand a single image into multiple readings.

Monoprint Techniques

This painterly and spontaneous form allows for expressive mark-making, textural surprises, and layering. Teachers can introduce techniques like ghost printing, masking, and additive/subtractive ink work, with emphasis on improvisation and accident as design elements.

Print as Narrative

Combines printmaking with storytelling. Faculty may introduce sequential printing or visual storytelling using repeatable motifs, symbols, or typographic elements. Students can explore the interaction of image and repetition, echoing visual poetry or animation frames.

BFR - 105: Design (Major - Core)

Elements & Principles

Introduces basic design vocabulary like balance, rhythm, hierarchy, contrast, unity, and variety. Rather than copying diagrams, students should be invited to deconstruct existing designs, remix compositions, or generate abstract visual systems that express a chosen emotion or theme.

Color & Form Relationship

Encourages understanding of how form and color influence visual communication. Teachers can propose limitations (e.g., only circles and red/black/white) to highlight how constraints enhance creativity. Comparative exercises can demonstrate how slight shifts in color alter perception.

Modular & Grid Design

Introduces systems thinking in design — pattern, repetition, alignment, and order. Students can explore grids as both compositional tools and conceptual frameworks. Teaching may encourage manual pattern design, spatial modularity, or even experimental grid-breaking compositions.

Design for a Cause

Links design with purpose and advocacy. Here, students learn how visual strategies can evoke empathy, raise awareness, or provoke dialogue. Teachers can allow students to explore issues close to them, research context, and find appropriate visual languages — whether illustrative, symbolic, typographic, or abstract.

BFR - 106: Calligraphy (Multidisciplinary)

Tool Exploration

Students are introduced to traditional and experimental writing tools. The idea is to help them understand how tool dynamics influence stroke character, rhythm, and gesture. Faculty can let students explore DIY tools and write with non-traditional media like twigs, fabric, or wire.

Script Practice

Introduces formal scripts (Roman, Devanagari, or regional) and rhythm in structured lettering. Teaching should balance discipline with expression — allowing students to notice how spacing, consistency, and flow affect legibility and beauty.

Experimental Lettering

Pushes the boundaries of what letters can look like. Encourages students to create alphabets inspired by emotion, material, or abstraction. Faculty can guide exploration of hybrid letters, symbolic forms, or cultural patterns that stretch traditional scripts.

Calligraphy in Design

Connects letterforms with design application — whether in logos, quotes, book covers, or packaging. Students should explore composition, contrast, and hierarchy using calligraphy. Teachers can invite real-world contexts to encourage design relevance.

BFR - 107: 3D Design(Skill Enhancement Course)

Basic Forms & Textures

Introduces volumetric construction and material manipulation. Teaching should focus on tactile learning and allow students to intuitively explore mass, contour, and material contrast through hand-building. Nature-inspired forms or emotional abstractions can spark exploration.

Still Life in 3D

Students translate 2D understanding of form into 3D studies, learning weight, proportion, and structural relationships. Teachers can ask for sculptural responses to object groups or thematic setups (e.g., “chaos,” “memory shelf”) to bring storytelling into form.

Portrait & Bust (Intro)

Focuses on the structure of the human face and head, without overemphasis on likeness. Faculty can allow playful self-portraits, exaggerated character heads, or emotional busts to make anatomy more expressive and engaging.

Relief & Narrative Panels

Allows for narrative composition on surfaces, combining image, symbolism, and sequence. Teachers can encourage myth-inspired panels, contemporary news interpretation, or abstract storytelling — all while developing low-relief and surface treatment skills.

BFR - 108: History of Art (Minor - IV)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

BFR - 109: Introduction to Visual Communication (*Fundamental of Applied Art*) (Minor - V)

Focus Areas:

Basics of communication (verbal, non-verbal, visual)

Elements & principals of design in communication

Sign, symbol, icon, and their meaning

Role of visual in culture and society

Introduction to media forms

Objective:

Builds foundational knowledge of how communication works through visual. Encourages observation, design literacy, and decoding of meaning.

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Bachelors of Fine Arts – Applied Art

1st Year - 2nd semester

BFR - 201: Visual Thinking & Concept Development (Value Added)

Thematic Interpretation & Visual Synthesis

This subunit deepens students' ability to **respond to a theme with layered visual exploration**. While earlier they worked with metaphors and symbols, now they learn to combine conceptual threads — emotional, socio-political, poetic — into visual narratives or compositions. Themes could be open-ended (e.g., “absence,” “ritual,” “resistance”) or tied to objects, spaces, or experiences.

Faculty can encourage moodboards, stream-of-consciousness visuals, symbolic juxtapositions, or mapping of cultural memory. Emphasis should be on synthesis — not just illustrating a word, but visually *responding* to it in a personal and innovative manner.

Design Thinking & Visual Problem Solving

Introduction to the **design thinking process**: empathy, definition, ideation, prototyping, and feedback. The goal is not product design, but conceptual clarity — how visuals solve problems, convey emotions, or provoke change. Presenting basic prompts or ‘creative constraints’ (e.g., “Design for silence,” or “Communicate fear without using the face”) and use divergent thinking, user-based empathy, or sensory research. This subunit sets the foundation for applied projects like branding, editorial illustration, or campaigns in later years.

Experimental Composition & Visual Play

Focuses on the **freedom to invent visual structures** using spontaneity, rhythm, fragmentation, distortion, and play. Students explore how composition can go beyond symmetry and realism. They learn to control chaos — letting intuitive mark-making, collage, layering, or digital-analogue hybrids guide form. Explore scale shifts, non-rectilinear formats, and intermedia (e.g., combining text with drawing, thread with paper, or shadow with image). The aim is to activate visual tension and loosen the “centered image” habit.

Semiotics & Cultural References

Introduces students to the **language of signs, symbols, and codes** — both visual and social. They explore how meaning is constructed and interpreted across different cultural, regional, or generational contexts. Encourage decoding of ads, comics, street signage, religious motifs, emoji, memes, etc., and then guide students to *reinterpret* or *subvert* them. This builds critical thinking and contextual awareness — key to any applied artist working in a complex visual culture.

Collaborative Concept Lab

A group-based module where students **co-develop a visual concept**, practicing teamwork, collective decision-making, and cross-media thinking. Students can respond to shared prompts, public spaces, or a hypothetical brief. Framing open challenges (e.g., "Visualize a disappearing tradition," or "Imagine a hybrid ritual for 2050") and allow teams to co-author sketchbooks, zines, murals, or installations. This builds soft skills, trust, and interdisciplinary exploration early in their journey.

BFR - 202: Drawing (Minor - I)

Experimental Drawing

This segment allows students to take traditional drawing further by experimenting with the **elements and principles of design**—such as line, form, contrast, texture, balance, and movement. It pushes learners to treat drawing not only as representational but also **as a tool of composition and abstraction**. Faculty can use prompts that encourage multiple media, tools, and layered techniques like collage, print rubbings, resist, or found materials to develop **textural depth and conceptual layering**.

Interactive Drawing

This is focused on the **narrative and sequential** aspects of drawing, where students explore how to construct characters, gestures, facial expressions, and moods. Through comic strips, sequential illustrations, or visual diaries, students learn how drawings can **convey time, motion, and storytelling**. Faculty can use this as an entry point into **basic storyboarding**, character arcs, and emotion mapping—ideal for students inclined towards animation, comics, or visual narratives.

BFR - 203: Painting (Minor II)

Experimental Painting

While painting may traditionally lean towards realism or landscape, this approach introduces **conceptual painting** where students can **blend media, styles, and formats**. Exploring texture, form deconstruction, cultural symbolism, or emotional abstraction, students treat the canvas as a **playground for ideas**, where the process becomes as important as the outcome. Use of **non-traditional tools, layered surfaces**, or even **installation-based canvases** can help unlock new forms of visual expression.

BFR - 204: Graphic Art & Printmaking (Minor - III)

Experimental Printmaking

In this area, students explore how traditional printmaking—like lino or woodcut—can be used not only for reproduction but as **a creative, experimental process**. They can work with repetition, layering, texture, and mixed media to build **narrative-driven compositions**. Encouraging themes like **emotion, memory, or protest**, instructors can guide them in **infusing personal voice** into mechanical processes, thus merging craft with concept.

Interactive Printmaking

Students can use printmaking to develop **narrative panels, zines, or poster art**, linking with storytelling and illustration. This invites integration with **visual journalism, activism, or folklore-based communication**, bridging design and content. Faculty may

allow students to explore how **reproducible design can tell a story**, echoing techniques used in zines, social campaigns, or indie publishing.

BFR - 205: Graphic Design (Major - Core)

Manipulation of Design Elements

This is the foundational subunit where students begin understanding **visual hierarchy, balance, rhythm, emphasis**, and more through **exploratory design exercises**. Faculty can create open-ended briefs that ask students to play with these principles using various mediums—paper cutouts, digital tools, photography, found objects, or hand-drawn components. The goal is to build a visual vocabulary and nurture **design intuition**.

Introduction to Logos, Icons, and Trademarks

In this subunit, students study iconic symbols, dissect their **visual language, emotional resonance, and functional clarity**. Rather than only creating logos, they reflect on how symbols function across cultures, industries, and media. Faculty can structure learning through **deconstruction of existing identities** and experimental brainstorming for hypothetical brands or personal identity systems.

