M.A. GRAPHIC DESIGN

(SYLLABUS FOR CREDIT SEMESTER SYSTEM)

SACRED HEART COLLEGE AUTONOMOUS 1944 THEVARA, KOCHI-682013

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OBJECTIVE

The M.A. program in Graphic Design is intended to prepare students for professional practice through a curriculum that focuses on balanced development of technical skills and theoretical understanding. The program is designed so as to accommodate the rapid changes in technology while maintaining a firm grounding in basic design principles.

Introduction

The scope of Graphic Design has expanded in recent years and advances in communication technology have offered a host of new possibilities to the designer. The course aims to develop analytical skills and critical judgment enabling the student for technological and/or aesthetic innovations in the subject of Communication Design.

The Master's program in Graphic Design begins with the study of design history, theory and traditional design skills, then progresses to current graphic design practices and technology. Graduates are prepared for a wide range of careers in the industry. The program seeks to develop designers with strong aesthetic and analytic skills capable of solving real-world communication design problems, integrating a command of visual language with imagination, theory and technology.

1. Program Structure

The course aims to strike a balance between project work, which will develop the student's ability to operate as a professional designer, and opportunity and encouragement to research and develop one's own interests.

The first-year curriculum consists of design and technical courses in which research and studio projects are examined and discussed. The second year is dedicated to developing a working knowledge of real-world communication design projects. The major thesis project in the fourth semester enables the student to gain working knowledge on all aspects of a design project.

2. Eligibility

1. Basic academic qualification is a graduation in Graphic Design or related fields OR a graduation in any field and a Diploma in Design with keen aptitude and interest.

2. Candidates will be finally selected after a qualifying examination and an interview.

3. Merit list will be drawn on the basis of the portfolio, qualifying examination and interview (that is 20:40:40)

3. Course Summary

	Course	Semester
1.	Elements of Visual Design	1
2.	History of Art and Design	1
3.	Design Studio I	1
4.	Interaction Design I	1
5.	Photo Communication	1
6.	Semester Ending Project I	1
7.	Typography	2
8.	Interaction Design II	2
9.	Information Design	2
10.	Motion Design	2
11.	Design Studio II	2
12.	Semester Ending Project II	2
13.	Package Design	3
14.	Publication Design	3
15.	Advanced Typography	3
16.	Programming for Designers	3
17.	Media Ethics and Education	3
18.	Semester Ending Project III	3
19.	Internship	4
20.	Final Thesis Project	4

4. Evaluation

The evaluation scheme for each course shall contain two parts; (a) internal evaluation and (b) external evaluation. 25% weightage shall be given to internal evaluation and the remaining 75% to external evaluation and the ration and weightage between internal and external is 1:3. Both internal and external evaluation shall be carried out using direct grading system.

Internal evaluation: The Internal evaluation shall be based on predetermined transparent system periodic written tests, assignments, seminars and attendance in respect of practical courses. The weightage assigned to various components for internal evaluation is a follows.

Components of Internal Evaluation

Component weightage:

i)	Assignment	.....	1
ii)	Seminar	.....	2
iii)	Attendance	.....	1
iv)	Two Test papers	.....	2

Grades for attendance

% of attendance	Grade
>90%	A
Between 85 and 90	B
Between 80 and below 85	C
Between 75 and below 85	D
<75	E

To ensure transparency of the evaluation process, the internal assessment grade awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for internal grade.

The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the University through the college Principal and a copy should be kept in the college for at least two years for verification.

External evaluation: The external examination in theory courses is to be conducted by the University with question papers set by external experts. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation. The external evaluation shall be done immediately after the examination preferably through centralized valuation.

Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny on request and revaluation/scrutiny of answer scripts shall be done as per the existing rules prevailing in the University.

The question paper should be strictly on the basis of model question paper set by BOS and there shall be a combined meeting of the question paper setters for scrutiny and finalization of question paper. Each set of question should be accompanied by its scheme of valuation.

Direct Grading System

Letter Grade	Performance	Grade point (G)	Grade Range
A	Excellent	4	3.5 to 4.00
B	Very Good	3	2.5 to 3.49
C	Good	2	1.5 to2.49
D	Average	1	0.5 to 1.49
E	Poor	0	0.00 to 0.49

The overall grade for a programme for certification shall be based on CGPA with a 7-point scale given below:

CGPA	Grade
3.80 to4.00	A+
3.50 to 3.79	A
3.00 to 3.49	B+
2.50 to 2.99	B
2.00 to 2.49	C+
1.50 to 1.99	C
1.00 to 1.49	D

Each course is evaluated by assigning a letter grade (A, B, C, D or E) to that course by the method of direct grading. The internal (weightage = 1) and external weightage =3) components of a course are separately graded and then combined to get the grade of the course after taking into account of their weightage.

