

SACRED HEART COLLEGE (AUTONOMOUS), THEVARA

KOCHI, KERALA, 682013



CURRICULUM AND SYLLABUS

CHOICE BASED COURSE CREDIT AND SEMESTER SYSTEM

(CBCSS)

MA GRAPHIC DESIGN PROGRAMME

INTRODUCED FROM 2020 ADMISSION ONWARDS

BOARD OF STUDIES IN GRAPHIC DESIGN

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

2020

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INTRODUCTION

Sacred Heart School of Communication (SHSC) was established as the department of Communication of Sacred Heart College, Kochi in 2012 with a vision to make use of the reach of communication media in society and utilize their powers for common good. We give emphasis to develop a balanced sensibility and creative initiative among the Under Graduate and Post Graduate level students.

The M.A. programme in Graphic Design is intended to prepare students for professional practice through a curriculum that focuses on 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.

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 Programme 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 programme 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

1. Basic academic qualification is a graduation in any field. (However, preferences 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.)
2. Candidates must clear a written test, based on aptitude and general topics related to media and English, and an interview.
3. The written test and interview will have equal weightage (i.e. 50:50), based on which, a merit list will be drawn.

REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS) – 2020

1. TITLE

These regulations shall be called '**REGULATIONS FOR POST GRADUATE PROGRAMMES UNDER CREDIT SEMESTER SYSTEM (CSS) – 2020**'

2. SCOPE

Applicable to all Post Graduate (PG) programmes of the College with effect from 2020-21 admissions. The provisions herein supersede all the existing regulations for the Post Graduate Programmes of the College.

3. DEFINITIONS

- i. '**Programme**' means the entire course of study and examinations.
- ii. '**Duration of Programme**' means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be of 4 semesters and M Phil programmes shall be 2 semesters.
- iii. '**Semester**' means a term consisting of a minimum of 90 working days, inclusive of examination, distributed over a minimum of 18 weeks of 5 working days, each with 5 contact hours of one hour duration
- iv. '**Course**' means a segment of subject matter to be covered in a semester. Each Course is to be designed variously under lectures / tutorials / laboratory or fieldwork/ study tour /seminar / project / practical training / assignments/evaluation etc., to meet effective teaching and learning needs.
- v. '**Credit (Cr)**' of a course is the numerical value assigned to a course according to the relative importance of the content of the syllabus of the programme.
- vi. '**Extra credits**' are additional credits awarded to a student over and above the minimum credits required for a programme
- vii. '**Programme Credit**' means the total credits of the PG/M Phil Programmes. For PG programmes the total credits shall be 80 and for M.Phil. it shall be 40.
- viii. '**Programme Elective course**' Programme Elective course means a course, which can be chosen from a list of electives and a minimum number of courses is required to complete the

programme.

- ix. **'Programme Project'** Programme Project means a regular project work with stated credits on which the student undergoes a project under the supervision of a teacher in the parent department / any appropriate Institute in order to submit a dissertation on the project work as specified.
- x. **'Internship'** is on-the-job training for professional careers.
- xi. **'Plagiarism'** Plagiarism is the unREFERENCED use of other authors' material in dissertations and is a serious academic offence.
- xii. **'Seminar'** Seminar means a lecture by a student expected to train the student in self-study, collection of relevant matter from the books and Internet resources, editing, document writing, typing and presentation.
- xiii. **'Evaluation'** means every course shall be evaluated by 25% continuous (internal) assessment and 75% end course/end semester (external) assessment.
- xiv. **'Repeat course'** is a course that is repeated by a student for having failed in that course in an earlier registration.
- xv. **'Audit Course'** is a course for which no credits are awarded.
- xvi. **'Department'** means any teaching Department offering a course of study approved by the college / Institute as per the Act or Statute of the University.
- xvii. **'Department Council'** means the body of all teachers of a Department in a College.
- xviii. **'Faculty Advisor'** is a teacher nominated by a Department Council to coordinate the continuous evaluation and other academic activities undertaken in the Department.
- xix. **'College Co-ordinator'** means a teacher from the college nominated by the College Council to look into the matters relating to CSS-PG System.
- xx. **'Letter Grade'** or simply **'Grade'** in a course is a letter symbol (O, A, B, C, D, etc.) which indicates the broad level of performance of a student in a course.
- xxi. Each letter grade is assigned a **'Grade point'** (GP) which is an integer indicating the numerical equivalent of the broad level of performance of a student in a course.
- xxii. **'Credit point'** (CP) of a course is the value obtained by multiplying the grade point (GP) by the Credit (Cr) of the course $CP=GP \times Cr$.
- xxiii. **'Semester Grade point average'** (SGPA) is the value obtained by dividing the sum of credit points (CP) obtained by a student in the various courses taken in a semester by the total number of credits taken by him/her in that semester. The grade points shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.

- xxiv. **Cumulative Grade point average'** (CGPA) is the value obtained by dividing the sum of credit points in all the courses taken by the student for the entire programme by the total number of credits and shall be rounded off to two decimal places.
- xxv. **'Grace Marks'** means marks awarded to course/s, as per the orders issued by the college from time to time, in recognition of meritorious achievements in NCC/NSS/Sports/Arts and cultural activities.