Inculcation of Design Elements in Logos and Symbols

This encourages students to explore **fusion design**, integrating elements from **folk and indigenous art**, textiles, or global ornamentation to form identity marks. They explore how **cultural patterns can become modern symbols**, recontextualizing tradition into branding. Faculty can initiate projects inspired by Indian handicrafts, festivals, or even city branding to explore **cultural storytelling through form**.

Overlapping and Transparency

Students explore how visual layering, transparency, and repetition can **alter meaning and perception** in design. Through analog or digital mediums, this subunit encourages experimentation that challenges **flatness**, introduces **depth and ambiguity**, and allows for narrative or sensory complexity. The emphasis is on seeing composition as **temporal and dynamic**, not static.

BFR - 206: Calligraphy (Multidisciplinary)

Experimental Calligraphy

This subunit explores calligraphy as an **artistic and design material** rather than a mere writing technique. Students are encouraged to use lettering to form **visual rhythms, compositional silhouettes, and typographic imagery**. They can experiment with **large-scale brush strokes, collaged letterforms, or text as image**, with an emphasis on contrast, flow, and spatial play.

Interactive Calligraphy

Here, students learn to craft expressive **hand-lettered forms**, hybrid typefaces, or emotional typography that can carry meaning through form alone. It combines **calligraphic rhythm, hierarchy, and legibility** with **conceptual innovation**—for example, forming a script around a theme, designing with movement or integrating with contemporary or cultural motifs. This becomes an entry into the world of **type design, brand typography, and expressive lettering**.

BFR - 207: 3D Design(Skill Enhancement Course)

Community Engagement and Interactive Sculptures

This subunit allows students to explore **sculpture as a social act**, working on group reliefs, murals, or tactile installations that tell stories or address local issues. The process allows them to learn about **collaboration, public space, material experimentation**, and tactile communication. Faculty may encourage storytelling murals or installations that respond to campus spaces, festivals, or everyday objects.

Cultural Connect through Sculptures

Students explore **material storytelling** through clay, wire, POP, or recycled material while investigating **cultural narratives, symbolism, or folk stories**. The subunit opens space for **cultural commentary, reinterpretation of rituals**, or showcasing identity through form. Sculptures become not just representations, but **cultural conversations**. Faculty may encourage installations that evoke **local tales, traditional motifs, or regional crafts**, merging craft with context.

BFR - 208: History of Art (Minor - IV)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

BFR - 209: Fundamental of Advertising and Consumer Behavior (*Fundamentals of Applied Art*) Minor – V

Focus Areas:

What is advertising? Its role in society and business
History of advertising (Global and Indian perspectives)
Advertising vs. Publicity vs. Propaganda
Basic models of communication (AIDA, DAGMAR)
Introduction to consumer psychology and behavior

Objective:

Introduces students to the purpose and psychological underpinnings of advertising, forming the basis for strategic thinking in visual messaging.

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DEPARTMENT OF APPLIED ART

FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Bachelors of Fine Arts – Applied Art

2nd Year - 3rd semester

BFR - 301: Graphic Design (Major - Core)

Course Nature: Studio + Strategy + Visual Communication

Design Fundamentals & Concept Building

Explores the principles of design (hierarchy, balance, contrast, proximity, alignment, etc.) in the context of communication. Students engage in problem-solving, client research, and message crafting. Teachers can create briefs that push students to translate abstract values (like joy, conflict, nostalgia) into visual structure.

Branding & Identity Systems

Focuses on the creation of visual identity systems — logos, icons, brand marks, and brand manuals. Projects may explore the personality of brands through type, shape, and color. Assignments can span fictitious brands, NGOs, or cultural platforms.

Layout Design & Editorial Systems

Students work with grids, margins, modules, and type-image relationships to create print or digital layouts (e.g., brochures, zines, catalogues). Focus is placed on user flow, readability, and aesthetics.

Design for Public Awareness

Students address social, ecological, or cultural issues through design-led campaigns. Faculty can create open-ended prompts such as "design for water" or "design for dignity," and guide students to create poster series, infographics, or interactive pieces.

BFR - 302: Illustration (Major II - Other)

Course Nature: Studio + Contextual Narrative Development

Styles, Techniques & Voice

Students explore various illustrative styles (line, texture, silhouette, abstraction) and experiment with tools and surfaces to find a personal style. Assignments may vary from editorial to poetic, without confining them to realism.

Illustration for Contexts

Introduces application-based illustration — for packaging, books, fashion, children's literature, or album covers. Teachers guide students to align illustration with tone, content, and audience.

Character, Space & Mood

Students learn to create expressive characters and environments. They may use recurring motifs or archetypes to build emotional depth or humor.

Sequential Storytelling

Explores comics, picture books, or frame-by-frame illustration. Students investigate timing, panel flow, and visual pacing.

BFR - 303: Typography (Multidisciplinary)

Course Nature: Studio + Research + Practice

Anatomy & Classification of Type

Students study letterform structure, classification systems (serif, sans, display, script), and typographic terminology. They experiment with tracing, deconstructing, and reinterpreting classic typefaces.

Expressive Typography

Typography as image, motion, texture. This unit encourages students to create type compositions that communicate feeling beyond just words.

Type & Layout

Students apply type in editorial, poster, web, or packaging layouts — focusing on hierarchy, kerning, alignment, spacing, and leading.

Typographic Systems & Grids

Explores modular design, grid construction, and type systems across print and screen-based platforms.

BFR - 304: Optional Course with Electives (Skill Enhancement Course)

Students need to choose one elective and they would have to work on it for 1 yr, that is 3rd & 4th Semester.

- A. Serigraphy**
- B. Fashion Illustration**
- C. Spatial Design**
- D. Accessory Design**

A. Serigraphy

Course Nature: Studio + Process-Oriented Exploration

Foundations of Screen & Stencil

An introduction to screen printing techniques including stencil-making, frame preparation, and ink handling. Focus is placed on translating design elements into effective, reproducible prints.

Single-Color Narrative

Students create limited edition single-color prints with emphasis on composition, line clarity, and message. Applications explore poster art, book covers, or graphic merchandise.

Print as Narrative/Installation

Students work with multiples to build sequences or spatial compositions — using print as an immersive experience.

B. Fashion Illustration

Course Nature: Studio + Process-Oriented Exploration

Anatomy & Form in Style

This unit introduces body proportions, poses, and movement with a stylized lens for fashion drawing. Students practice quick sketches and line development.

Fabric & Identity

Here, learners interpret textile behavior, texture, and cultural fashion aesthetics through full-look illustrations and exploratory swatches.

C. Spatial Design

Course Nature: Studio + Process-Oriented Exploration

Graphic Interventions in Space

Students learn to visualize how design operates in built environments. Basics of exhibition panels, floor graphics, and directional signage are covered.

Temporary Space Design

Through conceptual mock-ups, students explore storytelling within pop-up environments or themed spaces, guided by brand or institutional narratives.

D. Accessory Design

Course Nature: Studio + Process-Oriented Exploration

Product Sketching & Form Study

Basic understanding of accessory types and visual language. Students explore design possibilities through sketching bags, jewelry, and wearable objects.

Surface & Material Application

Moodboards and mock-ups are developed using alternative materials and basic techniques, focusing on user function and aesthetic positioning.

BFR - 305: Visual Culture & Semiotics (Value Added)

Course Nature: Theory + Practice

Introduction to Visual Language

Students decode how visuals communicate through composition, form, and cultural memory. Exercises may include analyzing existing works and reinterpreting them.

Signs in Tradition

Introduction to visual culture and basic semiotic theory through folk and tribal art forms such as Madhubani, Gond, Warli, and Pithora. Focus on understanding symbolism, composition, and cultural narratives.

Crafted Meaning

Exploration of how visual codes operate within crafts, textiles, murals, and ritual objects. Students begin short visual essays and presentations that connect traditional visual systems with communication design

BFR - 306: Life Study (Ability Enhancement)

Course Nature: Studio + Object-Based Thinking

Form & Gesture

Students refine observational skills through structured life drawing sessions focused on posture, gesture, and proportion. Emphasis is placed on understanding skeletal and muscular structure to improve accuracy and expressiveness.

Portrait as Communication

Introduction to portrait study—understanding the planes of the face, features, and emotional expression. Exercises include tonal sketches, timed studies, and character-based portraiture that explore identity and personality.

BFR - 307: History of Art (Minor - I)

BFR - 308: Advertising and Communication Theory (*Minor – II*)

Focus Areas:

Evolution of communication theories (Shannon-Weaver, Berlo, Schramm)

Role of persuasion and perception in advertising

Social, cultural, and ethical implications

Role of visual hierarchy, typography, and layout

Introduction to campaign structuring

Objective:

Develops analytical ability to understand how advertising communicates across media and audiences.

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Bachelors of Fine Arts – Applied Art 2nd Year - 4th semester

BFR - 401: Graphic design (Major - I (Core))

Introduction to magazine and press layout design:

Design few magazines and newspaper ads design to understand editorial publications.