A separate minimum of C grade is required for a pass for both internal evaluation and external evaluation for every course.

A student who falls to secure a minimum grade for a pass in a course will be permitted to write the examination along with the next batch.

After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 2.0. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

For instance, 3 if a student has registered for 'n' courses of credits C1, C2 …Cn in a semester and if she/he scored credit points P1, P2 … Pn respectively in these courses, then SGPA of the student in in that semester is calculated using the formula.

SGPA= (P1+P2+…….. +Pn)/C1+C2 …….. + Cn)

CGP = (SGPA) 1* S1 + (SGPA) 2*S2 + (SGPA) 3+S3 + (SGPA) 4*S4]/(S1+S2+ S3+S4)

Where S1, S2, S3 and S4 are the total credits in semester 1, semester 2, semester 3 and semester 4.

5. Attendance

The minimum requirement of aggregate attendance during a semester for appearing the end semester examination shall be 75%. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to two times during the whole period of post graduate programme may be granted by the university.

If a student represents his/her institution, university, state or nation in sports, NSS, NCC or cultural or any other officially sponsored activities such as college union/university union activities he/she shall be eligible to claim attendance for the actual number of days participated subject to a maximum of 10 days in a

semester based on the specific recommendations of the head of department and Principal of the college concerned.

A student who does not satisfy the requirements of attendance shall not be permitted to take the end semester examinations.

6. Internship

Internship gives an opportunity to understand the Graphic Design production pipeline from a reputed design house thereby gaining knowledge of the workings of a professional design firm. The students will have to undergo an Internship at any well known Design Studio for a fortnight during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the Internship. The students' comprehensive report along with their works done during this period will be submitted to the Head of Department for evaluation. A faculty member will monitor the students during the Internship.

M.A. GRAPHIC DESIGN

(SEMSTER WISE DISTRIBUTION OF COURSES AND CREDITS AND SCHEME OF EXAMINATION)

Course No	Subject	Theory/ Practical	Exam Hrs	Credits
SEMESTER I				
1-1	Elements of Visual Design	T+P	3	4
1-2	History of Art and Design	T	3	3
1-3	Design Studio I	P	3	3
1-4	Interaction Design I	P	5	3
1-5	Photo Communication	P	5	3
1-6	Semester Ending Project I	P	-	4
		Total		**20**
SEMESTER II				
2-1	Typography	P	3	3
2-2	Interaction Design II	P	5	3
2-3	Information Design	P	5	3
2-4	Motion Design	P	5	3
2-5	Design Studio II	P	5	4
2-6	Semester Ending Project II	P	-	4
		Total		**20**
SEMESTER III				
3-1	Package Design	P	5	3
3-2	Publication Design	P	5	3
3-3	Advanced Typography	P	5	4
3-4	Programming for Designers	P	5	3
3-5	Media Ethics and Education	T	3	3
3-6	Semester Ending Project III	P	-	4
		Total		**20**
SEMESTER IV				
4-1	Internship			2
4-2	**Final Thesis Project**	P		
	Design Project			10
	Seminar			3
	Portfolio Exhibition			5
		Total		**20**

COURSE 1-1
ELEMENTS OF VISUAL DESIGN

OBJECTIVE

The objective of this course is to introduce the elements and basic principles of visual design. The elements form the 'vocabulary' of the design, while the principles constitute the broader structural aspects of its composition.

Unit I

Introduction to fundamental elements of design - Line, Shape, Form, Texture, Pattern, Value, Colour.

Unit II

Introduction to fundamental principles of design- Balance, Harmony, Contrast, Scale, Emphasis, Repetition.

Unit III

Concepts of visual design – figure and ground, tessellation.

Unit IV

Proximity, Similarity, Alignment, Continuance and Closure - Application of Gestalt theory in Design.

Unit V

Grid as a design device – principles and applications.