4. ATTENDANCE

Being a regular college, physical presence in the regular activities, especially, classes and exams, is mandatory for the students. However, if a student secures 75% of attendance he/she is eligible to appear for the exams, provided there are no other impediments like disciplinary proceedings, malpractice record etc.

- i. **Absence:** A student found absent for one hour in the forenoon or afternoon session is deprived of the attendance for the entire session as far as eligibility for final exam is concerned.
- ii. The hour related calculation in a course is meant for awarding marks for the course concerned, where applicable.
- iii. **Late entry:** A student is supposed to be in time for the class. Late arrival related treatment is left to the discretion of the individual teacher. However, as a norm, a late arriving student may be permitted to the class, if it is not inconvenient or distraction to the class as such; though attendance MAY NOT BE GIVEN. Late arrival beyond 5 minutes is treated as ABSENCE; though the teacher may consider permitting the student to sit in the class.
- iv. **Leave :** A student has to formally report his/her absence with reasons either in advance, or immediately after the absence for obtaining an approved leave. This applies to all sorts of leave – medical, on duty or other.
- v. The student is supposed to report in prescribed format on the very next day of the absence; however, up to a week's time is permitted. Afterwards, the leave applications will not be considered.
- vi. The student has to retain a copy/section of the approved leave form and produce the same as proof, in case there is any confusion regarding the leave sanctioning. In the absence of such proof, the claims will not be entertained.
- vii. **Duty Leave:** A student representing the college in sports, arts, social service or academic matters, has to get sanction from the class teacher concerned and submit the leave application form duly endorsed by the class teacher and Head of the department, and submit it to the Vice Principal. The same will be forwarded by the Vice Principal for attendance entry.
SPORTS: The approval of the Department of Physical Education and the class teacher is required. The time limit for submission mentioned above is applicable in the case of duty leave as well.
- viii. **Condonation:** A student may have the privilege of condonation of attendance shortage (up to a maximum of 10 days) on the basis of genuineness of the grounds of absence (medical reasons or college duty), duly recommended by the department. This is not a matter of right. It is a

matter of privilege based on Principal's discretion and the good conduct of the student on the campus. A student of PG programme may have only one such opportunity.

- ix. **Re-admission:** A student whose attendance is inadequate will have to discontinue the studies. Such students, whose conduct is good, may be re-admitted with the approval of governing council, on the basis of recommendation from the department, and assurance from the student and the guardian regarding good conduct and compliance in academic and discipline matters. For this the prescribed re-admission fee has to be paid.

As a condition for re-admission, the student should have cleared all academic arrears, or should have appeared for the exams in which he/she is having an arrear (if the results are not out), and should have fulfilled all academic assignments prescribed by the department for compensating for his lack of attendance.

- x. **Unauthorised absence & removal from rolls:** A student absent from the classes continuously for 10 consecutive working days without intimation or permission, shall be removed from the rolls, and the matter intimated to the student concerned. On the basis of recommendation of the department concerned, re-admission process may be permitted by the Principal.

5. PROGRAMME REGISTRATION

- i. A student shall be permitted to register for the programme at the time of admission.
- ii. A PG student who registered for the programme shall complete the same within a period of 8 continuous semesters from the date of commencement of the programme.

6. PROMOTION:

A student who registers for the end semester examination shall be promoted to the next semester. However, in extreme circumstances, a student having sufficient attendance who could not register for the end semester examination may be allowed to register notionally by the Principal with the recommendation of the Head of the department concerned and, by paying the prescribed fee.

7. EXAMINATIONS:

All the End Semester Examinations of the college will be conducted by the Controller of Examination. The Principal will be the Chief Controller of Examinations. An Examination committee consisting of the Chief Controller of Examinations, Controller of Examinations, Additional Chief Superintendent, Deans, IQAC Coordinator and other faculty members nominated by the Principal will act as an advisory body on the matters relating to the conduct of examinations

8. EVALUATION AND GRADING

The evaluation scheme for each course shall contain two parts;

- a. **Continuous Internal Assessment (CIA) and**
- b. **End Semester Examination (ESE).**

The internal to external assessment ratio shall be 1:3, for both courses with or without practical. For all courses except the courses offered by the **School of communications**, there shall be a maximum of 75 marks for external evaluation and maximum of 25 marks for internal evaluation. In the case of courses offered by the **School of communications**, the internal to external assessment ratio shall be 1:1. (There shall be a maximum of 50 marks for external evaluation and maximum of 50 marks for internal evaluation. In their cases, the components for evaluation and their respective marks shall be determined by their Board of Studies.). Both internal and external evaluation shall be carried out in the mark system and the marks are to be rounded to the nearest integer.

a. **Continuous Internal Assessment (CIA)/ Continuous Assessment:**

The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field study/industrial visits/study tour etc. with respect to theory courses and based on written tests, lab skill/records/viva voce etc. with respect to practical courses. The marks assigned to various components for internal evaluation as follows.