Re-branding of packaging

Choose a brand and re-brand its packaging and visual identity to learn the guidelines, and press of packaging.

Experimental graphic designs

Create mixed media design project that imagines a future scenario or product, using design elements like concept art and experimental designs.

Overlapping and transparency

Experimentation with overlapping, pattern building and transparency to understand how to create a sense of depth, mystery, volume and also turning them into meaningful designs.

BFR - 402: Illustration (Major - II (Other))

Character Design:

Design a character/creature/animal, stylizing it with unique features, focusing on creativity, innovation and imagination.

Conceptual Illustrations:

Illustrate conceptual, experimental and creative illustrations which cater in enhancing imagination mindset.

Illustrative poster:

Introduction of poster creation as well as inculcation of illustrative practices in conceptualizing product/social or event posters.

BFR - 403: Typography (Multidisciplinary)

Creation of stylistic lettering:

Experimenting and innovating a distinctive, yet stylised lettering of English or Hindi alphabets.

Typographical posters:

Creation of typographical posters to learn font types, font, character, leading, kerning and blending them with uniqueness, creativity and innovativeness.

Experimental typography:

Experimentation of regional font types in creating logo types, logo and design collaterals.

BFR - 404: Optional Course with Electives (Skill Enhancement Course)

Students need to choose one elective and they would have to work on it for 1 yr, that is 3rd & 4th Semester.

- A. Serigraphy
- B. Fashion Illustration
- C. Spatial Design
- D. Accessory Design

A. Optional 1 : Serigraphy

Course Nature: Studio + Process-Oriented Exploration

Thematic Multi-Layer Printing

Students work with layered color separations to explore storytelling, symbolism, and cultural references in print.

Surface Diversification

Printing expands to diverse surfaces such as fabric, wood, or experimental bases, introducing applied contexts like packaging, apparel, or installations.

B. Optional 2 : Fashion Illustration

Course Nature: Studio + Process-Oriented Exploration

Conceptual Fashion Narratives

Collections are built around abstract themes or social issues. Students develop illustrated lineups with expressive detailing and consistent style.

Fashion Communication & Campaigns

Editorial storytelling, moodboards, and visual layout strategies are developed to simulate professional pitch decks and campaign briefs.

C. Optional 3 : Spatial Design

Course Nature: Studio + Process-Oriented Exploration

Immersive Design Strategy

Focus on the design of engaging user experiences through layout, scale, and typographic treatment in space. Students propose site-based concepts.

Branded Environment Systems

Advanced proposals for branded environments are built through 3D visualization and prototyping, showcasing spatial storytelling and audience interaction.

D. Optional 4 : Accessory Design

Course Nature: Studio + Process-Oriented Exploration

Narrative-Driven Collections

Students develop small accessory lines with thematic consistency and innovative materials, informed by cultural or social references.

Prototype & Presentation Systems

Final project includes functional or visual prototypes, branding elements, and merchandising context, aligned with real-world accessory marketing.

BFR - 405: Visual Culture & Semiotics (Value Added)

Visual Codes in Contemporary Culture

This subunit focuses on the **reading and decoding of visual signs** in contemporary life—ranging from memes, advertisements, packaging, fashion, architecture, to Instagram aesthetics. Students are introduced to **symbolism, visual tropes, cultural idioms**, and the **fluidity of meaning** in a post-digital, globalised society. Faculty can design open-ended assignments like visual case studies, decoding exercises, or visual mapping exercises to explore how images “speak.”

Semiotics of Design: Meaning-making in Branding & Advertising

Building on prior knowledge, this subunit focuses on **how design constructs meaning**—through choices in colour, form, iconography, typography, layout, motion, etc. Students engage in **sign-system analysis of brand identities, campaign narratives, UI/UX structures, or motion graphics** to understand how semiotics becomes an essential design tool.

BFR - 406: Life Study (Ability Enhancement)

Faces in Context

Advanced portraiture: study of lighting, foreshortening, and facial diversity. Students work from live models and photo references to explore cultural variation and context-based portrait drawing.

Figurative Language in Design

Students stylize life and portrait studies into graphic compositions—posters, book covers, or visual narratives—translating anatomical accuracy into expressive visual forms.

BFR - 407: History of Art (Minor – I)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

BFR - 408: Media Planning and Copy Strategy (Minor – II)

Focus Areas:

Media types and their characteristics

Introduction to media planning and scheduling

Writing persuasive ad copy (headline, body, CTA, etc.)

Creative brief preparation

Introduction to storytelling in advertising

Objective:

Helps students connect media choices with content strategy and target audience through effective writing and planning.

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Bachelors of Fine Arts – Applied Art

3rd Year - 5th semester

BFR - 501: Graphic Design (Major - I (Core))

Course Nature: Advanced Studio + Strategy + Collaboration

Complex Branding Systems

Explore multi-layered branding projects — sub-brands, co-branding, rebranding. Consider brand evolution and audience perception.

Assignment Framework: Encourage exploration of brand personality through diverse media, integrating research, client perspectives, and visual storytelling.

Integrated Campaign Design

Students work on multi-platform campaigns (print, digital, outdoor) addressing social or commercial themes. Facilitate collaboration, strategic planning, and creative messaging across formats, encouraging adaptability and conceptual depth.

Packaging and Environmental Graphics

Focus on product packaging design with sustainable materials, structural innovation, and user experience. Include wayfinding and signage for physical spaces. Push for experimentation with form, function, and environmental impact, alongside branding consistency.

Professional Practices & Client Interaction

Introduce project management, client briefing, pitching, and feedback integration. Simulate real client interactions to develop communication skills and professional ethics.

BFR - 502: Illustration (Major - II (other))

Course Nature: Narrative Studio + Mixed Media + Digital Integration

Advanced Character & Scene Development

Deepen skills in creating layered characters and immersive environments. Encourage exploration of personality, emotion, and storytelling beyond realism — including abstraction or symbolism.

Cross-Media Storytelling

Work across formats — print, digital, animation, VR. Foster adaptability and media fluency by integrating traditional and digital techniques.

Editorial and Commercial Illustration

Address tone, audience, and message through commissioned work simulations. Balance creative voice with client goals, deadlines, and reproducibility.

BFR - 503: Computer Graphics (Minor - I)

Course Nature: Advanced Software + Motion + 3D

Advanced Vector & Raster Techniques

Mastery of complex digital illustration and graphic design tools. Encourage problem-solving via software to create detailed, precise work.

Motion Graphics & Animation Basics

Introduction to timing, transitions, storytelling through motion. Push students to combine design and narrative in time-based media.

3D Modeling & Rendering Fundamentals

Basic 3D workflows for product visualization, environment, or character modeling. Encourage conceptualization and digital sculpting skills.

BFR - 504: Packaging (Minor - II)

Course Nature: Applied Observation + Creative Interpretation

Form Follows Function

Students explore packaging as a functional object—studying structural templates, material behavior, and sustainability. Assignments include designing dielines, mockups, and basic product wraps (box, bottle, pouch).

Shelf Presence

Focus on visual communication—color, typography, iconography, and branding on packaging. Students analyze market segments and create packaging for a mass-consumption product, keeping shelf visibility in mind.

BFR - 505 Optional (Minor III)

In the third year, students must choose **one elective** from the offered options, which they will study across the **entire year**—beginning with foundational learning in the sixth semester and advancing to a deeper practice in the seventh semester.

In the **fourth year**, students will again select **one elective**, different from their previous choice, to be pursued over the **seventh and eighth semesters**.

This structure encourages **diversified learning**, allowing students to explore two distinct areas of applied art, thereby enhancing their creative versatility and professional readiness.

- A. Photography**
- B. UI/UX Design**
- C. Interior Design**
- D. Display /Exhibition Design & Stage Craft**

A. Photography

Course Nature: Conceptual + Technical + Visual Storytelling

Technical Mastery & Visual Language

Understanding camera functions, exposure, lighting, composition, and post-processing as tools to create visual narratives. Explore creative control over technical elements to enhance storytelling or abstraction.

Documentary & Conceptual Photography

Investigate photography as a medium for social commentary, personal narratives, or experimental ideas. Encourage projects that combine research, fieldwork, and visual metaphor.

Experimental & Alternative Processes

Explore analog techniques (film, darkroom, pinhole) and experimental practices (multiple exposures, light painting). Open space for tactile, process-driven creativity.

Portfolio & Presentation

Curate cohesive series, refine editing skills, and develop exhibition-ready prints or digital presentations. Focus on visual consistency, sequencing, and conceptual clarity.

B. UI/UX Design

Course Nature: User-Centered Design + Digital Interaction + Prototyping

User Research & Persona Development

Understand users' needs, behaviors, and pain points through qualitative and quantitative methods.

Projects can include interviews, surveys, and empathy mapping.

Information Architecture & Wireframing

Design intuitive navigation systems and wireframes that prioritize usability. Encourage iterative design and critique processes.

Visual Interface Design

Develop aesthetically coherent, accessible UI components following brand and usability standards.

Assignments should encourage experimentation with typography, color, and layout in digital formats.

Prototyping & Usability Testing

Create interactive prototypes and conduct user testing to refine designs. Emphasize iterative feedback loops and data-driven improvement.