Reference

1. A History of Graphic Design : Philip Meggs
2. The Elements of Graphic Design : Alexander W. White
   Space, Unity, Page Architecture, and Type
3. Exploring the Elements of Design : Mark A. Thomas, Poppy Evans
4. Graphic Style : From Victorian : Steven Heller, Seymour Chwast
   to Digital
5. Form, Function and Design : Klee, Paul
6. Design: The Search for Unity : Itten, Johannes
7. Design and Form; The Basic Course at the Bauhaus.

COURSE 1-2
HISTORY OF ART AND DESIGN

OBJECTIVE

The course will examine the role and development of the visual arts in past and present cultures throughout the world. This is designed to help students to develop art application, aesthetic judgment, and to increase visual perception and critical thinking skills.

Unit I Art and Aesthetics – Art and Sociology – Imagination – Experience and Human nature – The Story of Art – Naturalism – Animism and Geometrism – Old Stone Age art. Ancient Oriental Art – Stereotyping of Art and Naturalism in ancient Egypt – Mesopotamia – The age of Enlightenment of Greece – Hellenistic age

Unit II Early Christian Art – Iconoclasm – Feudalism and the Romanesque style – The Origin of stylistic ideas with Gothic art – Renaissance – Medici – Social unrest and Reformation – Scientific tendencies in art through the eyes of 'The Renaissance Man' ; Hidden symbolism and Paganism; Michelangelo, Raphael. The Reformation and Counter reformation – Origin of Baroque – Neoclassicism and Romanticism – Realism – Photorealism – Social Realism – Impressionism – Post impressionism

Unit III Modern Art – From Art Noveau, Fauvism, Matisse and Derain – Avant-Garde – Expressionism and Munch – Cubism – the Geometric Art; Picasso. Surrealism – the Absolute Reality – Abstract Expressionism and Action Painting – Pollock – Kooning – Rothko – Pop-Art to Post Modern Art.

Unit IV Styles of Indian Painting – Sculpture and Architecture – Bengal School of Art and Indian Nationalism – Samikshavad – Rabindranath Tagore – Abanidranath Tagore – M. F. Hussain and Jamini Roy – Namboothiri – K.C.S. Panicker – Kerala Mural Paintings – Buddhist Art.

Unit V History of Graphic Design: The Invention of Writing, Alphabets, The Asian Contribution, Illuminated Manuscripts, Printing Comes to Europe, The German Illustrated Book, Renaissance Graphic Design, Typographic Developments. Graphic Design and the Industrial Revolution, The Arts and Crafts Movement and Its Heritage, Art Nouveau, The Genesis of Twentieth-Century Design.

REFERENCE

1. The Story of Art : E. H. Gombrich
2. A People's History of the World : Chris Harman
3. Gardner's Art Through the Ages: The Western Perspective : Fred S. Kleiner
4. The Social History of Art Volume I & II : Arnold Hauser
5. History of Art : Anthony F. Janson
6. Renaissance Art : Victoria Charles
7. History of Graphic Design : Meggs
8. Graphic Design History: A Critical Guide : Johanna Drucker and Emily McVarish
9. Graphic Design Time Line: A Century of Design Milestones : Steven Heller and Elinor Pettit
10. Graphic Design: A New History : Stephen J. Eskilson

COURSE 1-3
DESIGN STUDIO I

OBJECTIVE

This course introduces students to imaging software – Photoshop and Illustrator. The basic tools and techniques are learned through a series of practical assignments.

Unit I Study of vector images- its advantage and application areas, various vector editing software, difference between vector and raster images.

Unit II Study of tools: Drawing tools, Shape and transform tools, Layers in Illustrator, Pen tool, Bezier curves, Pathfinder, Coloring, Gradients.

Unit III Working with text, advanced options of text, Organizing illustrations with layers. Working with Symbols, 3D Mapping, and Flash Integration, Working with transparency and blending modes, Gradient mesh.

Unit IV Study of tools: Selection tools, Painting and retouching tools, Layers in Photoshop, Layer effects, Working with Colour modes, Reading a Histogram, Colour correction of images.

Unit V Application of masks, editing Alpha channels, working with smart objects, Exploring filters, Working with camera RAW files.