Components of Internal Evaluation

All the components of the internal evaluation are mandatory.

a) **For Theory**

	Components	Marks
i.	Quiz/ Viva Voce/Study Tour/etc.	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	CIA written tests (2x5)	10
v	Workshops	10
	Total	50

b) **For Practical**

	Components	Marks
i.	Quiz/Field study/Industrial Visit/ Viva Voce/Study Tour/etc.	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	Jury/ CIA written tests (2x5)	10
v	Workshops	10
	Total	50

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

i. A quiz or viva or field survey or any suitable method shall be used by the course teacher to assess the students and a maximum of 5 marks shall be awarded for this component

ii. **Seminar**

Components	Marks
Content	5
Presentation	2
Research	3
Total	10

iii. **Assignment**

Components	Marks
Punctuality	2
Content	7
Research	3
Presentation	3
Total	15

iv. **Class Tests:** Every student shall undergo two class tests as an internal component for every course.

b. **End Semester Examination (ESE):** The End Semester 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/Prepared as per the direction of the Chairman, Board of Examiners. The evaluation of the End Semester Examinations shall be done immediately after the examination preferably through the centralised valuation.

c. **Project**

Project work is a part of the syllabus of most of the programmes offered by the college. The guidelines for doing projects are as follows:

- i. Project work shall be completed by working outside the regular teaching hours.
- ii. Project work shall be carried out under the supervision of a teacher in the concerned department or an external supervisor.

- iii. A candidate may, however, in certain cases be permitted to work on the project in an industrial / Research Organization/ Institute on the recommendation of the Supervisor.
- iv. There should be an internal assessment and external assessment for the project work in the ratio 1:1
- v. The external evaluation of the project work consists of valuation of the dissertation (project report) followed by presentation of the work and viva voce.
- vi. The mark and credit with grade awarded for the program project should be entered in the grade card issued by the college.

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:-

Percentage of Marks	Grade	Grade Point (GP)
95 and above	O Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ 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:

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

A separate minimum of 40% marks required for a pass for both internal evaluation and external evaluation for every PG programme.

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 can 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 at least the minimum CGPA grade 'C'. 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 x 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 = Total Credit Point of that semester = $\sum_1^n CP_i$;

TCr = Total Credit of that semester = $\sum_1^n Cr_i$

Where n is the number of courses in that semester

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

$$\text{CGPA} = \frac{\sum (\text{SGPA} \times \text{TCr})}{\sum \text{TCr}}$$

SGPA/CGPA shall be round off to two decimal places

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/website 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 Head of the Department and a copy should be kept in the department for at least two years for verification.

9. ADMISSION

The eligibility criteria for admission to all PG programmes shall be published by the college along with the notification for admission.

10. REGISTRATION FOR THE EXAMINATION

- a. All students admitted in a programme with remittance of prescribed fee are eligible for the forthcoming semester examinations.
- b. Online application for registration to the various End Semester Examinations shall be forwarded to the CE along with prescribed fee for each course in prescribed format.

- c. The eligible candidates who secure the prescribed minimum attendance of the total duration of the course and possess other minimum qualification prescribed in the regulations for each course shall be issued the hall tickets. The hall ticket shall be downloaded by the students from the college website.
- d. The mode of fee remittance shall be through the prescribed bank.

a. Supplementary Examinations

Candidates who failed in an examination can write the supplementary examination conducted by the College along with regular examinations.

b. Improvement of Examination

There will be no improvement examinations for PG programmes

c. Promotion to the Next Higher Semester

A candidate shall be eligible for promotion from one semester to the next higher semester if,

- a. He / she secures a minimum 75 % attendance and registered for the End Semester Examination of the programme for which he/she is studying.
- b. His / her progress of study and conduct are satisfactory during the semester completed, as per the assessments recorded by the course teachers and the Head of the Department concerned.

14. CERTIFICATES

1. Diploma and Degree certificates are issued by the Mahatma Gandhi University, Kottayam as per the act and statues of the University on the submission of the consolidated mark / score cards of the students by the College.
2. A consolidated mark / scored card shall be issued to the candidates after the publication of the results of the final semester examination taken by the candidate.
3. A Course Completion Certificate with classification shall be issued to students till the provisional certificate is issued by the university.

15. AWARD OF DEGREE

The successful completion of all the courses with 'C' grade shall be the minimum requirement for the award of the degree.

16. MONITORING

There shall be a Monitoring Committee constituted by the Principal consisting of faculty

advisors, HoD, a member from teaching learning evaluation committee (TLE) and the Deans to monitor the internal evaluations conducted by college. The Course teacher, Class teacher and the Deans should keep all the records of the internal evaluation, for at least a period of two years, for verification.

Every Programme conducted under Credit Semester System shall be monitored by the College Council under the guidance of IQAC Coordinator, Controller of Exams, academic Deans and HoDs. An academic committee consisting of the Vice Principal, Deans and teachers nominated by the Principal shall look after the day-to-day affairs of these regulations.