C. Interior Design

Course Nature: Space Planning + Materiality + Aesthetic & Functional Design

Fundamentals of Space & Scale

Study spatial relationships, human ergonomics, and functional zoning. Projects to design interiors for varied functions (residential, commercial, public).

Materials & Finishes

Explore textures, colors, durability, and environmental impact of materials. Encourage sample boards and sustainable material choices.

Lighting & Ambience

Understand natural and artificial lighting and their effect on mood and utility. Assignments can involve designing lighting schemes for specific atmospheres.

Interior Styling & Detailing

Develop cohesive aesthetics through furniture, accessories, and detailing. Emphasize cultural context, style coherence, and client-centric design.

D. Display/Exhibition Design & Stage Craft

Course Nature: Curatorial Practice + Spatial Storytelling + Audience Engagement

Concept Development & Curation

Understand thematic coherence, narrative flow, and the role of curation in design. Students explore content selection, sequencing, and storyboarding.

Spatial Planning & Circulation

Analyze visitor movement, sightlines, and spatial accessibility. Projects involve creating floor plans and visitor journey maps.

Display & Installation Techniques

Explore mounting, lighting, signage, and multimedia integration to create immersive experiences. Encourage practical problem-solving and material experimentation.

Audience Interaction & Evaluation

Study engagement strategies and post-exhibition feedback mechanisms. Include designing interactive or participatory elements and assessing visitor impact.

BFR - 506: History of Art (Minor – IV)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

BFR - 507: Brand Communication and Strategic Campaign Design (Minor - V)**Focus Areas:**

Branding: identity, equity, positioning
Integrated Marketing Communications (IMC)
Strategic creative thinking
Campaign structure and stages
Research methods and market insights

Objective:

Students learn how to strategically build a brand image and execute creative campaigns based on real-world needs.

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**DEPARTMENT OF APPLIED ART
FACULTY OF FINE ARTS
JAMIA MILLIA ISLAMIA, NEW DELHI**

SYLLABUS

Bachelors of Fine Arts – Applied Art

3rd Year - 6th semester

BFR - 601: Graphic design (Major - I (Core)

Design for sustainability:

Design a product or a project that addresses a social issue and promotes sustainability and has high environmental impact, design a mini campaign of 5-7 design collaterals.

Interactive Designs

Create way finding system for a public places or transportation hub using typography, illustration and intuitive navigation.

Brand extensions designs

Choose an existing brand or create a new brand, introduce a new idea, product or service and create a mini campaign to learn about visual cohesiveness. Design a mini campaign of 5-7 design collaterals.

BFR - 602: Illustration (Major - II (Other)

Character Design:

Illustrate a short story, rhyme or poem combining traditional, and digital media to create unique, stylised and imaginative illustrations catering to pre-schematic and schematic age group.

Experimental Illustrations:

Illustrate cutting edge designs using digital advancement catering to new media illustrations for eg: Isometric Illustrations, info graphical illustrations, and vector illustrations.

Illustrative design collaterals:

Usage of illustration in design collaterals such as campaigns, packaging, merchandising focusing in utilisation of illustrations in complex designs.

BFR - 603: Computer softwares (Minor - I)

Brand experience designs:

Create a logo, logo variations and brand identity through digital expertise focusing on creating a visual identity for any brand using digital softwares.

Using computer graphics in design:

Learning of utilisation of computer graphics/digital advancement in various other design collaterals like packaging, stationaries, merchandising, new media designs.

BFR - 604: Packaging (Minor - II)

Beyond the Box

Students move beyond standard forms—exploring innovative structures, modularity, and user interaction. Projects include packaging with multi-functionality (e.g., reusable, collapsible, transformable), and eco-conscious design thinking.

Packaged Storytelling

Narrative-driven packaging: students build a concept-led brand (real or speculative) and design packaging that communicates story, value, and culture. Includes secondary packaging, inlays, and unboxing experience.

BFR - 605: Optional (Minor - III)

In the third year, students must choose **one elective** from the offered options, which they will study across the **entire year**—beginning with foundational learning in the sixth semester and advancing to a deeper practice in the seventh semester.

The students will have to continue their learning experience of the same elective they chose in the 5th Semester, and continue further with the advanced learning of that subject.

A. Photography

B. UI/UX Design

C. Interior Design

D. Display /Exhibition Design & Stage Craft

A. Photography

Course Nature: Conceptual + Technical + Visual Storytelling

Technical Mastery & Visual Language

Understanding camera functions, exposure, lighting, composition, and post-processing as tools to create visual narratives. Explore creative control over technical elements to enhance storytelling or abstraction.

Documentary & Conceptual Photography

Investigate photography as a medium for social commentary, personal narratives, or experimental ideas. Encourage projects that combine research, fieldwork, and visual metaphor.

Experimental & Alternative Processes

Explore analog techniques (film, darkroom, pinhole) and experimental practices (multiple exposures, light painting). Open space for tactile, process-driven creativity.

Portfolio & Presentation

Curate cohesive series, refine editing skills, and develop exhibition-ready prints or digital presentations. Focus on visual consistency, sequencing, and conceptual clarity.

B. UI/UX Design

Course Nature: User-Centered Design + Digital Interaction + Prototyping

User Research & Persona Development

Understand users 'needs, behaviors, and pain points through qualitative and quantitative methods.

Projects can include interviews, surveys, and empathy mapping.

Information Architecture & Wireframing

Design intuitive navigation systems and wireframes that prioritize usability. Encourage iterative design and critique processes.

Visual Interface Design

Develop aesthetically coherent, accessible UI components following brand and usability standards.

Assignments should encourage experimentation with typography, color, and layout in digital formats.

Prototyping & Usability Testing

Create interactive prototypes and conduct user testing to refine designs. Emphasize iterative feedback loops and data-driven improvement.

C. Interior Design

Course Nature: Space Planning + Materiality + Aesthetic & Functional Design

Fundamentals of Space & Scale

Study spatial relationships, human ergonomics, and functional zoning. Projects to design interiors for varied functions (residential, commercial, public).

Materials & Finishes

Explore textures, colors, durability, and environmental impact of materials. Encourage sample boards and sustainable material choices.

Lighting & Ambience

Understand natural and artificial lighting and their effect on mood and utility. Assignments can involve designing lighting schemes for specific atmospheres.

Interior Styling & Detailing

Develop cohesive aesthetics through furniture, accessories, and detailing. Emphasize cultural context, style coherence, and client-centric design.

D. Display/Exhibition Design & Stage Craft

Course Nature: Curatorial Practice + Spatial Storytelling + Audience Engagement

Concept Development & Curation

Understand thematic coherence, narrative flow, and the role of curation in design. Students explore content selection, sequencing, and storyboarding.

Spatial Planning & Circulation

Analyze visitor movement, sightlines, and spatial accessibility. Projects involve creating floor plans and visitor journey maps.

Display & Installation Techniques

Explore mounting, lighting, signage, and multimedia integration to create immersive experiences. Encourage practical problem-solving and material experimentation.

Audience Interaction & Evaluation

Study engagement strategies and post-exhibition feedback mechanisms. Include designing interactive or participatory elements and assessing visitor impact.

BFR - 606: History of Art (Minor – IV)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

BFR - 607: Digital Advertising and Contemporary Practices (Minor - V)

Focus Areas:

Digital media platforms and advertising formats

Social media and influencer marketing

Web banners, native ads, Google Ads basics

Ad metrics and analytics (CTR, ROI, engagement)

Meme culture, sustainability, inclusivity in advertising

Objective:

Prepares students for modern digital practices, platform-based creativity, and ethical digital communication.

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Bachelors of Fine Arts – Applied Art

4th Year - 7th semester

BFR - 701: Graphic Design (Major - I (Core))

Course Nature: Conceptual Refinement + Real-World Context + Strategic Thinking

Advanced Visual Communication

Explore complex ideas and cultural narratives through refined graphic language, symbolism, and metaphor. Students can engage with diverse communication challenges — social campaigns, editorial spreads, or cultural branding — encouraging deep contextual research and creative synthesis.

Design for Social Impact

Investigate how graphic design can influence social change, public policy, and community engagement. Focus on ethical considerations, participatory design, and inclusive messaging.

Multi-Platform Storytelling

Integrate print, digital, motion graphics, and interactive formats to deliver cohesive brand stories or messages. Encourage students to think fluidly across mediums and design for audience experience.

Professional Portfolio & Presentation

Curate and present a polished, cohesive portfolio that reflects their design philosophy and versatility. Promote critical self-assessment and real-world presentation skills.

BFR - 702: Illustration (Major - II (Optional))

Course Nature: Narrative Depth + Media Integration + Personal Expression

Thematic Series Development

Encourage development of sustained series around a central theme, allowing for layered storytelling. Experiment with styles, media, and formats.

Cross-Disciplinary Collaboration

Integrate illustration with animation, graphic design, or interactive media to broaden expressive scope. Foster teamwork skills and adaptability.

Editorial & Publication Design

Understand how illustration functions in editorial contexts, book design, and publishing industries. Explore narrative pacing, layout integration, and audience engagement.

BFR - 703: Optionals (Minor - I)

In the **fourth year**, students will select **one elective**, different from their previous choice, to be pursued over the **seventh and eighth semesters**.