Reference

1. Adobe Illustrator CS4 Classroom in a Book : Adobe Creative Team
2. How to Do Everything: Adobe Illustrator CS4 : Sue Jenkins
3. Adobe Illustrator CS4 Revealed : Richard Lynch
4. Adobe Photoshop CS4 Classroom in a Book : Adobe Creative Team
5. The Adobe Photoshop CS4 Book for Digital Photographers : Scott Kelby
6. The Adobe Photoshop CS4 Layers Book : Richard Lynch

COURSE 1-4
INTERACTION DESIGN I

OBJECTIVE

This course introduces students to interactive media with a focus on web-based interfaces. The basic tools and principles of web design are discussed in detail.

Unit I Introduction to HTML, Dreamweaver. Basic HTML tags, Creating a Basic Web Page.

Unit II Attributes, Lists and Tables, Links and Images, Cascading Style Sheets Introduction.

Unit III CSS - Selector Type, Values, Common Properties, Web Page Layout Techniques, Introduction to Dreamweaver, CSS Improvement - Type, Imagery.

Unit IV JavaScript Introduction, Creating web sites using Dreamweaver, Oragnization and workflow.

Unit V Introduction to Flash, Flash Editor, Panels, Timeline, Graphic Symbols, Alignment, Libraries, Layers, Keyframes, Motion Tweening, Shape Tweening.

Reference

1. Adobe Illustrator CS4 Classroom in a Book : Adobe Creative Team
2. How to Do Everything: Adobe Illustrator CS4 : Sue Jenkins
3. Adobe Illustrator CS4 Revealed : Richard Lynch
4. Adobe Illustrator CS4 How-Tos: 100 Essential Techniques : David Karlins and Bruce K. Hopkins
5. Real World Adobe Illustrator CS4 : Mordy Golding
6. Adobe Illustrator CS4: The Professional Portfolio : Against The Clock Inc

COURSE 1-5
PHOTO COMMUNICATION

OBJECTIVE

This course concentrates on techniques, aesthetics and communication in the photographic medium. Students learn the basics of digital photography through a series of assignments.

Unit I The camera – history and evolution. Pinhole cameras, SLR, Digital cameras, Lenses. Approach to photography : Artistic vs Technical, Photography Genres.

Unit II Basics of SLR photography - Aperture, Shutter speed, ISO, exposure, Shooting in available light.

Unit III Depth of field – controlling DOF using aperture, Creative possibilities, Focusing Modes, Priority Modes.

Unit IV Capturing motion – Panning, Slow shutter effects, Introduction to Flash photography.

Unit V Post processing, RAW conversion, Image editing basics.

REFERENCE

1. Basic Photography : M.J. Langford
2. Amateur Photographer's Hand Book : Sussman
3. Art of Pictorial Composition : Wolohomok
4. History of Photograhy : Beaumont Neewhall
5. Real World Camera Raw with Adobe Photoshop CS4 : Bruce Fraser and Jeff Schewe
6. Photoshop CS4 Channels & Masks One-on-One : Deke McClelland

COURSE 1-6
SEMESTER ENDING PROJECT I

OBJECTIVE

This mini-project is intended to give the student an opportunity to work on a project of their own choice within the area of study and gain further knowledge and insight in their area of interest.

Students should work any one of the prescribed design area by the concerned faculty.

Project should be worked out through various production stages after the final approval by the supervising faculty.

This guided project culminates in a final presentation along with a written component.

COURSE 2-1
TYPOGRAPHY

OBJECTIVE

An exploration of typographic structures, terminology and methods as a tool for visual problem solving. This studio course uses both computer and hands-on methods to address the language of type and its effective use. By studying the language of type through its history, and application, students will gain strong working knowledge of this essential element to graphic design.

Unit I Introduction to Typography, Study of typefaces: Serif typefaces, Sans serif typefaces, Scripts, Specialty and display typefaces, families and fonts.

Unit II Measurement of types, Compatible typefaces, Legibility and readability, Controls of type - Leading, Kerning, Tracking, Alignment.

Unit III Using type variation: Bold type, Reversed type, Italics, Capitals/upper case, Punctuation marks, Text formatting, Type hierarchy - Captions, Folios and running heads, visual order using typography.

Unit IV Typographic grids, using a grid to organize and compose, golden ratio. Type – meaning and composition, expressive typography.

Unit V Study of Indian language typefaces, Indian language typefaces in print media.