17. GRIEVANCE REDRESSAL MECHANISM

In order to address the grievance of students regarding Continuous internal assessment (CIA) a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: At the level of the concerned course teacher

Level 2: At the level of a department committee consisting of the Head of the Department, a coordinator of internal assessment for each programme nominated by the HoD and the course teacher concerned.

Level 3: A committee with the Principal as Chairman, Dean of the Faculty concerned, HOD of the department concerned and one member of the Academic council nominated by the principal every year as members.

18. 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.

POSTGRADUATE PROGRAMME OUTCOMES (POs)

At the end of the programme the students are able to,

PO1

Exercise their critical thinking in creating new knowledge leading to innovation, entrepreneurship and employability.

PO2

Effectively communicate the knowledge of their study and research in their respective disciplines to their stakeholders and to the society at large.

PO3

Make choices based on the values upheld by the institution, and have the readiness and know-how to preserve the environment and work towards sustainable growth and development.

PO4

Develop an ethical view of life and have a broader (global) perspective transcending the provincial outlook.

PO5

Explore new knowledge independently for the development of the nation and the world and are able to engage in a lifelong learning process.

PROGRAMME SPECIFIC OUTCOMES (PSOs) OF MA GRAPHIC DESIGN (MAGR D)

At the end of the programme a student should be able to:

PSO1

Understand and apply the fundamental elements, principles and various theories of composition in visual design.

PSO2

Execute ideation, development and production of visual messages.

PSO3

Develop creativity and a critical eye for design concept building.

PSO4

Provide design solutions for communication problems.

PSO5

Create designs involving various skills such as photography, art, calligraphy and illustrations.

PSO6

Acquire professional practices of the industry such as time management, pre-plan and submission of job assignments within deadlines.

CONSOLIDATED SCHEME

Semester	Course Code	Course Paper	Course Title	Course Type	Hours Per Week	Credits
1	20P1GRDT01	1-1	Elements of Visual Design	Theory	3	4
	20P1GRDT02	1-2	History of Art and Design	Theory	2	4
	20P1GRDP01	1-3	Design Studio I	Practical	5	4
	20P1GRDP02	1-4	Interaction Design I	Practical	3	4
	20P1GRDP03	1-5	Photo Communication	Practical	5	4
						20
2	20P2GRDT03	2-1	Media Ethics, Laws and Education	Theory	5	4
	20P2GRDP04	2-3	Typography	Practical	3	4
	20P2GRDP05	2-2	UI/UX Design	Practical	3	4
	20P2GRDP06	2-4	Information Design	Practical	5	4
	20P2GRDP07	2-5	Branding & Communication Design	Practical	5	4
						20
3	20P3GRDP08	3-2	Package Design	Practical	5	4
	20P3GRDP09	3-3	Publication Design	Practical	5	4
	20P3GRDP10	3-4	Programming for Designers	Practical	5	4
	20P3GRDP11	3-5	Motion Design	Practical	5	4
	20P3GRDPJ1	3-1	Research Methodologies	Project	5	4
	20P3GRDIN1	2-6	Internship I	OJT		2
						22
4	20P4GRDPJ2	4-2	Graduation Project	Project	5	14
	20P4GRDIN2	4-1	Internship 2	OJT		2
	20P4GRDCV1	4-3	Comprehensive viva-voce	Viva Voce		2
						18
Total Credits						80

SYLLABUS

20P1GRDT01 ELEMENTS OF VISUAL DESIGN

COURSE OUTCOMES

- Confidently produce design solutions for any communication design.
- Integrate the elements, principles and theories involved in the fundamental study of design.
- Inter-disciplinary understanding of the application of art and aesthetics.
- Understand terminologies and develop analytic and critical thinking skills.
- Nurture creativity in design production and out of the box thinking.
- Understand the psychology of the audience and bring out design solutions for effective communication.

Module 1

Elements of Visual Design: *Line*— line direction and meanings-quality of line, simple lines and line of forces, *Shape*- Organic shape and Geometric shapes-nonrepresentational shape and representational shape, Forms-relationship with 2D shape and 3D forms, *Space* –Negative space and Positive space-Figure/Ground relation, Color-subtractive and Additive -Primary, Secondary, Tertiary- Colour Wheel - Hue, Saturation And Value- Shade, Tint And Tones- Color Schemes - Colour meaning - culture, religion, gender and emotional factor, *Texture* - Visual Texture And Tactile Texture, Texture And Light Value, Pattern. Typeface as a graphical element.

Module 2

Basic principles of design: Balance, Proportion, Rhythm, Emphasis, Unity, Variety, Contrast. Laws of Visual Perception – Gestalt Theory: Similarity, Proximity, Continuity, Closure. Scale and Proportion in design- Mathematical ratios and proportional systems: Fibonacci numbers, The Golden Ratio, Rule of thirds.

Module 3

Concepts of visual design: Design methodology, problem-solving -Visual structure and visual Interest, visual analysis and refinement of visual representations. Exercises on visual composition and layout: Hierarchy-Centre of visual Impact - Read a page: active and Passive areas of design - How we view a screen: F Pattern - Inverted pyramid methods. Use of grids in composition, types of Grids – Symmetrical- Asymmetrical - Backwards movement - Formats - Margins – Slug – Bleed - Columns – Gutters- The relationship of visual form to meaning - Type, Image, Shape relationships.