This structure encourages **diversified learning**, allowing students to explore two distinct areas of applied art, thereby enhancing their creative versatility and professional readiness. The students will have to continue their learning experience of the same elective they chose in the 5th Semester, and continue further with the advanced learning of that subject.

- A. Photography**
- B. UI/UX Design**
- C. Interior Design**
- D. Display /Exhibition Design & Stage Craft**

A. Photography

Course Nature: Conceptual + Technical + Visual Storytelling

Technical Mastery & Visual Language

Understanding camera functions, exposure, lighting, composition, and post-processing as tools to create visual narratives. Explore creative control over technical elements to enhance storytelling or abstraction.

Documentary & Conceptual Photography

Investigate photography as a medium for social commentary, personal narratives, or experimental ideas. Encourage projects that combine research, fieldwork, and visual metaphor.

Experimental & Alternative Processes

Explore analog techniques (film, darkroom, pinhole) and experimental practices (multiple exposures, light painting). Open space for tactile, process-driven creativity.

Portfolio & Presentation

Curate cohesive series, refine editing skills, and develop exhibition-ready prints or digital presentations. Focus on visual consistency, sequencing, and conceptual clarity.

B. UI/UX Design

Course Nature: User-Centered Design + Digital Interaction + Prototyping

User Research & Persona Development

Understand users 'needs, behaviors, and pain points through qualitative and quantitative methods.

Projects can include interviews, surveys, and empathy mapping.

Information Architecture & Wireframing

Design intuitive navigation systems and wireframes that prioritize usability. Encourage iterative design and critique processes.

Visual Interface Design

Develop aesthetically coherent, accessible UI components following brand and usability standards.

Assignments should encourage experimentation with typography, color, and layout in digital formats.

Prototyping & Usability Testing

Create interactive prototypes and conduct user testing to refine designs. Emphasize iterative feedback loops and data-driven improvement.

C. Interior Design

Course Nature: Space Planning + Materiality + Aesthetic & Functional Design

Fundamentals of Space & Scale

Study spatial relationships, human ergonomics, and functional zoning. Projects to design interiors for varied functions (residential, commercial, public).

Materials & Finishes

Explore textures, colors, durability, and environmental impact of materials. Encourage sample boards and sustainable material choices.

Lighting & Ambience

Understand natural and artificial lighting and their effect on mood and utility. Assignments can involve designing lighting schemes for specific atmospheres.

Interior Styling & Detailing

Develop cohesive aesthetics through furniture, accessories, and detailing. Emphasize cultural context, style coherence, and client-centric design.

D. Display/Exhibition Design & Stage Craft

Course Nature: Curatorial Practice + Spatial Storytelling + Audience Engagement

Concept Development & Curation

Understand thematic coherence, narrative flow, and the role of curation in design. Students explore content selection, sequencing, and storyboarding.

Spatial Planning & Circulation

Analyze visitor movement, sightlines, and spatial accessibility. Projects involve creating floor plans and visitor journey maps.

Display & Installation Techniques

Explore mounting, lighting, signage, and multimedia integration to create immersive experiences. Encourage practical problem-solving and material experimentation.

Audience Interaction & Evaluation

Study engagement strategies and post-exhibition feedback mechanisms. Include designing interactive or participatory elements and assessing visitor impact.

BFR - 704: Summer Internship (Major - III (Other))

Industry Experience and Studio Immersion

Students are expected to complete a 4–6 week internship in a professional setting such as a design studio, advertising agency, branding consultancy, or related creative environment. This phase allows students to engage directly with live projects, observe industry workflows, collaborate with professionals.

Internship Report and Creative Documentation

After completing the internship, students will submit a structured report reflecting on their experience, responsibilities handled, key learning outcomes, and observations about the professional ecosystem. The report should be accompanied by visual samples of work or contributions, highlighting their creative involvement and skill development.

BFR - 705: Educational/Camp, Research Based Project Major - IV (Other)

Course Nature: Experiential Learning + Observational Skills + Critical Reflection

Documentation & Observation

Teach methods of visually and textually documenting art, culture, architecture, and environments encountered during field visits. Encourage detailed sketching, photography, note-taking, and contextual research.

Presentation & Communication

Develop clear, engaging presentation skills for sharing findings with peers and faculty. Explore various formats — reports, exhibitions, digital storytelling.

Research Ethics & Cultural Sensitivity

Emphasize respectful engagement with local cultures and ethical research practices. Prepare students for responsible fieldwork.

BFR - 706: History of Art (Minor – II)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

**DEPARTMENT OF APPLIED ART
FACULTY OF FINE ARTS
JAMIA MILLIA ISLAMIA, NEW DELHI**

SYLLABUS

Bachelors of Fine Arts – Applied Art

4th Year - 8th semester

BFR - 801: Graphic design (Major - I (Core))

Diversity and Inclusion Campaign:

Develop a campaign that promotes diversity and inclusion, including a logo, visual identity, and develop a unique campaign strategy, while designing design collaterals of about 15-20 designs.

Compassion-Driven Campaign Design

Develop a campaign that promotes emotional intelligence, such as a self-care app, a mindfulness program, an emotional wellness platform or any emotional subject. Create a campaign that uses compassion-driven designs to promote empathy and understanding, such as a design system, a product, or a service, while designing design collaterals of about 15-20 designs.

Brand extensions designs

Choose an existing brand or create a new brand, introduce a new idea, product or service and create a minimalistic campaign to learn about visual cohesiveness through a singular idea. Design a mini campaign of 5-7 design collaterals while focussing on either typography or illustration.

BFR - 802: Illustration (Major - II (Other))

Application and context:

Focus on visual narratives, reflective exercises which will develop personal style, and illustrative potential. Understanding of Visual language, and approaches of narrative execution will be a priority.

Experimental Illustrations:

Illustrate cutting edge designs using digital advancement catering to new media and experimenting with 3d designs illustrations. Usage of illustration in a design project while focusing on utilisation of illustrations in complex design projects.

BFR - 803: Optional (Minor - I)

Course Nature: Conceptual Depth + Experimental Techniques + Professional Practice

In the **fourth year**, students will select **one elective**, different from their previous choice, to be pursued over the **seventh and eighth semesters**.

The students will have to continue their learning experience of the same elective they chose in the 5th Semester, and continue further with the advanced learning of that subject.

- A. Photography**
- B. UI/UX Design**
- C. Interior Design**
- D. Display /Exhibition Design & Stage Craft**

A. Photography

Course Nature: Conceptual + Technical + Visual Storytelling

Technical Mastery & Visual Language

Understanding camera functions, exposure, lighting, composition, and post-processing as tools to create visual narratives. Explore creative control over technical elements to enhance storytelling or abstraction.

Documentary & Conceptual Photography

Investigate photography as a medium for social commentary, personal narratives, or experimental ideas. Encourage projects that combine research, fieldwork, and visual metaphor.

Experimental & Alternative Processes

Explore analog techniques (film, darkroom, pinhole) and experimental practices (multiple exposures, light painting). Open space for tactile, process-driven creativity.

Portfolio & Presentation

Curate cohesive series, refine editing skills, and develop exhibition-ready prints or digital presentations. Focus on visual consistency, sequencing, and conceptual clarity.

B. UI/UX Design

Course Nature: User-Centered Design + Digital Interaction + Prototyping

User Research & Persona Development

Understand users 'needs, behaviors, and pain points through qualitative and quantitative methods.

Projects can include interviews, surveys, and empathy mapping.

Information Architecture & Wireframing

Design intuitive navigation systems and wireframes that prioritize usability. Encourage iterative design and critique processes.

Visual Interface Design

Develop aesthetically coherent, accessible UI components following brand and usability standards.

Assignments should encourage experimentation with typography, color, and layout in digital formats.

Prototyping & Usability Testing

Create interactive prototypes and conduct user testing to refine designs. Emphasize iterative feedback loops and data-driven improvement.

C. Interior Design

Course Nature: Space Planning + Materiality + Aesthetic & Functional Design

Fundamentals of Space & Scale

Study spatial relationships, human ergonomics, and functional zoning. Projects to design interiors for varied functions (residential, commercial, public).

Materials & Finishes

Explore textures, colors, durability, and environmental impact of materials. Encourage

sample boards and sustainable material choices.

Lighting & Ambience

Understand natural and artificial lighting and their effect on mood and utility. Assignments can involve designing lighting schemes for specific atmospheres.

Interior Styling & Detailing

Develop cohesive aesthetics through furniture, accessories, and detailing. Emphasize cultural context, style coherence, and client-centric design.

D. Display/Exhibition Design & Stage Craft

Course Nature: Curatorial Practice + Spatial Storytelling + Audience Engagement

Concept Development & Curation

Understand thematic coherence, narrative flow, and the role of curation in design. Students explore content selection, sequencing, and storyboarding.

Spatial Planning & Circulation

Analyze visitor movement, sightlines, and spatial accessibility. Projects involve creating floor plans and visitor journey maps.

Display & Installation Techniques

Explore mounting, lighting, signage, and multimedia integration to create immersive experiences. Encourage practical problem-solving and material experimentation.