REFERENCE

1. Typography Workbook : Timothy Samara
2. The Elements of Typographic Style : Robert Bringhurst
3. Thinking with Type : Ellen Lupton
4. The Fundamentals of Typography : Gavin Ambrose and Paul Harris
5. Typographic Design: Form and Communication : Rob Carter, Ben Day, and Philip B. Meggs
6. Exploring Typography : Tova Rabinowitz

COURSE 2-2
INTERACTION DESIGN II

OBJECTIVE

This course aims to gives students an understanding of how the study of human-computer interaction affects the design of interactive systems. Students will be introduced to and have opportunity to practice the fundamental concepts, methods, and practices of interaction design.

Unit I Study of interactive media – growth and development, multi-disciplinary approaches to design of interactive systems, introduction to interfaces.

Unit II Principles of interaction design – Anticipation, Consistency, Metaphors, Accessibility, Typography, Navigation. Using narrative in interaction design.

Unit III Study of web-based interfaces, Interface elements – text, page elements, and navigational components. Formatting using style sheets.

Unit IV Process of designing and developing an interactive system – data collection, concept and planning, designing, prototyping, evaluating, production, testing.

Unit V Contemporary trends in UI design, new technologies and possibilities.

Reference

1. The Design of Everyday Things : Donald A. Norman
2. Designing Interfaces: Patterns for Effective Interaction Design : Jenifer Tidwell
3. Designing Interactions : Bill Moggridge
4. The Design of Sites : Douglas Van Duyne, et al
5. Don't Make Me Think. A Common Sense Approach to Web Usability : Steve Krug
6. About Face 3. The Essentials of Interaction Design : Alan Cooper

COURSE 2-3
INFORMATION DESIGN

OBJECTIVE

This course helps students to research various theories of information visualization and apply these theories to information graphics. Selected studio projects emphasize visual problem solving. Students are expected to translate complex data — including statistical content, which represents sequences occurring in space and time — into clear, visually dynamic solutions.

Unit I Brief History of Information Graphics – Important Maps and Charts in History, Relevance of Information Graphics in Society, Various areas of application.

Unit II Elements of Information Graphics – Data, Information, Knowledge, Different kinds of information, analyzing, classifying and organizing information, Quantitative and Qualitative Information, Study of charts – bar chart, line chart, pie chart, organizational chart, timeline chart, flow chart.

Unit III Maps – History of Maps and Cartography, Geographical and Non-geographical Maps, Statistical Maps, Symbols and Typography in Maps, Information Graphics in Signage Systems.

Unit IV Diagrams – various applications, Simplifying information using diagrams - Designing diagrams for explaining processes, reconstructing events and representing complex objects.

Unit V Visualization of Dynamic Information – applications and case studies. Information graphics in Interactive Media.

Reference

1. The Visual Display of Quantitative Information : Edward Tufte
2. Visual Explanations : Edward Tufte
3. Envisioning Information : Edward Tufte
4. Information Graphics : Robert L. Harris

COURSE 2-4
MOTION DESIGN

OBJECTIVE

Motion Graphic Design introduces students to the principles and elements of motion design through studio practices at beginning and advanced levels.

Unit I Introduction to After Effects: Importing footages, Composition Basic, Preview, Layers & Properties, Animation – timeline and key-frames. Working with Photoshop and After Effects.

Unit II Dynamic Typography: type in time-based media, variations in typographic attributes, transitions, rhythm and pace. Type in 3d space.

Unit III Image based animations: exploring various styles for effective story telling.

Unit IV Using 3d space: Integrating 3d models and 2d elements. Advanced topics in After Effects: motion paths and interpolation, 3d compositing. Combining multiple media – 2d and 3d animation, live footage, text and other visual elements.

Unit V Study of contemporary motion graphics - commercials, music videos, film and TV titles.

Reference

1. Creating Motion Graphics with After Effects : Trish Meyer
2. Motion Graphic Design: Applied History and Aesthetics : Jon Krasner
3. Motion Graphic Design and Fine Art Animation : Jon Krasner
4. Exploring Motion Graphics : Rebecca Gallagher
5. Type in Motion 2 (No. 2) : Matt Woolman

COURSE 2-5
DESIGN STUDIO II

OBJECTIVE

This course will build on previously learned graphic design principles including a continued investigation of typography and its application. Students will explore the representation of abstract ideas in the form of symbols for the purpose of building identity.

Unit I Symbols in graphic design: Symbols, pictograms, logotypes, and icons as types of pictorial signs. Representing things vs. ideas, abstraction. Branding & identity as communicated through visual signs.

Unit II Text and image, Poster design – history and development. Types of posters – Propaganda, Advertising, Events, Educational.

