

No.: PMEB-1/Spl./09(1)/2023-24

Date: 08-01-2024

**NOTIFICATION**

Sub.: Syllabus and Examination pattern of B.Des.-Hons.(Visual Communication & Digital Design), B.Des.-Hons.(Digital Product Design (Advanced UI/UX)), B.Des.-Hons. (Game Art & Design), M.Des. (Advertising Design and Digital Communication), M. Des. (Creative Innovation and Design) courses under Specialized Programmes from the academic year 2023-24-reg.

- Ref.: 1. Decision of the BOS Meeting held on 03-11-2023.  
2. Decision of the Academic Council meeting held on 10-11-2023.

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The Board of Studies in B.Des.-Hons.(Visual Communication & Digital Design), B.Des.-Hons.(Digital Product Design (Advanced UI/UX)), B.Des.-Hons. (Game Art & Design), M.Des. (Advertising Design and Digital Communication), M. Des. (Creative Innovation and Design)(CB) at its meeting held on 03-11-2023 has recommended to approve the scheme of examinations and the syllabus of B.Des.-Hons.(Visual Communication & Digital Design), B.Des.-Hons.(Digital Product Design (Advanced UI/UX)), B.Des.-Hons. (Game Art & Design), M.Des. (Advertising Design and Digital Communication), M. Des. (Creative Innovation and Design) courses in University of Mysore under specialized/specified programs from the academic year 2023-24.

The Academic Council has also approved the above said proposals at its meeting held on 10-11-2023 and the same is hereby notified.

The syllabus of B.Des.-Hons.(Visual Communication & Digital Design), B.Des.-Hons.(Digital Product Design (Advanced UI/UX)), B.Des.-Hons. (Game Art & Design), M.Des. (Advertising Design and Digital Communication), M. Des. (Creative Innovation and Design) courses may be downloaded from the University website <https://uni-mysore.ac.in/PMEB/>.

To,

1. The Registrar (Evaluation), University of Mysore, Mysuru.
2. The Dean, Faculty of Commerce, DoS in Commerce, Manasagangothri, Mysuru.
3. Prof. D. Anand, DoS in Business Administration (BIMS), Manasagangothri, Mysuru.
4. The Director, Seemore Education Institute, Daksha College Campus, # CA-40, near Belavadi, Hootagalli, Yelwala Hobli, Mysuru.
5. The Deputy Registrar/ Asst. Registrar/ Superintendent, Examination Branch, UOM, Mysuru.
6. The PA to Vice-Chancellor/Registrar/Registrar (Evaluation), University of Mysore, Mysuru.
7. Office Copy.

  
REGISTRAR  
REGISTRAR  
University of Mysore  
MYSURU - 570 005

**SEEMORE EDUCATION INSTITUTE**  
**Regulations Governing the**  
**M. Des.- (Creativity, Innovation & Design)**

Under

CREDIT AND SEMESTER SYSTEM AND GRADING  
Scheme for the Distribution of Credits, Period of Instruction and Syllabus

**PREAMBLE:**

This programme is designed to develop the logical, design thinking, and industry related skills in the field of Creativity, Innovation & Design.

We are committed to creating industry-ready students to meet the market needs. We achieve this by embedding real-life, professional exposure for the students into the academic curriculum. Through professional faculties, regular workshops, exchange programmes and compulsory local & international internships, we make sure that every student who walks out of our campus is ready for the professional world.

**OBJECTIVES**

**M. Des. - (Creativity, Innovation & Design)**

The Creative Technology & Design programme combines technical knowledge with the understanding of creative and digital tools. The programme draws designers, artists, and engineers with distinct views and unconventional methods for technology based creative implementation.

This is a 2 year full-time course that teaches you everything you need to know about design, digital, coding, and new technology applications. You'll have varied, robust, and adaptable abilities that are important in today's workplace. Your diverse engineering and design abilities, coupled with critical creative experience, will allow you to create new solutions for local and global challenges.

## **Rules & Regulations of the course**

**Course Title:** M. Des (Creativity, Innovation and Design)

• It is two years program consisting of four semesters; two semesters in each year. Candidate admitted to this course shall be governed by following rules and regulations.

### **Eligibility**

- A candidate who has passed any Bachelor's degree of three years duration, from a recognized University with overall 40% marks is eligible for admission to the first semester of the program.
- Selection Process will be based on the merit drawn from the eligibility degree.
- There shall be a total intake of 40 candidates.

### **Course content:**

The course of study for the M. Des (Creativity, Innovation and Design) comprises subjects, project work as prescribed. The academic calendar shall be as notified by the university from time to time. Pedagogy includes PowerPoint Presentation, lecturing, case studies, group discussions, seminars, computer practical, internship, Industrial visits etc.