Audience Interaction & Evaluation

Study engagement strategies and post-exhibition feedback mechanisms. Include designing interactive or participatory elements and assessing visitor impact.

BFR - 804: Dissertation (Major - III (Other))

Course Nature: Independent Research + Critical Inquiry + Scholarly Writing

Topic Selection & Proposal Development

Guide students to identify relevant, feasible research topics aligned with their interests and department focus. Emphasize originality and clarity in research questions.

Literature Review & Theoretical Frameworks

Teach methods for sourcing, analyzing, and synthesizing scholarly material to frame research. Encourage critical engagement with diverse academic sources.

Methodology & Data Collection

Introduce qualitative and/or quantitative research methods appropriate to applied art contexts. Include case studies, surveys, interviews, or creative practice as research.

Writing & Presentation

Develop skills in structured academic writing, argumentation, referencing, and formal presentation. Encourage iterative drafting and peer/faculty feedback.

BFR - 805: History of Art (Minor – II)

Syllabus as per Dept. of Art History, Faculty of Fine Arts, Jamia Millia Islamia

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Masters of Fine Arts – Applied Art

The curriculum incorporates **two complementary studio modules** per semester:

1. Graphic Design Studio Practice (Major I)

- Focus on **ideation, image-making, narrative building, conceptual illustration**, and visual storytelling.
- Encourages development of a personal voice and deeper inquiry into symbolic, socio-cultural, and semiotic dimensions of design.
- Offers scope for integration with fine art, illustration, mixed media, speculative design, and indigenous narrative systems.
- Allows for flexible output—from book arts, comics, zines, posters to conceptual installations and immersive visuals.

2. Visualization Studio Practice (Major II)

- Focus on **systemic design**, brand identity, packaging, UI/UX structures, campaigns, and editorial design.
- Trains students in design for communication systems—corporate, public, or cultural.
- Encourages application-based problem-solving while integrating aesthetic and functional aspects.
- Offers students hands-on experience in building design systems that are scalable, adaptive, and responsive to user needs.

3. Minor Optional Course

In alignment with the curriculum's interdisciplinary vision and to further empower students to tailor their academic journey, we will be **introducing a broader range of courses under Minor Electives**. These subjects will function as **supplementary areas of focused learning**, allowing students to explore additional domains that enhance their primary studio practices.

The following minor electives will be expanded and offered:

- A. **Publication Design** – focusing on both traditional and digital methods, exploring narrative art, editorial illustration, children's book visuals, and conceptual image-making.
- B. **Environmental Design** – offering students exposure to spatial design, public art, environmental graphics, and installations, bridging communication and space.
- C. **Photography** – integrating technical skills with conceptual approaches, covering product, editorial, documentary, and experimental photography.
- D. **Exhibition Design & Stage Craft**– focusing on narrative space design, curatorial thinking, immersive visual storytelling, and event-based communication.
- E. **New Age media Designs** - Focusing on new technologies and ideologies in advertising, like genetic Advertising, interactive designs, performance art, theatrical designs, etc.

F. Cinematography - Focusing on advertising through cinematography, video art, short film creation and Video Installation.

G. Graphic Art & Print Making

Objective of the Syllabus

Multidimensional Learning within a Semester

- Students gain exposure to a **variety of domains**—branding, packaging, UI/UX, illustration, campaign, merchandising—within one academic cycle.
- Prevents creative fatigue by offering distinct **formats, mediums, and methods**.
- Encourages **crossover learning** between narrative development and systemic design.

Balanced Design Thinking – Concept and Execution

- **Visualization** fosters **creative exploration**, helping students form meaningful connections through research, experimentation, and metaphor.
- **Graphic Design** develops **structural thinking**, enabling students to organize, execute, and communicate visual solutions with clarity and purpose.
- Together, they ensure **holistic design maturity**.

Industry Relevance and Role Mapping

- Reflects real-world job roles—**Art Director, Brand Strategist, Illustrator, UI/UX Designer, Packaging Designer, Experience Designer**, etc. Equips students with the skills and **portfolio diversity** needed for a competitive, rapidly evolving design landscape.
- Supports the shift from a **client-centric campaign mindset** to a **problem-solving design mindset**.

Encouraging Specialization through Electives.

- Students are required to choose **one elective in the first year and a different one in the second year**, encouraging **breadth of exposure and depth of interest**.
- This strategy allows students to develop a **personal area of expertise** while remaining **interdisciplinary**.

Alignment with NEP 2020 Principles

- Promotes **interdisciplinary and experiential learning**, encouraging students to connect design with culture, technology, social change, and entrepreneurship.
- Fosters **choice-based education**, allowing students to chart individual learning trajectories. Encourages **research-led studio work**, positioning students not only as designers but also as researchers and critical thinkers.

Accommodating Student Interest and Personal Growth

- Provides a **diverse creative ecosystem** which Builds confidence through **independent thinking** and iterative exploration.
- Encourages a **growth mindset**—moving from skill acquisition to design authorship

Integration of Industry and Cultural Connect

Industry Connect

To bridge the gap between academic learning and professional practice, the curriculum incorporates a **robust industry interface**, which includes:

- **Alumni meets** to foster mentorship and guidance.
- **Industry lectures** from practicing professionals and design leaders.
- **Workshops and portfolio reviews** from real-world creative studios.

- Opportunities for **internships, live projects**, and studio visits.

This feature prepares students to **understand professional expectations**, workflows, and networking, ensuring smoother transitions into the industry.

Cultural Connect

In response to the growing need for culturally rooted design, a **Cultural Connect Module** is integrated to:

- Highlight and promote **Indian indigenous visual languages**, crafts, and heritage.
- Encourage collaboration with **artisans, folk artists, and cultural historians** through interactive workshops.
- Include **cultural immersion trips**, field research, and documentation of local visual practices.
- Help students cultivate a **sensitive and respectful design approach** grounded in socio-cultural awareness.

Guidance in a Master's programme is essential because it provides structure, critical insight, and expert direction at a stage where students are expected to mature as independent thinkers and practitioners. Mentorship at the postgraduate level helps refine conceptual clarity, strengthen design intent, and align academic exploration with professional realities. Faculty mentors act as catalysts who help students translate abstract ideas into tangible, impactful visual solutions while also encouraging deeper inquiry into theory, context, and narrative. **Proper guidance, when paired with carefully constructed design challenges, pushes students to take creative risks, embrace ambiguity, and innovate beyond predictable outcomes.** It cultivates **critical thinking, adaptive problem-solving, and the courage to experiment**, all while helping students develop **a strong sense of authorship and integrity in their work.** This structured yet liberating framework nurtures both personal growth and professional excellence, preparing them not just to participate in the design industry, but to redefine its boundaries.

DEPARTMENT OF APPLIED ART
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JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Masters of Fine Arts – Applied Art

1st Year - 1st Semester

MFR - 101 -Studio Practice 1: Graphic Design (Major - I) – Social Campaign

Objective: To strengthen visual storytelling, image-making, and communication aesthetics.

Subunits:

Illustration & Narrative Development

Explore drawing as a thinking process. Investigate styles, contexts (editorial, advertising, independent comics), and formats (print, digital). Conceptual prompts lead to explorations in storytelling, character design, or editorial voice.

Merchandising & Product Graphics

Investigate how visuals extend to lifestyle products, cultural objects, and wearable formats. Use illustration, lettering, or pattern-based visuals for tote bags, apparel, stationery, or festival kits.

UI/UX Visualization

Introduction to user-centric visual design – icons, illustration systems, onboarding screens, visual tone for apps/web. Encourage clarity in information hierarchy, persona mapping, and mobile screen sketches.

Campaign & Visual Strategy (Major Project)

Develop thematic storyboards, visual language systems, and art directions for campaigns. Integrate semiotics, photography references, and graphic research.

MFR - 102 -Studio Practice 2: Visualization (Major - II) - Product Campaign

Objective: To develop visual systems, brand identity, packaging, and graphic applications.

Subunits:

Visualization

Learn the grammar of visualisation through various brain storming activities, design thinking and research.

Packaging Design

Explore 3D branding, tactile design, sustainability, and storytelling through packaging. Encourage thematic packaging that engages multiple senses and considers the shelf impact.

Stationery Systems & Print Collaterals

Understand professional applications of brand language through business cards, envelopes, folders, reports, etc. Explore paper textures, die-cuts, folds, and modularity in design.

Introductory Campaign Design (Major Project)

Apply branding and packaging insights to a short, focused campaign idea. Campaigns that are visual-heavy, not copy-heavy — posters, social media visuals, digital banners.

MFR - 103 -Optional (Minor - I)

Objective- Advanced Practice & Skill Development

Students have to choose one from any electives, which will be continued till the whole year that is the 1st and 2nd semester. The students will again choose a different elective for the next year that is 3rd and 4th semester.

- A. Graphic Art & Print Making**
- B. Photography**
- C. Environmental Design**
- D. Cinematography**

A. Graphic Art & Printmaking

Conceptual Expansion through Print

Students will explore printmaking as a medium of visual storytelling beyond fine art, incorporating design principles. Emphasis will be placed on developing narrative visuals, experimenting with form, layering, and composition for posters, zines, and editorial applications.