Unit III Packaging Design – functions and technical features. Packaging Design process, Technical considerations, Materials, Surface graphics, Branding, Typography, Information layout and Hierarchy.

Unit IV Styles of Illustration, Exploration of illustration techniques. Illustration for various needs - Children's book, Text book, Scientific illustration, Magazine Illustration.

Unit V Design of Signage - Graphic Symbols for use in the different public environments. Printing and materials. Signage design process, applications and case studies.

Reference

1. Graphic Design: The New Basics : Ellen Lupton
2. New Poster Art : Cees W. de Jong, et al
3. The Poster in History : Max Gallo
4. Package Design Workbook : Steven DuPuis
5. The Big Book of Illustration Ideas : Roger Walton
6. Illusive : Robert Klanten

COURSE 2-6
SEMESTER ENDING PROJECT II

OBJECTIVE

To give students adequate confidence to do a professional work combining Various Design techniques. Students will create a cohesive Design work using their acquired skills to express their artistic vision.

Students should work any one of the prescribed design area by the concerned faculty.

Project should be worked out through various production stages after the final approval by the supervising faculty.

This guided project culminates in a final presentation along with a written component.

COURSE 3-1
PACKAGE DESIGN

OBJECTIVE

Packaging design combines marketing, graphics, and three-dimensional design. Emphasis is on the application of graphic design principles to various forms of packaging. This course introduces students to a comprehensive design methodology to solve packaging design problems. All design problems are carried through from concept to 3d packaging.

Unit I The role of packaging – An historical perspective, Marketing, technical and functional considerations, Materials, Measuring the success of a package design.

Unit II Anatomy of packages, Structural design, Cartons, Bottles, Tubes, Cans, Rubs and Jars, Multi packs, Clam shells and Blister packs.

Unit III CDs, Gift packs, Innovative formats, Materials, Surface graphics, Branding, Information layout and hierarchy, Back of packs. Photography, Illustration, Colour, Symbols, Weights, Measures and Bar-codes.

Unit IV Study of various package designs in the market, Study and analysis of famous packaging portfolios.

Unit V Project Work.

Reference

1. The Big Book of Layouts : David E. Carter
2. Layout Essentials: 100 Design Principles for Using Grids : Beth Tondreau
3. Best of Newspaper Design : Society of News Design
4. Designing for Newspapers and : Chris Frost

COURSE 3-2
PUBLICATION DESIGN

OBJECTIVE

This course examines the graphic designer's role in the layout and design of publications. Lectures and studio work cover historical and current practices and technologies used to produce multi-page publications. Students create visualization for several publications using the design elements and art skills.

Unit I Layout design: Directing the eye, Backwards movement, Application of design principles in lay out, Free style lay out, Grid design, Formats, margins, Columns and Gutters, Page depth, Working with Imagery, Borders and rules.

Unit II Magazine Design: creating a suitable grid, Title and cover policies, Visualization in Magazine Design, Basic magazine terminology, Redesigning a magazine, Essentials of Page Design,

Unit III News Paper Design: The main elements of print layout, Formats and Grids, Selecting and Using Type, White Space, Colour, Headlines, The masthead, Laying out Pages, The Modular and Mini column formats, Designing front page and inner pages.

Unit IV Book Design: Effective Grid design for the book, Typography, Margins in page design, Laying out text and images.

Unit V Consistency in design: Creating style guides and printing instructions. Practical training in print production.

Reference

1. The Big Book of Layouts : David E. Carter
2. Layout Essentials: 100 Design Principles for Using Grids : Beth Tondreau
3. Best of Newspaper Design : Society of News Design
4. Designing for Newspapers and Magazines : Chris Frost
5. Layout Workbook : Kristin Cullen
6. Designing Books: Practice and Theory : Jost Hochuli and Robin Kinross

COURSE 3 -3
ADVANCED TYPOGRAPHY

OBJECTIVE

This course introduces students to advanced principles, techniques and practices in typographic communication. Projects will integrate accumulated typographic knowledge with form, image, sequence and narrative.

Unit I Letterforms – functional and expressive aspects, Expressive Typography, Experimental Typography.

Unit II Creating Visual Order using typography, Type and Hierarchy, Advanced grid design and layout techniques, Typographic considerations while representing large and complex data sets.