### **Medium of instruction: -English. Attendance, progress and conduct**

- Each semester shall be taken as a unit for the purpose of calculating attendance.
- The students shall attend practical and theory classes as prescribed by the University during each semester.
- Minimum attendance of 75% of actual working hours is required in each paper, a student who doesn't satisfied the requirement of attendance shall not be permitted to write the examination in concern subject
- If the conduct/behavior of the student is not found to be satisfactory, action will be initiated as per the University regulations.
- A candidate can take a maximum duration of completion as double the duration norms of University of Mysore.

### **Formation of Board of Examiners**

• Chairman Board of Studies shall form Board of Examiners members consisting of Principal Partnership Institution, Head of the Concerned Department, Subject Faculties and University Representatives. The duties of Board of Examiners include setting question papers, conducting the examinations, valuation of answer scripts and submitting the marks list to University for result announcement.

#### **A. Total Marks -Theory papers - 100 marks**

1. Semester end examination - 70 Marks
2. Continuous Assessment - 30 Marks

(Continues Assessment Includes test, Presentation, Assignments and Portfolios)

• Each student has to score minimum of 40% in each paper.

#### **B. Total Marks -Practical papers - 100 marks**

3. Semester end examination - 70 Marks
4. Continuous Assessment - 30 Marks

(Continues Assessment Includes test, Presentation, Assignments and Portfolios)

- Each student has to score minimum of 40% in each paper.

#### D. Project work

- Project report & portfolio completed during the semester will be evaluated, as follows.
- 200 marks for Continuous Assessment for project report & portfolio by internal guide.
- 100 marks will be for examination conducted external examiner appointed by BOE Chairperson.

#### D. Internship

During Holidays after 3rd semester students are placed into an internship/practical experience.in a registered design firm/studio for 16 weeks. Project report and Portfolio will be submitted to college in the time of 4th semester examination.

200 marks for Continuous Assessment for project report & portfolio by internal guide.

100 marks will be for examination/viva conducted external examiner appointed by BOE Chairperson

#### 8. Declaration of results:

- The results and grades of the M. Des (Creativity, Innovation and Design) shall be declared as per the regulations of the Choice Based Credit System of University of Mysore.

### SEMESTER 1

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDC 11	Creative Design	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDC 12	Digital Design	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDC 13	Creative Design Theory	HC	1	0	2	3	30	12	–	–	70	28	100	40
MDC 14	Integrated Studio Project	SC	1	2	0	3	30	12	70	28	–	–	100	40
MDC 15	Innovation Elective 1	E	0	3	0	3	30	12	70	28	–	–	100	40
MDC 16	Innovation Elective 2	OE	0	3	0	3	30	12	70	28	–	–	100	40
<b>TOTAL</b>			<b>4</b>	<b>16</b>	<b>6</b>	<b>26</b>	–	–	–	–	–	–	<b>700</b>	–

### SEMESTER 2

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDC 21	Creative Design 2	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDC 22	Digital Design 2	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDC 23	Creative Design Theory 2	HC	1	0	2	3	30	12	–	–	70	28	100	40
MDC 24	Integrated Studio Project 2	SC	1	2	0	3	30	12	70	28	–	–	100	40
MDC 25	Innovation Elective 3	E	0	3	0	3	30	12	70	28	–	–	100	40
MDC 26	Innovation Elective 4	OE	0	3	0	3	30	12	70	28	–	–	100	40
	<b>TOTAL</b>		<b>4</b>	<b>16</b>	<b>6</b>	<b>26</b>	–	–	–	–	–	–	<b>700</b>	–

### SEMESTER 3

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDC 31	Innovation Based Project	SC	6	20	0	26	30	12	70	28	–	–	100	40
	<b>TOTAL</b>		<b>6</b>	<b>20</b>	<b>0</b>	<b>26</b>	–	–	–	–	–	–	<b>100</b>	–

**Project work**

200 marks for Continuous Assessment for project report & portfolio by internal guide.

100 marks will be for examination conducted external examiner appointed by BOE Chairperson.

### SEMESTER 4

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDC 41	Professional Practice (Internship - 16 weeks)	SC	4	14	0	18	30	12	70	28	–	–	100	40
	<b>TOTAL</b>		<b>4</b>	<b>14</b>	<b>0</b>	<b>18</b>	–	–	–	–	–	–	<b>100</b>	–

**Abbreviations :**

HC: Hard Core  
SC: Soft Core  
E: Elective  
OE: Open Elective

## Internship

During Holidays after 3rd semester students are placed into an internship/practical experience in a registered design firm/studio for 16 Weeks.

Project report and Portfolio will be submitted to college in the time of 4 semester examination.

200 marks for Continuous Assessment for project report & portfolio by internal guide. 100 marks will be for examination/viva conducted by external examiner appointed by BOE Chairperson

MDC11	YEAR:1	SEMESTER:1		CREATIVE DESIGN	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS: 70	PAPER: 3 HR	

## CREATIVE DESIGN

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand Creative better.