Medium Exploration and Process Innovation

This unit focuses on process-based learning, where students work with silkscreen, lino-cut, woodcut, monoprint, and mixed media approaches. Assignments encourage media-blending and the creative adaptation of traditional techniques for branding, packaging, and graphic identity.

Application-Oriented Print Design

Students will translate their print artworks into applied formats such as book jackets, album covers, and campaign visuals. Focus will be on scaling, digital adaptation, and preparing outputs for both analog and digital platforms—merging print sensibilities with commercial design needs.

B. Photography

Lens as Language

Students explore the basics of camera operation, composition, exposure, depth of field, and natural vs. artificial lighting. Emphasis is placed on using the camera to construct narrative and mood.

Document & Detail

Assignments focus on documenting people, places, and events. Students learn framing with intent, candid storytelling, and working with available light for street, editorial, and lifestyle genres.

C. Environmental Design

Signage & Wayfinding Basics

Students study how design functions in physical space—navigational systems, pictogram design, accessibility standards, and human-scale communication. Exercises include mapping and directional design.

Spaces & Stories

Exploration of narrative environments: brand storytelling through space. Students develop retail or public service spatial identities and design graphic interventions for interior surfaces.

D. Cinematography

Frames & Fundamentals

Students understand the basics of framing, composition, camera movement, and shot sizes. They study sequences from iconic films and advertising to analyze emotional and narrative impact.

Light & Texture

Exploration of lighting theory and practice—natural vs artificial light, color temperature, shadows. Students create mood boards and shoot short lighting studies. High key & Low key lighting.

Edit in Mind

Emphasis on shooting with editing logic—students storyboard and shoot a short, non-dialogue visual narrative (e.g., a visual poem or metaphor). With Chroma, Art of editing & Sound Design.

MFR - 104 - History of Advertising & Visual Communication – (Minor-II)**Unit I: Early Forms of Advertising & Communication**

Oral and visual traditions in ancient societies.

Symbols, motifs, and signs in early civilizations (Egypt, Greece, India, Rome).

Shop signs, coins, seals, and inscriptions as identity marks.

Unit II: Medieval & Early Modern Visual Communication

Guild marks, heraldry, and trade symbols.

Religious imagery, manuscripts, and early illustrated texts.

Street hawkers, criers, and community announcements.

Unit III: Printing Revolution & Early Advertising

Invention of printing press and rise of printed communication.

Posters, pamphlets, newspapers, and handbills.

Typography and illustration as tools of persuasion.

Unit IV: Early Advertising Theories

Introduction to appeals: emotional vs. rational.

Persuasion through repetition and memory.

Early signs of branding and consumer connection.

MFR - 105 – Design Thinking, Branding & Aesthetics (Minor – III)**Unit I: Foundations of Design Thinking**

Introduction to design as a problem-solving approach.

Stages of design thinking: Empathize, Define, Ideate, Prototype, Test.

Role of creativity and innovation in communication design.

Unit II: Principles of Branding

Meaning and purpose of a brand.

Elements of brand identity: logos, colors, typography, taglines.

Differentiation and positioning in a competitive market.

Unit III: Visual Aesthetics in Communication

Basics of aesthetics: balance, harmony, contrast, proportion.

Color theory, typography, and composition in visual design.

Introduction to semiotics in branding.

Unit IV: Case Studies & Applications

Iconic global and Indian brands (e.g., Apple, Nike, Amul, FabIndia).

Understanding consumer-brand relationships.

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

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Masters of Fine Arts – Applied Art

1st Year - 2nd semester

MFR - 201 - Studio Practice 1: Graphic Design (Major - I) - Tourism Campaign

Advanced Illustration & Visual Voice

Build a personal illustration voice. Deepen thematic explorations, editorial storytelling, or narrative sequencing. Long-form visual essays or visual books.

UI/UX Systems Design

Apply visual storytelling into actual wireframes and screen flows. Work on micro-interactions, icons, and interface personalities. Build clickable prototypes, screen-based case studies.

Campaign Visual Strategy

Visual storytelling across platforms – social media, ambient, motion graphics, merchandise.

Merchandising Extension

Apply personal visual identity on new forms – limited edition prints, zines, or kits. Focus on concept-product alignment and material innovation.

MFR - 202 - Studio Practice 2: Visualization (Major - II) - Promotional Campaign

Brand Extension & Application

Extend brands to new products, digital platforms, packaging updates, or co-branded campaigns. Build systems that scale while retaining consistency.

Experimental Packaging

Use storytelling, innovation, or eco-consciousness to push beyond traditional forms.

Framework: Allow material improvisation and sculptural thinking.

Campaign Design (Integrated)

This campaign will now integrate all learning – branding, strategy, visuals, copy, application. Multi-channel campaign pitch with brand deck, social strategy, and activation ideas.

Design for Print & Production

Understand final artwork standards, color systems, printing techniques, and production-ready design. Create mockups, dielines, and real-world presentation files.

MFR - 203 - Optional (Minor - I)

Objective- Advanced Practice & Skill Development

Students have to choose one from any electives, which will be continued till the whole year that is the 1st and 2nd semester. The students will again choose a different elective for the next year that is 3rd and 4th semester.

- A. Graphic Art & Print Making
- B. Photography
- C. Environmental Design
- D. Cinematography

A. Graphic Art & Printmaking

Conceptual Expansion through Print

Students will explore printmaking as a medium of visual storytelling beyond fine art, incorporating design principles. Emphasis will be placed on developing narrative visuals, experimenting with form, layering, and composition for posters, zines, and editorial applications.

Medium Exploration and Process Innovation

This unit focuses on process-based learning, where students work with silkscreen, lino-cut, woodcut, monoprint, and mixed media approaches. Assignments encourage media-blending and the creative adaptation of traditional techniques for branding, packaging, and graphic identity.

Application-Oriented Print Design

Students will translate their print artworks into applied formats such as book jackets, album covers, and campaign visuals. Focus will be on scaling, digital adaptation, and preparing outputs for both analog and digital platforms—merging print sensibilities with commercial design needs.

B. Photography

Lens as Language

Students explore the basics of camera operation, composition, exposure, depth of field, and natural vs. artificial lighting. Emphasis is placed on using the camera to construct narrative and mood.

Document & Detail

Assignments focus on documenting people, places, and events. Students learn framing with intent, candid storytelling, and working with available light for street, editorial, and lifestyle genres.

C. Environmental Design

Signage & Wayfinding Basics

Students study how design functions in physical space—navigational systems, pictogram design, accessibility standards, and human-scale communication. Exercises include mapping and directional design.

Spaces & Stories

Exploration of narrative environments: brand storytelling through space. Students develop retail or public service spatial identities and design graphic interventions for interior surfaces.

D. Cinematography

Frames & Fundamentals

Students understand the basics of framing, composition, camera movement, and shot sizes. They study sequences from iconic films and advertising to analyze emotional and narrative impact.

Light & Texture

Exploration of lighting theory and practice— natural vs artificial light, color temperature, shadows. Students create mood boards and shoot short lighting studies. High key & Low key lighting.

Edit in Mind

Emphasis on shooting with editing logic—students storyboard and shoot a short, non-dialogue visual narrative (e.g., a visual poem or metaphor). With Chroma, Art of editing & Sound Design.

MFR - 204 - History of Advertising & Visual Communication – (Minor –II)

Unit I: Industrial Revolution & Growth of Advertising

Mass production and the need for consumer markets.

Rise of advertising agencies in the 19th century.

Illustrated posters, billboards, and catalogues.

Unit II: Design Movements (Isms) & Their Impact

Art Nouveau, Art Deco, Bauhaus, Modernism.

Poster art traditions in Europe and India.

Influence of design styles on advertising aesthetics.

Unit III: Early 20th Century Advertising

Rise of radio advertising and cinema commercials.

Growth of brand mascots, packaging, and slogans.

Propaganda posters during World War I & II.

Unit IV: Advertising Theories & Models

AIDA model (Attention, Interest, Desire, Action).

Hierarchy of Effects model.

Role of persuasion, appeal, and consumer psychology in early advertising.

MFR - 205 – Design Thinking, Branding & Aesthetics (Minor – III)

Unit I: Advanced Design Thinking & Strategy

Human-centered design and co-creation.

Design for innovation in social and cultural contexts.

Systems thinking and sustainable design.

Unit II: Brand Development & Storytelling

Brand personality and archetypes.

Building emotional connections through storytelling.

Tone of voice, visual consistency, and experiential branding.

Unit III: Aesthetics Across Media

Evolution of design aesthetics across print, digital, and ambient media.

Motion graphics, photography, and interface design principles.

Global vs. local aesthetics in branding.

Unit IV: Campaigns, Critique & Future Trends

Integrated brand campaigns: structure and execution.

Analyzing success and failure of branding efforts.

Ethical considerations in branding and aesthetics.

Future trends: AI-driven design, personalization, and immersive experiences.

DEPARTMENT OF APPLIED ART
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JAMIA MILLIA ISLAMIA, NEW DELHI

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Masters of Fine Arts – Applied Art

2nd Year - 3rd semester

MFR - 301 - Studio Practice 1: Graphic Design (Major I) - Event Campaign

Focus: Personal visual voice, storytelling systems, independent expression, and multi-format narrative development.