Module 4

Tessellation, types of tessellations - geometric and organic. Tessellation creation methods and techniques. Nature study: Developing Patterns, Color Schemes, Shapes from nature.

Module 5

Brainstorming: creative problem-solving techniques - identifying needs and target -development of concept- Selection of elements- drafting ideas. Logo Design Concepts: Sizing and selection of elements.

Poster Design/ Advertisement Design: Design various type of posters- Propaganda posters, Event posters, Campaign posters, awareness posters - application of grid system in layout.

REFERENCES

1. The Elements of Graphic Design: Space, Unity, Page Architecture, and Type: Alexander W. White.
2. Exploring the Elements of Design: Mark A. Thomas, Poppy Evans.
3. The Language of Graphic Design: Richard Poulin, Rockport Publishers.

20P1GRDT02 HISTORY OF ART AND DESIGN

COURSE OUTCOMES

- Examine the role and developments of visual arts in past and present cultures throughout the world.
- Better understanding on art application, aesthetic judgment, and to increase visual perception and critical thinking skills.
- To strengthen the artistic background of a student to a cognizable level.
- Analyse the developments in the techniques of printing and its importance in communication.
- Evaluate the impact of industrial revolution and its influence in the graphic design.
- Create new concepts and designs by evaluating different imaginative and ideological art movements.

Module 1

Art and Aesthetics– The Story of Art – Naturalism – Animism and Geometrism – Old Stone Age art.– Stereotyping of Art and Naturalism in ancient Egypt – Mesopotamia – The age of Enlightenment of Greece – Hellenistic age

Module 2

Early Christian Art – Iconoclasm – Feudalism and the Romanesque style – The Origin of stylistic ideas with Gothic art – Renaissance –Medici — Scientific tendencies in art through the eyes of ‘The Renaissance Trinity’. The Reformation and Counter reformation – Origin of Baroque – Neoclassicism and Romanticism – Realism – Photorealism – Social Realism – Impressionism – Post impressionism

Module 3

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 Post Modern Art.

Module 4

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

Module 5

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.

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- 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 *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. 8th 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, 1st 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

20P1GRDP01 DESIGN STUDIO I

COURSE OUTCOMES

- Understanding of software technology and applying it in designing brands and communication.
- Application of Visual design elements using principles and theories.
- Introduce best practices of design profession and apply them in a work environment.
- Utilize design processes and strategy from concept to delivery to solve communication problems.

Module 1

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

Module 2

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

Module 3

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.

Module 4

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.

Module 5

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

REFERENCES

- 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, 1 edition, January 1, 2009
- Lynch, Richard. *The Adobe Photoshop CS4 Layers Book*. Focal Press, 1st Edition, November 8, 2011

20P1GRDP02 INTERACTION DESIGN I

COURSE OUTCOMES

- Learn the language of the web: HTML and CSS.
- Learn Programming skills on internet-based applications.
- Design dynamic and interactive web pages by embedding JavaScript code in HTML.
- Learn techniques of responsive web design, including media queries.
- Understand the various steps in designing a creative and dynamic website.
- Demonstrate the ability to effectively utilize the timeline and motion tween affects to produce animation.

Module 1

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

Module 2

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

Module 3

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

Module 4

JavaScript Introduction, creating web sites using Dreamweaver, Organization and workflow.

Module 5

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

REFERENCES

- Norman, Donald A. *The Design of Everyday Things*. Basic Books; Revised edition, 14 November 2013
- Lupton, Nick. *Interactive Design for New Media and the Web*. Focal Press; 2 Pap/Cdr edition, 23 October 2001
- Thomas Powell. *HTML & CSS: The Complete Reference*, Fifth Edition Paperback – 1 Jul 2017
- Jon Duckett. *HTML and CSS: Design and Build Websites*– 30 May 2014
- DT Editorial Services. *HTML 5 Black Book 2Ed*. Paperback – 2016
- David Flanagan. *JavaScript: The Definitive Guide* 6th Edition O'Reilly.
- Philip Carrera. *Adobe Flash Animation: Creative Storytelling for Web and TV* 11 Aug 2010

20P1GRDP03 PHOTO COMMUNICATION

COURSE OUTCOMES

- Understand the theories, basics of compositional elements of a photographic image.
- Apply the basic technical and aesthetic aspects of photography such as depth-of-field, composition, color theory and image content.
- Confidently produce photographic designs for publication, website, information design and branding.
- Update with photography trends and incorporate various skills of design creation such as composition, miniatures, moulding, calligraphy in photography medium.
- Familiarise with multiple schools of thoughts in art history/visual studies.

Module 1

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

Module 2

Basics of SLR photography - Aperture, Shutter speed, ISO, exposure, Shooting in available light. Depth of field – controlling DOF using aperture, Creative possibilities, Focusing Modes, Priority Modes.

