

**SACRED HEART COLLEGE (AUTONOMOUS), THEVARA  
KOCHI, KERALA, 682013**



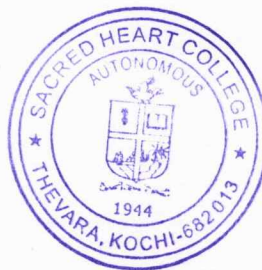
**CURRICULUM AND SYLLABI**

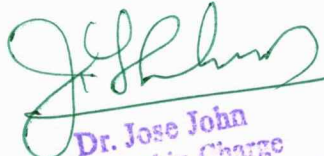
**CHOICE BASED COURSE CREDIT AND SEMESTER SYSTEM  
(CBCSS)**

**MA GRAPHIC DESIGN PROGRAMME  
INTRODUCED FROM 2016 ADMISSION ONWARDS**

**BOARD OF STUDIES IN GRAPHIC DESIGN**

**Sacred Heart College, (Autonomous) Thevara, Kochi, Kerala**



  
**Dr. Jose John**  
Principal in Charge  
Sacred Heart College (Autonomous)  
Thevara, Kochi-682 013

## **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, and 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.

## **COURSE DURATION**

The course will be completed over a period of 2 years, as 4 semesters. Every semester will consist of 125 hours of instruction and apart from this there will be workshops, debates and exhibitions in every semester regarding relevant topics.

## **ELIGIBILITY**

- Basic academic qualification is a graduation in any field. (However preference will be given to the candidates with the following: Training in Multimedia, Animation, Graphics, Videography, Film Appreciation, Journalism, Communication, Visual Arts, Painting, Theatre, Architecture and Music.)
- Candidates must clear a written test, based on aptitude and general topics related to media and English, and an interview.
- The written test and interview will have equal weightage (i.e. 50:50), based on which, a merit list will be drawn.

## **EVALUATION**

There shall be an End Semester examination (ESE) either written or practical for each paper. A paper carries a total of 100 marks each. The distribution of marks in each paper shall be 50% for ESE and 50 % for internal evaluation. The Internship carries 50 marks.

Curriculum for MA Graphic Design - 2015

**COURSE SUMMARY**

<b>Course Name</b>	<b>Hours per week</b>	<b>Credit</b>
Elements of Visual Design	3	4
History of Art and Design	2	4
Design Studio I	5	4
Interaction Design I	3	4
Photo Communication	5	4
		<b>20</b>
Media Ethics and Education	6	4
Typography	2	4
Interaction Design II	3	4
Information Design	5	4
Design Studio II	5	4
		<b>20</b>
Package Design	5	4
Publication Design	5	4
Advanced Typography	5	4
Programming for Designers	3	4
Motion Design	5	4
		<b>20</b>
Internship		2
Final Thesis Project		18
		<b>20</b>
<b>Total Credits</b>		<b>80</b>

### **INTERNSHIP (on the job training)**

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.

### **PASS REQUIREMENTS**

- The aggregate marks (external + internal) required for a pass in each paper including Internship shall be 40%. The pass minimum for External (Written/Practical) shall be 40% and 40% for internal evaluation. All the components of the internal evaluation will be considered as a single unit.
- The candidates failing in any papers in the semester examinations will have to reappear for the same along with the junior batch. (There will be no separate supplementary examination for the failed candidates). Internal marks secured by the candidate will be carried over to the supplementary appearance. The candidates will have to re-do/re-appear only the part in which he/she has failed to secure the minimum. In case a candidate fails in the Internal evaluation he/she will have to re-do the same altogether with the subsequent batch, as a supplementary candidate.

### **EVALUATION AND GRADING**

**Evaluation:** The evaluation scheme for this course shall contain two parts; (a) internal evaluation (ISA) and (b) external evaluation (ESA). 50 marks shall be given to internal evaluation and 50 marks to external evaluation so that the ratio between internal and external mark is 1:1. Both internal and external evaluation shall be carried out in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

**Internal evaluation:** The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field survey and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for internal evaluation is as follows.