### OUTLINE

#### UNIT 1

#### GRAPHIC DESIGN

Students are taught the craft of Graphic design **where professionals create visual content to communicate messages**. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process. It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem. Visual Creative is all about conveying information through visual media, and graphic design is an integral part of this process.

Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems. In a graphic design class, students are encouraged to explore their creativity and experiment with different design approaches, techniques, and styles. This fosters an environment of innovation and allows students to develop their own design aesthetic.

Students must be able to identify and address design challenges in a way that meets the client's goals and objectives. They learn how to analyze design problems, identify user needs and preferences, and develop design solutions that effectively communicate a message and achieve the desired outcome.

#### Assignment based on Objectives

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.

6. Learn how to create designs for a variety of media, including print, web, and mobile.
7. How to create mockups and prototypes to test their designs and iterate based on feedback.
8. How to design for diverse audiences and understand the importance of accessibility in design.
9. How to manage time effectively and keep projects on track to meet deadlines.
10. Develop a professional portfolio of work that showcases their skills and experience.

### References :

Figure Drawing: Design and Invention By Michael Hampton

The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer

Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup

## UNIT 2 CREATIVITY

### Assignment based on Objectives

1. Develop the ability to use diverse materials to respond to projects that require the resolution of formal or literary questions.
2. Learn to create solutions that have real value and that fulfil a brief or respond to a question, rather than relying solely on imagination.
3. Develop the ability to collaborate with peers and provide constructive feedback through physical collaboration or mock juries.
4. Explore the nature of the image, its definitions, and the consequences of those definitions.
5. Learn to define concepts and pose problems through personal projects, developing conceptual basis and augmenting the work process.

### CHAPTER 1

The first objective of this course is to resolve a question usually of a formal or literary nature, using materials typical of the fine or graphic arts. There is naturally an element of "do-it-yourself" here, as the students use whatever materials (image or materials that they recover from diverse sources), to respond to projects set by their professor. A fundamental element is thus purely and simply research.

### CHAPTER 2

The second objective is to work with what one might call the "real" – and by that, we mean finding a plastic or formal solution to a problem with real values, and not those belonging to the students capacity for fantasy. A project should "work", that is, fulfill a brief, and reply to a question. It is no good saying, well, if we'd had more time... or better materials... The principle of reality applies.

### CHAPTER 3

A third objective of this course is to open the students to the richness of interactions that they can share with their colleagues. This could be in physical collaboration, or in replying to each other's work, through a kind of mock jury, in which individual students comment upon the work of their colleagues, and in which they are also drawn into placing their own work in the context of the group.

### Outcomes :

1. Explore the art of creativity and lateral thinking.
2. Learn to express ideas through creative exploration.
3. Explore processes like visual mind-mapping.

### References

The Art of Creative Thinking By Rod Judkins

The Creative Thinking Plan By Guy Claxton, Bill Lucas

Visual Thinking By Willemien Bran



## UNIT 3

### TYPOGRAPHY

A Typography class is a course that teaches the art and technique of arranging type to make written language legible, readable, and appealing when displayed. Typography involves the study of different typefaces, their characteristics, and how they can be used to communicate a message effectively through visual Creative.

Typography is an essential element of graphic design, branding, and visual Creative. Typography is used to create a hierarchy of information, draw attention to specific elements, and create an emotional response in the viewer. A thorough understanding of typography is necessary to create designs that are effective and visually appealing.

Additionally, typography plays a critical role in conveying the tone and message of a brand, making it an essential element of brand identity. A well-designed logo or brand name that utilizes typography can help a brand stand out and create a memorable impression on the audience.

#### Assignment based on Objectives

1. Develop an understanding of the history and evolution of typography and its role in visual Creative.
2. Acquire knowledge of typography terminology and how to use typography tools and software.
3. Gain an understanding of typography design principles, including hierarchy, balance, contrast, and legibility.
4. Learn how to analyze and critique typography design work.
5. Develop skills in selecting appropriate typefaces and using typography to enhance visual Creative projects.
6. Understand how typography affects brand identity and the role of typography in branding.
7. Learn how to create typographic layouts, such as headlines, subheadings, body text, and captions.
8. Practice designing typographic systems for print and digital media, such as posters, book covers, websites, and mobile apps.
9. Develop the ability to experiment with different typographic techniques and tools in order to create original and innovative designs. Explore different styles, mediums, and formats to push the boundaries of traditional typography and produce unique and imaginative typographic compositions.
10. Master the skills to apply an art direction to typographic designs and create cohesive and compelling visual narratives. Learn how to integrate typography with other visual elements, such as images and graphics, to create visually impactful designs that convey a specific creative vision. Additionally, develop a critical eye for evaluating and refining typographic designs to ensure they meet the highest artistic and creative standards.