Subunits:

Independent Visual Language Development

Students begin developing their own stylistic and conceptual signature across media. Experimentation across hand-drawn, digital, to build a visual identity.

Long-Form Illustration Project / Narrative Sequence

Deep-dive into one project involving sustained storytelling.. Projects rooted in research, cultural context, or speculative narratives.

Collaborative Visual Systems

Collaborate with other disciplines (motion graphics, animation, installation) to translate illustrations into systems.

Visual Documentation & Process Mapping

Cultivate habit of structured documentation for portfolios and thesis research. Explore creative journaling, storyboarding, and annotated sketches.

MFR - 302 - Studio Practice 2: Visualization (Major II) - Educational Campaign

Focus: Advanced systems thinking, brand ecosystems, campaign development, user engagement.

Subunits:

Design Systems for Complex Problems

Projects that address real-world, layered communication problems – e.g., sustainability, education, public health, or political awareness. Emphasize context mapping, multi-audience targeting, adaptive messaging.

Cross-Platform Branding & Campaigns

Extend a unified brand idea across multiple touchpoints – physical, digital, spatial, and experiential. Think in terms of campaigns that live on social media, packaging, public spaces, and merch.

Strategy + Design + Copy

Build campaigns that combine compelling copy, content tone, and strong visual ideas on campaign manifestos, tone-of-voice guides, and visual toneboards.

MFR - 303 – Optional (Minor - I)

Objective- Advanced Practice & Skill Development

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- A. Graphic Art & Print Making**
- B. Photography**
- C. Environmental Design**
- D. Cinematography**

A. Graphic Art & Printmaking

Conceptual Expansion through Print

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Medium Exploration and Process Innovation

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Application-Oriented Print Design

Students will translate their print artworks into applied formats such as book jackets, album covers, and campaign visuals. Focus will be on scaling, digital adaptation, and preparing outputs for both analog and digital platforms—merging print sensibilities with commercial design needs.

B. Photography

Lens as Language

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Document & Detail

Assignments focus on documenting people, places, and events. Students learn framing with intent, candid storytelling, and working with available light for street, editorial, and lifestyle genres.

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Signage & Wayfinding Basics

Students study how design functions in physical space—navigational systems, pictogram design, accessibility standards, and human-scale communication. Exercises include mapping and directional design.

Spaces & Stories

Exploration of narrative environments: brand storytelling through space. Students develop retail or public service spatial identities and design graphic interventions for interior surfaces.

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Frames & Fundamentals

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Light & Texture

Exploration of lighting theory and practice—natural vs artificial light, color temperature, shadows. Students create mood boards and shoot short lighting studies. High key & Low key lighting.

Edit in Mind

Emphasis on shooting with editing logic—students storyboard and shoot a short, non-dialogue visual narrative (e.g., a visual poem or metaphor). With Chroma, Art of editing & Sound Design.

MFR - 304 -Summer Internship (Minor - II)

Industry Experience and Studio Immersion

Students are expected to complete a 4–6 week internship in a professional setting such as a design studio, advertising agency, branding consultancy, or related creative environment. This phase allows students to engage directly with live projects, observe industry workflows, collaborate with professionals.

Internship Report and Creative Documentation

After completing the internship, students will submit a structured report reflecting on their experience, responsibilities handled, key learning outcomes, and observations about the professional ecosystem. The report should be accompanied by visual samples of work or contributions, highlighting their creative involvement and skill development.

MFR - 305 – Research Project Based on Education Tour (Minor - III)

Documentation & Observation

Teach methods of visually and textually documenting art, culture, architecture, and environments encountered during field visits. Encourage detailed sketching, photography, note-taking, and contextual research.

Analytical Reflection

Guide students in critically analyzing their experiences, connecting observations to broader cultural, historical, and artistic frameworks. Promote synthesis of visual and written content with personal insights.

Presentation & Communication

Develop clear, engaging presentation skills for sharing findings with peers and faculty. Explore various formats — reports, exhibitions, digital storytelling

MFR - 306 - History of Advertising & Visual Communication – (Minor-IV)

Unit I: Indian Advertising Journeys

Growth of Indian advertising after Independence.

Role of Doordarshan, radio jingles, and print ads in India.

Iconic Indian ad campaigns (Amul, Nirma, Asian Paints).

Unit II: Advertising & Society

How ads show changing roles of women and men.

Ads and family, festivals, and lifestyle in different decades.

Social advertising in India (health, education, environment).

Unit III: Popular Culture & Celebrities

Use of film stars and cricketers in ads.

Ads in Bollywood films and songs.

Youth culture and advertising trends.

Unit IV: Creative Experiments

Funny ads, jingles, and mascots.

Guerrilla and street advertising (simple introduction).

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DEPARTMENT OF APPLIED ART FACULTY OF FINE ARTS JAMIA MILLIA ISLAMIA, NEW DELHI

SYLLABUS

Masters of Fine Arts – Applied Art

2nd Year - 4th semester

MFR -401 -Studio Practice 1: Graphic Design (Major I) – Awareness Campaign

Research & Authorship

Focus: Independent inquiry, visual authorship, research-based storytelling, and professional portfolio development.

Subunits:

Visual Authorship & Critical Inquiry

Students develop a self-initiated visual thesis rooted in a subject of cultural, political, or personal significance. Emphasis is placed on authorship, originality, and point-of-view.

Interdisciplinary Practice & New Media Integration

Students explore how illustration intersects with new media. They reframe static visual storytelling into dynamic, experiential outputs. Encourage critical reflection on medium, audience, and technology, and how they affect meaning-making.

Visual Language Synthesis

Through visual archives, field research, and iterative making, students evolve their visual language into a consistent, expressive system.

Advanced Documentation & Research Mapping

Students develop a portfolio-ready research archive — moodboards, annotated sketchbooks, user testing logs, concept evolution diagrams, and artist statements.

MFR -402 -Studio Practice 2: Visualization (Major II) - Service Campaign

Advanced Strategy & Systems Thinking

Focus: Strategic thinking, systemic design solutions, user research, and critical engagement with real-world issues.

Subunits:

Research-Driven Design Strategy

Students choose a social, economic, or cultural issue and build a communication design strategy through research, stakeholder mapping, and user interviews. They develop insights into behavioral patterns, communication gaps, and ecosystem opportunities — leading to strategic design briefs.

Integrated Campaign Ecosystem

This subunit emphasizes the creation of campaign ecosystems, where branding, messaging, interaction design, and social presence are all considered in tandem. Campaigns may span physical materials, environmental graphics, installations, or digital activations — tailored to audience behavior and response.

Culture, and Design Impact

Students examine the role of communication design in shaping perceptions, behaviors, and policies. Assignments may involve design provocations, speculative outcomes, or scenario-based planning. Focus is placed on ethical design, inclusion, and cultural responsiveness.

Design Research & Impact Documentation

Students learn how to document the impact of their campaigns and interventions through surveys, interviews, and observational methods. Final outcomes include a case-study dossier, campaign audit, and presentation geared toward future employers, grants, or higher research programs.

MFR -403 -Optional (Minor - I)

Objective- Advanced Practice & Skill Development

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A. Graphic Art & Printmaking

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Assignments focus on documenting people, places, and events. Students learn framing with intent, candid storytelling, and working with available light for street, editorial, and lifestyle genres.

C. Environmental Design

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Students study how design functions in physical space—navigational systems, pictogram design, accessibility standards, and human-scale communication. Exercises include mapping and directional design.

Spaces & Stories

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Light & Texture

Exploration of lighting theory and practice—natural vs. artificial light, color temperature, shadows. Students create mood boards and shoot short lighting studies. High key & Low key lighting.

Edit in Mind

Emphasis on shooting with editing logic—students storyboard and shoot a short, non-dialogue visual narrative (e.g., a visual poem or metaphor). With Chroma, Art of editing & Sound Design.

MFR -404 –Dissertation/Viva- Voce (Major - III (Other))

Course Nature: Independent Research + Critical Inquiry + Scholarly Writing

Topic Selection & Proposal Development

Guide students to identify relevant, feasible research topics aligned with their interests and department focus. Emphasize originality and clarity in research questions.

Literature Review & Theoretical Frameworks

Teach methods for sourcing, analyzing, and synthesizing scholarly material to frame research. Encourage critical engagement with diverse academic sources.

Methodology & Data Collection

Introduce qualitative and/or quantitative research methods appropriate to applied art contexts. Include case studies, surveys, interviews, or creative practice as research.

Writing & Presentation

Develop skills in structured academic writing, argumentation, referencing, and formal presentation. Encourage iterative drafting and peer/faculty feedback.

MFR -405 - History of Advertising & Visual Communication – (Minor- II)

Unit I: Globalisation & Indian Ads

How liberalisation (1990s) changed Indian advertising.

Arrival of foreign brands in India.

“Global look, local feel” in ads.

Unit II: Changing Media Platforms

Transition from newspapers to TV to internet ads.

Social media and YouTube advertising.

Mobile-first campaigns.

Unit III: Present & Future Trends

Memes, reels, and influencer marketing.

Digital ads vs. traditional ads.

Ethical issues (truth in advertising, stereotypes).