Module 3

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

Module 4

Nature photography, Product photography, Photography for Print & Online Media. Post processing, RAW conversion, Image editing basics.

Module 5

Photography Portfolio – Styles, techniques and creativity in Presentation.

REFERENCES

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

20P2GRDT03
MEDIA ETHICS, LAWS AND EDUCATION

COURSE OUTCOMES

- Understand how Indian media laws and regulations compare with those of other nations
- Understand how media policies and regulations enable/constrain effective media.
- Understand the obligations and rights of media practitioners in the execution of their duties
- Understand some of the problems and limitations of applying old media laws in new media environments.
- Be able to appreciate the complex issues associated with media regulation
- Understand changing media landscapes and their possible legal implications

Module 1

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. Media ethics-print and broadcasting-code of Ethics for AIR and Doordarshan. Official Secret Act, 1923, Press Ombudsman.

Module 2

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

Module 3

Indian Constitution-Salient features, Fundamental Rights and Directive Principles. Freedom of Press & Parliamentary Privileges. Powers of President & Governor. Case studies with regard to Freedom of Speech & Expressions. Hierarchy of Courts, (Civil and Criminal), Cognizable & Non-Cognizable cases, Anticipatory bail, Bailable & Non Bailable offences, defamation, sedition, types of writs.

Module 4

Press Legislations in India. The Press & Registration of Books Act of 1867. Drug & Magic Remedies (Objectionable Advertisement) Act of 1954 the Working Journalists and other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act of 1955. Press Council Act of 1978- Cable Television Networks (Regulation) Act of 1995. Video and Audio piracy. Information Technology Bill. Cyber Laws-Censorship Guidelines-Press Accreditation Rules etc.

Module 5

The Cinematograph Act of 1952, Young persons (Harmful Publications) Act of 1956, Copyright Act. Of 1957, Contempt of Court Act, Consumer Protection Act. Right to Information Act 2005-Intellectual Property Right.

REFERENCES

- 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 Universal Values. SAGE Publications, Inc, January 28, 1997
- Ess, Charles. Digital Media Ethics. Polity; 1 edition, March 16, 2009

Andrew Belsey and Ruth Chadwick (1992). Ethical issues in journalism and mass media. London, New York: Routledge

- J. S Mudholkar (1975). Press Laws. Kolkata: Eastern Law House
- Ursula Smartt (2006). Media Law for Journalists. London, Thousand Oaks, New Delhi: Sage Duncan Bloy (2006). Media Law. London, Thousand Oaks, New Delhi: Sage
- Venkatlyer (2000). Mass Media Laws And Regulations In India. New Delhi: Bahri Sons (India Research Press)
- Monroe Edwin Price, Stefaan G. Verhulst (2001). Broadcasting Reform in India: Media Law from a Global Perspective. Oxford: Oxford University Press
- Peter Lunt, Sonia Livingstone (2011). Media Regulation: Governance and the Interests of Citizens and Consumers. London, Thousand Oaks, New Delhi: Sage
- B. Manna (2006). Mass Media And Related Laws In India. Kolkata: Academic Publishers
- Monroe E. Price, Stefaan G. Verhulst, Libby Morgan (2013). Routledge Handbook of Media Law. London, New York: Routledge
- Kaye Stearman (2012). Freedom of Information. New York: The Rosen Publishing
- Chris Reed (2004). Internet Law: Text and Materials. New York, Melbourne, Cape Town: Cambridge

20P2GRDP04 TYPOGRAPHY

COURSE OUTCOMES

- Understand evolution of typography and industrial practices.
- Create original typographic designs using calligraphy techniques.
- Understand the terminologies, anatomy and theories of typography basics.
- Communicate content using typography as design, text and grid.
- Create designs for publication, online and branding materials.
- Experiment and explore typography as medium of art and communication

Module 1

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

Module 2

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

Module 3

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.

Module 4

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

Module 5

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

REFERENCES

- 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, 2nd edition, September 1, 2011
- Carter, Rob, Day, Ben and Meggs, Philip B. *Typographic Design: Form and Communication*. John Wiley & Sons, 5th Edition, 2 December 2011
- Rabinowitz, Tova. *Exploring Typography*. Thomson Delmar Learning; 1 edition, February 21, 2006

20P2GRDP05

USER INTERFACE DESIGN/ USER EXPERIENCE DESIGN

COURSE OUTCOMES

- Understand the principles of creating an effective web page, including an in-depth consideration of information architecture.
- Become familiar with graphic design principles that relate to web design and learn how to implement theories into practice.
- Develop skills in digital imaging and analyzing the usability of a web site.
- Apply various information design layout techniques.
- Understand how to plan and conduct user research related to web usability.

Module 1

An overview of the human experience design process - UX design to UI design – human perception and behavior in virtual and spatial environments: color, texture, typography, Imagery etc.-cultural, geographical, psychological relationship.

Design Considerations: Development factors- platform constraints, prototyping, customizability etc.