#### **Components of Internal Evaluation**

All the components of the internal evaluation are mandatory.

**a) For Theory**

	<b>Components</b>	<b>Marks</b>
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	CIA written tests (2x5)	10
v	workshops	10
	<b>Total</b>	<b>50</b>

**b) For Practical**

	<b>Components</b>	<b>Marks</b>
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	Jury/ CIA written tests (2x5)	10
v	workshops	10
	<b>Total</b>	<b>50</b>

c) Guidelines for projects shall be provided with conduct of each course Evaluation

**Attendance**

<b>% of attendance</b>	<b>Marks</b>
Above 90%	5
Between 85 and < 90	4
Between 80 and below 85	3
Between 76 and below 80	2
75	1

**Assignment**

<b>Components</b>	<b>Marks</b>
Punctuality	2
Content	7
Research	3
Presentation	3
<b>Total</b>	<b>15</b>

**Seminar**

<b>Components</b>	<b>Marks</b>
Content	5
Presentation	2
Research	3
<b>Total</b>	<b>10</b>

To ensure transparency of the evaluation process, the internal assessment marks 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 mark.

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 controller of examinations through the 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 shall be conducted by the college with question papers set by external experts/ question bank. The evaluation of the answer scripts shall be done by the examiners based on a well-defined scheme of evaluation given by the question paper setters. The external evaluation shall be done immediately after the examination preferably through the centralised valuation.

The question paper should be strictly on the basis of model question paper set by BoS with due weightage for each module of the course and there shall be a combined meeting of the question paper setters and experts for scrutiny for finalisation of question paper. Each set of question should be accompanied by its scheme of valuation.

**For** all courses (theory & practical), Letter grades and grade point are given on a 10-point scale based on the total percentage of marks, (ISA+ESA) as given below:-

<b>Percentage of Marks</b>	<b>Grade</b>	<b>Grade Point (GP)</b>
95 and above	O Outstanding	10
85 to below 95	A <sup>+</sup> Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B <sup>+</sup> Good	7
55 to below 65	B Above Average	6
45 to below 55	C Average	5
40 to below 45	D Pass	4
Below 40	F Fail	0
	Ab Absent	0

*Grades for the different semesters and overall programme are given based on the corresponding GPA as shown below:*

<b>GPA</b>	<b>Grade</b>
Equal to 9.5 and above	<b><i>O Outstanding</i></b>
Equal to 8.5 and below 9.5	<b><i>A+ Excellent</i></b>
Equal to 7.5 and below 8.5	<b><i>A Very Good</i></b>
Equal to 6.5 and below 7.5	<b><i>B+ Good</i></b>
Equal to 5.5 and below 6.5	<b><i>B Above Average</i></b>
Equal to 4.5 and below 5.5	<b><i>C Average</i></b>
Equal to 4.0 and below 4.5	<b><i>D Pass</i></b>
Below 4.0	<b><i>F Failure</i></b>

A **separate minimum of 40% marks** (D grade) required for a pass for both internal evaluation and external evaluation for every course.

A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end semester examination for the same semester, subsequently.

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

### **There will be no supplementary/improvement examinations**

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 4.0. However, a student is permitted to move to the next semester irrespective of her/his SGPA.

**Credit Point (CP)** of a course is calculated using the formula

$CP = Cr \times GP$ , where Cr = Credit; GP = Grade point

**Semester Grade Point Average (SGPA)** of a Semester is calculated using the formula

$SGPA = TCP/TCr$ , where

$TCP = \text{Total Credit Point of that semester} = \sum_{i=1}^n CP_i$ ;

$TCr = \text{Total Credit of that semester} = \sum_{i=1}^n Cr_i$

Where n is the number of courses in that semester

**Cumulative Grade Point Average (CGPA)** of a Programme is calculated using the formula

$CGPA = \frac{\sum (TCP \times TCr)}{\sum TCr}$  GPA shall be round off to two decimal places

**PATTERN OF QUESTIONS**

Questions shall be set to assess knowledge acquired, standard, application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. He/ She shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of, multiple/objective, short answer type, short essay type /problem solving type and long essay type questions.