Unit III Typography for the web – on-screen readability and legibility. Layout and grid systems for the web. Using CSS for handling text and layout.

Unit IV 3d typography, applications of 3d typography, Type in motion, interactive text.

Unit V Contemporary trends in typography and layout, Study of contemporary typefaces, type and culture.

Reference

1. Making and Breaking the Grid : Timothy Samara
2. Grid Systems in Graphic Design : Josef Muller-Brockmann
3. Typographic Systems of Design : Kimberly Elam
4. Swiss Graphic Design : Richard Hollis
5. Graphic Design Manual : Armin Hofmann

COURSE 3 -4
PROGRAMMING FOR DESIGNERS

OBJECTIVE

This course introduces students to basic programming concepts allowing them to explore and experiment with code to control visual and interactive elements.

Unit I Introducing Flash ActionScript – ActionScript fundamentals – syntax – data types – variables – conditionals – loops – arrays – objects, movie clips – custom objects – functions – properties – methods – Introduction to OOP (classes, methods, inheritance, composition, polymorphism, encapsulation, interfaces).

Unit II Events – event listeners – handling events - The display List – Time line Vs scripted motion – geometry, trigonometry and physics – programmatic tweening - loading dynamic content.

Unit III ActionScript applications – websites – games.

Unit IV Introduction to server-side scripting – Apache server – PHP – Language elements – Integrating PHP in HTML pages – Databases – MySQL – Creating dynamic web pages – Integrated web development with PHP and MySQL – Content Management Systems.

Unit V Programming and visual arts – creating visual forms using computer programs - Introduction to Processing

Reference

1. Essential ActionScript 3.0 : Colin Moock
2. Foundation Actionscript 3.0 : Keith Peters
3. PHP 6 and MySQL 5 for Dynamic Web Sites : Larry Ullman
4. Processing: A Programming Handbook for Visual Designers and Artists : Casey Reas & Ben Fry

COURSE 3 - 5
MEDIA ETHICS AND EDUCATION (Theory)

OBJECTIVE

To understand the positive as well as negative influence of media and the critical evaluation of media

Unit I

Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment. Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation etc.- Overview of Codes and Regulations in India. Digital Media Ethics.

Unit II

Media Education – Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education – Media Impact in Society – Social and Psychological impacts

Unit III

Culture and Communication – Culture as Communication – Inter-cultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethno relativism

Unit IV

Mass Media: Relevance and significance. Purpose and functions of Mass Media – Mass Media, Individuals and Society – Connecting to "Reality" through Media – Media and Society: Normative theory

Unit V

Media Language – Media as Art Experiences – De-Mystifying the Media – Media and Consumerism – The Philosophy commercialism – Media and De-humanization – Sex and Violence in the Media – Media and Moral Permissiveness – Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media

Reference:

1. Mass Media and the Moral Imagination : Philip J Rossi
2. Media Education in India : Jacob Srambickal
3. Media Ethics : Bart Pattyn
4. Communication Ethics and Universal Values : Clifford Christmas
5. Digital Media Ethics : Charles Ess

COURSE 3 -6
SEMESTER ENDING PROJECT III

OBJECTIVE

To gain professional knowledge in Corporate and advertising design, students should go through a designing process by selecting a subject or theme.

Students work any one of the prescribed design area by the concerned faculty.

Project should be worked out through various production stages after the final approval by the supervising faculty.

This guided project culminates in a final presentation along with a written component.

COURSE 4 -1
INTERNSHIP

OBJECTIVE

To acquire practical industry based experience

Internship is on the job training to assimilate professional practices. The students will have to undergo an Internship at a Design firm for a fortnight during the fourth semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

COURSE 4 -2
Final Thesis Project

OBJECTIVE

At the end of the programme, the student should reach a high professional standard in preparing the thesis project.

Student should work individually to achieve the production goal within a four month of time under the guidance of supervising faculty.

Final thesis project comprises of following assignments:

Design project

- Students should develop an innovative and theoretically informed body of work which proves their creativity, aesthetic sense and technical skill.
- Students should submit the design along with the comprehensive report to the head of the department.

Seminar

- Provides an opportunity to focus on particular issues in the field of Design
- Select a topic in design and research.
- Submit the research paper and get final approval from head of the department.
- Conduct the seminar on a scheduled time.

Portfolio Exhibition

- Provides an opportunity to prepare a professional port-folio and exhibit student works at the end of the program with proper guidance from the department.

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