Visibility factors: human factors and express a strong visual identity, human aptitude, product identity, clear conceptual model and multiple representations. Acceptance factors: corporate politics, international markets, training factors

Module 2

Principles of User Interface Design: Organize: Consistency, screen layout, relationships and navigability. Economize: Simplicity, Clarity, and Distinctiveness

Communicate: balance, legibility, readability

Module 3

Design of elements: graphical techniques used to communicate the message or context – Semiotics: from real to the abstract. Color: color, texture and light convey complex information and pictorial reality. Animation: a dynamic or kinetic display of elements. Layout: formats, proportions, and grids – how to read a screen.

Module 4

User Research & Wireframing: Conducting user research, Site/Content Map, Wireframing basics, Technical considerations. Introduction to UI mock up software.

Module 5

Building a Brand: Creating brand guidelines for interactive applications. Selecting & expanding a design for interactive applications.

Wire framing workflows, translating brand guidelines to UX for interactive applications. Wire framing review, Sketch analysis, Pitch Guidelines, Final wireframe critique, User flow review - Final design.

REFERENCES

- Donald A. Norman. *The Design of Everyday Things*. Tantor Audio, MP3 - Unabridged CD edition, August 30, 2011
- Mullet, Kevin, and Darrell Sano. *Designing Visual Interfaces: Communication Oriented Techniques:*

- Dix, Alan J., Janet E. Finlay. . *Human-Computer Interaction* Prentice Hall; 3 edition (30 September 2003)
- Olsen, Dan R. *Developing User Interfaces (Interactive Technologies)* Interactive Technologies Morgan Kaufmann; 1 edition (July 15, 1998)
- Rex Hartson and PardhaPyla *The UX Book: Process and Guidelines for Ensuring a Quality User Experience*
- Jesmond Allen and James Chudley . *Smashing UX Design*, John Wiley & Sons (18 May 2012)
- Faranello Scott. *Balsamiq Wireframes Quick start Guide*
- 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

20P2GRDP06 INFORMATION DESIGN

COURSE OUTCOMES

- Examine the use of color in communication design within particular global and historical contexts.
- Identify and describe strategies for effective visual communication in diverse contexts.
- Develop creative responses to communication design problems in the area of color and information design.
- Investigate and Analyze complex information design projects.
- Design information design for print designs, way finding systems, websites and standalone multimedia applications.
- Research and condense massive, complex information content to simple and understandable visual communication.

Module 1

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

Module 2

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.

Module 3

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

Module 4

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

Module 5

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

REFERENCES

- 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

20P2GRDP07 BRANDING AND COMMUNICATION DESIGN

COURSE OUTCOMES

- Understand the message and create effective communication designs for different media.
- Brainstorming for campaign ideas and execute them into communicable designs.
- Create designs using different medium such as photography and fine arts.
- Visualise the content design by creating various layouts.
- Understand the form and function of package design and deliver the work within the deadlines.
- Awareness of design trends, printing materials and techniques in the industry.

Module 1

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.

Module 2

Text and image, Poster design development. Types of posters - Advertising, Events, Educational.- History and Propaganda

Module 3

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

Module 4

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

Module 5

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

REFERENCES

- 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 Ehmman, Die Gestalten Verlag, 7 September 2015

20P3GRDP08 PACKAGE DESIGN

COURSE OUTCOMES

- Understand the relationship between form and function of packaging.
- Understand branding as a major key of packaging success.
- Apply the principles and theories of visual design.
- Keep abreast with the trends, printing techniques and technology in package design industry.
- Confidently create innovative branding package design solutions.

Module 1

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

Module 2

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

Module 3

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.

Module 4

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

Module 5

Project Work.

REFERENCES

- 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, 15 November 2014
- Frost, Chris. *Designing for Newspapers and Magazines*. Routledge, 1 June 2011

20P3GRDP09 PUBLICATION DESIGN

COURSE OUTCOMES

- Knowledge & technical skill in tools required for print design.
- Ability to visualize multiple publications using design skill and art skills.
- Demonstrate and skill and creative thinking to develop a professional design for print.
- Apply creative problem solving and technical skills in the creation of effective design solutions for print.

Module 1

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.

Module 2

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

Module 3

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.

Module 4

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

Module 5

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

REFERENCES

- 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, 2 February 2004.

20P3GRDP10 PROGRAMMING FOR DESIGNERS

COURSE OUTCOMES

- Create basic ActionScript coding.
- Applying knowledge of PHP scripting in digital platforms.
- Utilize several Flash tools and tactics learned throughout the course to produce an interactive flash-based website.
- Applying knowledge of database connectivity with PHP in website creations.
- Providing students to showcase their creative and innovative works in the multimedia world.

Module 1

Introducing Flash Action script – ActionScript fundamentals –Introduction to OOP. Events – event listeners – handling events -- Programmatic tweening - loading dynamic content.

Module 2

Action script applications – websites.

Client-Side Scripting Language --Java Script-- Events, arrays, objects, functions, validation of forms.

Module 3

Server-Side Scripting Language - PHP: Introduction and basic syntax of PHP, Decision and looping with examples, PHP and HTML, Arrays, Functions, Browser control and detection, String, form Processing, Files, Advance features: cookies and sessions, Object oriented programming with PHP

Module 4

Database Management System (DBMS) - Intro to SQL or MySQL which Is used to create, read, write, delete and update records / data to/from a database from a PHP file.