**Pattern of questions for external examination for theory paper**

Type of Questions	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Section A – Short Answer	8	5	2	10
Section B- Short essay/ Problems	8	4	5	20
Section C- Long essay	3	2	10	20
	<b>19</b>	<b>11</b>		<b>50</b>

Pattern of questions for external examination of practical papers will be decided by Practical exam board chairman as per the guidelines of Board of Studies.

**Course Code | Subject*****Semester I***

15P1GRDT01: Elements of Visual Design

15P1GRDT02: History of Art and Design

15P1GRDP01: Design Studio I

15P1GRDP02: Interaction Design I

15P1GRDP03: Photo Communication

***Semester II***

15P2GRDT03: Media Ethics and Education

15P2GRDP04: Typography

15P2GRDP05: Interaction Design II

Board of Studies in Graphic Design (PG) Sacred Heart College (Autonomous) Thevara



Curriculum for MA Graphic Design - 2015

15P2GRDP06: Information Design

15P2GRDP07: Design Studio II

***Semester III***

15P3GRDP08: Package Design

15P3GRDP09: Publication Design

15P3GRDP10: Advanced Typography

15P3GRDP11: Programming for Designers

15P3GRDP12: Motion Design

***Semester IV***

15P4GRDP13: Internship

15P4GRDP14: Final Thesis Project

**15P1GRDT01**  
**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**

- Meyer, Chris and Meyer, Trish .*Creating Motion Graphics with After Effects: Essential and Advanced Techniques* . Focal Press, 5 edition, 29 July 2010
- Krasner, Jon .*Motion Graphic Design: Applied History and Aesthetics* . Focal Press, 2 edition, 26 February 2008
- Krasner, Jon . *Motion Graphic Design and Fine Art Animation: Principles and Practice* . Focal Press; Pap/DVD edition (21 July 2004
- Gallagher, Rebecca and Paldy, Andrea Moore .*Exploring Motion Graphics*. Cengage Learning, Inc; Pap/Cdr edition, 31 August 2006
- Woolman, Matt .*Type in Motion 2* . Thames and Hudson, 1 November 2005

**15P1GRDT02**  
**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 Nouveau, 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

- Gombrich, E. H. *The Story of Art*. Phaidon Press, 16 edition, April 9, 1995
- Harman, Chris. *A People's History of the World*. Verso, 17 April 2008
- Kleiner, Fred S. *Gardner's Art Through the Ages*. Harcourt College Pub, 10th Reiss edition, August 1995)
- Hauser, Arnold. *The Social History of Art Volume I & II*. Routledge, Box edition, August 3, 1999
- Janson, Anthony F. *History of Art*. Pearson. 8<sup>th</sup> edition, 3 January 2010
- Charles, Victoria. *Renaissance Art*. Parkstone Press, July 1, 2007
- Meggs, Philip. *A History of Graphic Design*. John Wiley & Sons, 1998
- Drucker, Johanna and Emily. *Graphic Design History*. Pearson, 1<sup>st</sup> edition, February 8, 2008
- Heller, Steven and Pettit, Elinor. *Graphic Design Time Line: A Century of Design Milestones*. Allworth Press, September 1, 2000
- Eskilson, Stephen J. *Graphic Design: A New History*. Yale University Press, October 25, 2007

## **15P1GRDP01 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, and 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**

- Adobe Creative Team. *Adobe Illustrator CS4 Classroom in a Book*. Adobe, 1st edition, 27 May 2012
- Jenkins, Sue. *How to Do Everything: Adobe Illustrator CS4*. McGraw-Hill Osborne, 1st edition, 1 April 2009
- Botello, Chris. Adobe. *Illustrator CS4 Revealed*. Course Technology, 1st edition, May 21, 2009
- Adobe Creative Team. *Adobe Photoshop CS4 Classroom in a Book*. Adobe, 1st edition, 10 November 2008
- Kelby, Scott. *The Adobe Photoshop CS4: Book for Digital Photographers*. New Riders, 1st edition, January 1, 2009
- Lynch, Richard. *The Adobe Photoshop CS4 Layers Book*. Focal Press, 1st Edition, November 8, 2011

**15P1GRDP02**  
**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, Organization and workflow.

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

**REFERENCE**

- Norman, Donald A. *The Design of Everyday Things*. Basic Books; Revised edition edition, 14 November 2013
- Lippa, Nick. *Interactive Design for New Media and the Web*. Focal Press; 2 Pap/Cdr edition, 23 October 2001
- Adobe Creative Team. *Adobe Illustrator CS4 Classroom in a Book*. Adobe, 1<sup>st</sup> edition, 27 May 2012
- Jenkins, Sue. *How to Do Everything: Adobe Illustrator CS4*. McGraw-Hill Osborne, 1<sup>st</sup> edition, 1 April 2009
- Botello, Chris. *Adobe Illustrator CS4 Revealed*. Course Technology, 1<sup>st</sup> edition, May 21, 2009
- Against The Clock Inc. *AdobeIllustrator CS4: The Professional Portfolio*. Against The Clock Inc, 2009

**15P1GRDP03**  
**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**

- M.J., Langford. *Basic Photography*. Focal Press, 9 edition, 23 July 2010
- Sussman, Aaron. *Amateur Photographer's Hand Book*. Harpercollins, 8<sup>th</sup> edition, 1 February 1973
- Wolohomok, Louis. *Art of Pictorial Composition*. Harper, First Edition edition, 1961
- Newhall, Beaumont. *History of Photography*. The Museum of Modern Art, 5<sup>th</sup> edition, 1982
- Fraser, Bruce and Schewe, Jeff. *Real World Camera Raw with Adobe Photoshop CS4*. Peachpit Press, 1 edition, July 30, 2010
- McClelland, Deke. *Photoshop CS4 Channels & Masks One-on-One*. Deke Press, 1 edition, January 15, 2009

## **15P2GRDP04 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**

- Samara, Timothy. *Typography Workbook*. Rockport Publishers, New edition, November 1, 2006
- Bringhurst, Robert. *The Elements of Typographic Style*. Hartley & Marks Publishers, 2nd edition, 2002
- Lupton, Ellen. *Thinking with Type*. Princeton Architectural Press, 2nd Revised edition, 6 October 2010
- Ambrose, Gavin and Harris, Paul. *The Fundamentals of Typography*. AVA Publishing, 2<sup>nd</sup> edition, September 1, 2011
- Carter, Rob, Day, Ben and Meggs, Philip B. *Typographic Design: Form and Communication*. John Wiley & Sons, 5th Edition edition, 2 December 2011
- Rabinowitz, Tova. *Exploring Typography*. Thomson Delmar Learning; 1 edition, February 21, 2006



**15P2GRDP05**  
**INTERACTION DESIGN II**

**OBJECTIVE**

This course aims to give 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**

- Donald A. Norman. *The Design of Everyday Things*. Tantor Audio, MP3 - Unabridged CD edition, August 30, 2011
- Tidwell, Jenifer. *Designing Interfaces: Patterns for Effective Interaction Design*. O'Reilly Media; 1 edition, December 1, 2005
- Moggridge, Bill. *Designing Interactions*. The MIT Press, 1 edition, October 1, 2007
- Duyne, Douglas, et al. *The Design of Sites*. Prentice Hall, 2 edition, December 24, 2006
- Krug, Steve. *Don't Make Me Think. A Common*
- *Sense Approach to Web Usability*. New Riders, 2 edition, 18 August 2005
- Cooper, Alan. *About Face 3. The Essentials of*
- *Interaction Design*. John Wiley & Sons, 15 May 2007