Module 5

Web hosting basics, types of hosting packages, registering domains, defining Name servers, using FTP client, maintain a web sites, Hosting of the student's Portfolio Site

REFERENCES

- Moock, Colin. *Essential ActionScript 3.0*. Shroff, First edition, 15 August 2007
- 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
- Luke Welling, Laura Thomson *PHP and MySQL Web Development*
- Robin Nixon, *Learning PHP, MySQL, JavaScript, CSS& HTML5*.

20P3GRDP11 MOTION DESIGN

COURSE OUTCOMES

- Discover the motion design techniques in applied practice using software. 2. Build fluency using various techniques for creating text, shape and logo animations.
- Develop a vocabulary and visual language for motion.
- Demonstrate an understanding of motion graphic design principles in applied practice.
- Shall be familiar with Industry standard motion graphic- visual effects toolsets and plug-ins.
- Shall be able to work and fulfil various 2D VFX requirements in motion graphics platform.
- Become a team person who can complete their expertise at the best possible way
- Confidently handle a **motion graphic project with requirement of 2D, 3D elements and real footages.**

Module 1

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.

Module 2

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

Module 3

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

Module 4

Animating: text 7 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

Module 5

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

Module 6

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

Module 7

Time Controls: Time Reverse- Time Freeze - Time Remapping- Time Blending.

Module 8

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

Module 9

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

Module 10

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

Module 11

Rendering & exporting: Render Queue- Formats & Compressions - Deliverables

REFERENCES

- 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

20P3GRDPJ1

RESEARCH METHODOLOGIES

COURSE OUTCOMES

- Develop an understanding of design research.
- Understand and apply quantitative and qualitative research techniques
- Have adequate knowledge of measurement and scaling techniques as well as the quantitative data analysis.
- Have a basic awareness of data analysis and hypothesis testing procedures.
- Demonstrate knowledge of research processes (reading, evaluating, and developing)
- Perform literature reviews using print and online databases.
- Identify, explain, compare and prepare the key elements of a research proposal/report.
- Understand and apply Research Methodology for various design research needs.

Module 1

Introduction to research: What and Why; Current issues with research and the need for a research methodology; Major facets of research. Introduction to RM – a research methodology-its main components, and examples to explain the components.

Module 2

Types of design research, determining type of research to be persuaded. Starting research: Clarification of requirements: Identifying research topics, carrying out literature search, consolidating the topic into research questions and hypotheses, and developing a research plan.

Module 3

Types of descriptive study; Processes for carrying out descriptive studies for Developing an understanding a facet of design and its influences; Introduction to associated descriptive study real-time and retrospective research methods for data collection such as protocol analysis, questionnaire surveys, interviews. Introduction to quantitative and qualitative data analysis methods.

Module 4

Types of prescriptive study; Processes for developing design support and associated Prescriptive study research methods; Types of support evaluation; Processes for evaluating a design support, and associated Evaluation study research methods; Types and structures of research documentation; Approaches and guidelines for documenting and reporting research process and outcomes

Module 5

Project: Research Paper

REFERENCES:

- Blessing, L.T.M., and Chakrabarti, A. DRM, a Design Research Methodology, Springer, 2009.
- Blessing, L.T.M., and Chakrabarti, A. DRM: A Design Research Methodology, in International Conference on The Science of Design- The Scientific Challenge for the 21st Century, INSA, Lyon, France, 15-16, 2002.
- Blessing, L.T.M, Chakrabarti, A., and Wallace, K.M. A Design Research Methodology, Proceedings of the International Conf. in Engineering Design, Prague, Vol.1, pp50-55, 1995.

20P3GRDIN1 INTERNSHIP 1

COURSE OUTCOMES

- Exposure and work on live projects in the industry and create portfolios.
- Work with other industry professionals, collaborate with other individuals as members of a team
- and enhance communication skills.
- Confidently face challenges in the design industry.
- Analyze the communication challenges and provide effective design solutions.

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.

20P4GRDPJ2 GRADUATION PROJECT

COURSE OUTCOMES

- Understand different research methods process and design techniques.
- Confidently carry out research practices in design.
- Analyse, Identify communication problems and implement solutions.
- Independently work out design research projects as per industry standards.

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.

20P4GRDIN2 INTERNSHIP 2

COURSE OUTCOMES

- Exposure and work on live projects in the industry and create portfolios.
- Work with other industry professionals, collaborate with other individuals as members of a team
- and enhance communication skills.
- Confidently face challenges in the design industry.
- Analyze the communication challenges and provide effective design solutions.

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.

20P4GRDCV1

COMPREHENSIVE VIVA-VOCE

COURSE OUTCOMES

- To enable the students to review and evaluate the overall work done by the student in four Semesters of Programme

Presentation and evaluation of the overall work done by the student in four Semesters of MAGRD through Viva-Voce.

Marks: 100

Method: Viva-Voce