**15P2GRDP06**  
**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**

- Edward, Tufte. *The Visual Display of Quantitative Information*. Graphics Press USA, 2nd edition, 31 January 2001
- Tufte, Edward. *Visual Explanations*. Graphics Press, 1st edition, February 1, 1997
- Tufte, Edward. *Envisioning Information*. Graphics Press USA, 31 December 1990
- Harris, Robert L. *Information Graphics*. Oxford University Press, 1st edition, January 6, 2000

**15P2GRDT03**

**MEDIA ETHICS AND EDUCATION**

**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**

- Rossi, Philip J. *Mass Media and the Moral Imagination*. Sheed&Ward,U.S., 1 March 1994
- Srambickal, Jacob. *Media Education in India*.
- Pattyn, Bart. *Media Ethics*. VS VerlagfürSozialwissenschaften, 2001-12
- Christmas, Clifford. *Communication Ethics and UniversalValues*. SAGE Publications, Inc, January 28, 1997
- Ess, Charles. *Digital Media Ethics*. Polity; 1 edition, March 16, 2009

**15P2GRDP07**  
**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 development. Types of posters - Advertising, Events, Educational.- History and Propoganda

**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**

- Lupton, Ellen and Phillips, Jennifer Cole. *Graphic Design: The New Basics*. Paper back. Princeton Architectural Press ,20 March,2008
- W. de Jong, Cees, Burger, Stefanie & Both, Jorre. *New Poster Art*. Thames & Hudson Ltd, 16 June 2008
- Gallo, Max; Quintavalle, Carlo Arturo;Flowers, Charles. *The Poster in History*. W. W. Norton & Company, 16 January 2002
- DuPuis, Steven and Silva, John. *Package Design Workbook: The Art and Science of Successful Packaging*. Rockport Publishers, 1 June 2011
- Walton, Roger. *The Big Book of Illustration Ideas*. Collins Design, 1 April 2006
- Reilly, John and R Klanten and Ehmann, Sven. *Illusive 4* . Die Gestalten Verlag, 7 September 2015

**15P3GRDP08**  
**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**

- Carter, David E. *The Big Book of Layouts*. Harper Design, 16 June 2009
- Tondreau, Beth. *Layout Essentials: 100 Design Principles for Using Grids*. Rockport Publishers, 1 February 2009
- *The Best of News Design*, 35th Edition. Rockport Publishers; 35th Revised edition edition, 15 November 2014
- Frost, Chris. *Designing for Newspapers and Magazines*. Routledge, 1 June 2011

## **15P3GRDP09 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**

- E. Carte, David. *The Big Book of Layouts*. Harper Design, 16 June 2009
- Tondreau, Beth. *Layout Essentials: 100 Design Principles for Using Grids*. Rockport Publishers, 1 February 2009
- Society of News Design. *The Best of News Design, 35th Edition*. Rockport Publishers, 15 November 2014
- Frost, Chris. *Designing for Newspapers and Magazines*. Routledge, 1 June 2011
- Cullen, Kristin. *Layout Workbook: A Real-World Guide to Building Pages in Graphic Design*. Rockport Publishers, 1 May 2007
- Hochuli, Jost and Kinross, Robin. *Designing Books: Practice and Theory*. Hyphen Press; New edition edition, 2 February 2004
- MA Graphic Design

**15P3GRDP10**  
**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**

- Samara, Timothy. *Making and Breaking the Grid: A Graphic Design Layout Workshop*. Rockport Publishers; New Edition, 1 May 2005
- Brockmann, Josef Muller. *Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers*, NiggliVerlag; 6th edition, 1 January 1999
- Elam, Kimberly .*Typographic Systems of Design*, Princeton Architectural Press, 3 May 2007
- Hollis, Richard. *Swiss Graphic Design: The Origins and Growth of an International Style, 1920-1965*. Yale UnivPr, 28 April 2006
- Hofmann, Arnim. *Graphic Design Manual: Principles and Practice*. NiggliVerlag; 5th edition, 1 January 2004

## **15P3GRDP11 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 Action script – ActionScript fundamentals – syntax – data type – 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** Action script 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**

- Moock, Colin. *Essential ActionScript 3.0*. Shroff, First edition, 15 August 2007
- Peters, Keith. *Foundation ActionScript 3.0 Animation*. Springer, 30 August 2008
- Ullman, Larry. *Php 6 and MYSQL 5 for Dynamic Web Sites*. Pearson Education, 1 edition, 2008
- Reas, Casey and Fry, Ben. *Processing - A Programming Handbook for Visual Designers and Artists*. MIT Press, 2nd Revised edition, 24 February 2015



**15P3GRDP12**  
**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: Basic Video Concepts - Importing Files - Project Panel Overview- New Composition - Placing Footage in the Composition- Film Strip Effect with Multiple Movies-Timeline Panel Overview-Timeline Switches- Time Ruler & Work Area- Composition Panel Overview.

**Unit II** Animation basics: Transform Properties- Keyframing- Interpolating Keyframes- Practicing Interpolation Techniques- Managing Keyframes- Creating a Loop.

**Unit III** Masks: Animating Masks- Mask Interpolation- Rotoscoping- Masks for Position Keyframes- Simple Animation Using Masks.

**Unit IV** Animating: text & shapes: Text in After Effects- Text Presets- Text on a Path- Create a Preset- Animators Range Selector- Animators Add Property- Animators Two or More Range Selectors- Animators Adding a Wiggly Selector- Working with Text from Photoshop

**Unit V** Parenting & basic expressions: Parenting Basics & Null Objects- Stacking Ruler Exercise - Text Animation Exercise- Basic Expressions.

**Unit VI** Effects / presets / plugins: After Effects Defaults- Genarts- Sapphire- Trapcode - Cycore FX - MB Newton.

**Unit VII** Time Controls: Time Reverse- Time Freeze - Time Remapping- Time Blending.

**Unit VIII** Basic Compositing: Switches & Layer Blending Modes- Track Matte - Keying & Keylight- Compound Effects Gradient Wipe & Displacement Map- Compound Effects Wave World & Caustics- Pre-composing & Nesting- Stabilizing & Tracking- Particles & Paint- Compositing & Color Correction

**Unit IX** 3D Engine: Camera Angles- Creating 3D Text with Lights & Shadows- Setting Up a 3D Scene- Animating a 3D Scene- Working with Vanishing Point

**Unit X** Sound Effects: Adding a sound clip- Audio Editing- Score and SFX – Mixing

**Unit XI** Rendering & exporting: Render Queue- Formats & Compressions - Deliverables

## REFERENCE

- Meyer, Chris and Meyer, Trish .*Creating Motion Graphics with After Effects: Essential and Advanced Techniques* . Focal Press, 5 edition, 29 July 2010
- Krasner, Jon . *Motion Graphic Design: Applied History and Aesthetics* . Focal Press, 2 edition, 26 February 2008
- Krasner, Jon . *Motion Graphic Design and Fine Art Animation: Principles and Practice* . Focal Press; Pap/DVD edition (21 July 2004
- Gallagher, Rebecca and Paldy, Andrea Moore .*Exploring Motion Graphics*. Cengage Learning, Inc; Pap/Cdr edition, 31 August 2006
- Woolman, Matt .*Type in Motion 2* . Thames and Hudson, 1 November 2005

## 15P3GRDP13 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.

**15P3GRDP14**  
**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**

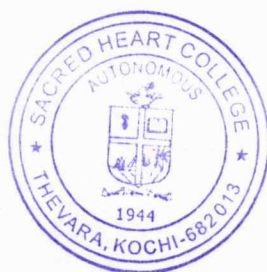
- Students should develop an innovative and theoretically informed body of work which proves their creativity, aesthetic sense and technical skill.
- Students should submit the design along with the comprehensive report to the head of the department.

**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 departmen



*Dr. Jose John*  
Principal in Charge  
Sacred Heart College (Autonomous)  
Thevara, Kochi-682 013