#### References :

Sketching Outdoors By Leonard Richmond

Drawing: Landscapes with William F. Powell: Learn to draw

Course in Pencil Sketching: Buildings and streets by Ernest William Watson

MDC12	YEAR:1	SEMESTER:1		DIGITAL DESIGN	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

This course introduces students to the world of design principle. The chance to build a solid foundation of the elements and principles of design that they have been observing in their case studies. Design has been around for a long time and is everywhere around you. The history of design and its effect on society will be

covered before the student dives into working through the design process and creating various forms of graphics.

### **Objectives**

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

## **UNIT1**

### **COMPUTER GRAPHICS**

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message. Additionally, computer graphics skills allow students to work with digital tools, such as image editing software and design software, that are essential in the design industry. This not only saves time, but also provides students with a wider range of creative possibilities, as they can create, manipulate, and refine designs until they are exactly how they want them.

It is important to teach computer graphics as a tool rather than as a design approach because while computer graphics can be a powerful tool in the design process, it is not the only aspect of design. Design is a complex field that involves a combination of technical skills, creativity, and problem-solving. Teaching computer graphics solely as a design approach can limit students' understanding of the design process and the role of technology in design.

Instead, computer graphics should be taught as a tool that can be used to aid in the design process. This means that students should understand how to use various digital tools and techniques to create, manipulate, and refine images and graphics. They should also be taught how to integrate these digital tools into their overall design process, which may involve other elements such as sketching, prototyping, and user testing.

By teaching computer graphics as a tool, students will gain a deeper understanding of the role of technology in design, and how to effectively use digital tools to create high-quality designs. This will equip them with a well-rounded skill set that will serve them well in their careers as designers.

### **Assignment based on Objectives**

1. Introduction to the basics of digital graphics and computer hardware and software.
2. Understanding of the basics of color theory and color management in digital graphics.
3. Familiarization with industry-standard graphics software, such as Adobe Photoshop or Illustrator.
4. Creation of simple graphics and practice with basic tools and features.
5. Study of traditional design principles, such as composition, typography, and visual hierarchy, and how they apply in a digital context.
6. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
7. Study of vector and raster graphics and the differences between them.
8. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
9. Study of advanced features in graphics software, such as layer masks and blending modes.
10. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## UNIT2

### WEB DESIGN

This teaches students how to design and create websites, including the layout, typography, graphics, user interface, and user experience. The course typically covers both the technical skills needed to create a functional website, as well as the creative skills needed to make it visually appealing and effective at communicating a message or telling a story.

The internet has become an increasingly important platform for sharing information, telling stories, and communicating ideas. As more and more people rely on the internet for news, entertainment, and social interaction, it has become essential for visual communicators to understand how to create effective online content that captures and holds the attention of audiences.

Art direction involves creating a cohesive visual identity for a project or brand, including the layout, color palette, and typography, while problem-solving involves finding creative solutions to technical challenges and user experience issues that may arise during the design process.

#### Assignment based on Objectives

1. Develop an understanding of the principles of web design and how to apply them to create visually engaging and user-friendly websites.
2. Cultivate an eye for aesthetics and design sensibility through exploring different visual styles, color theory, typography, and composition, with a focus on telling compelling stories and effectively communicating messages.
3. Learn how to use design software and tools effectively to create functional and visually appealing websites, including Adobe Photoshop, Illustrator, and InDesign, as well as web design tools such as Sketch and Figma.
4. Introduction to the principles of user experience (UX) design, and learn how to create websites that provide an intuitive and satisfying experience for users.
5. Develop critical thinking and problem-solving skills, with an emphasis on finding creative solutions to design challenges and exploring the limits of the medium.
6. Explore the role of art direction in web design, and learn how to create a cohesive visual identity for a website, including the layout, color palette, and typography.
7. Understand the importance of storytelling in web design, and learn how to use design elements to create a narrative that engages and resonates with audiences.
8. Establishing a visual identity: Art direction is the process of establishing a consistent visual identity for a website. This involves choosing a color scheme, typography, and layout that reflect the brand or message being conveyed.
9. Creating a mood: The art direction of a website can also be used to create a mood or atmosphere that supports the content being presented.
10. Fostering engagement: Art direction can be used to create visual interest and foster engagement with the website. This can be achieved through the use of creative visual elements, animation, or interactive features.
11. Unifying design elements: Art direction also plays a key role in unifying design elements across a website. This includes ensuring that all visual elements, from buttons to images to text, are consistent in their use of color, typography, and layout, creating a cohesive user experience.

MDC13	YEAR:1	SEMESTER:1		CREATIVE DESIGN THEORY	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 THEORY MARKS:70	PAPER: 3 HR	

## UNIT 1

### Creative Strategy & Marketing

Every plan made for achieving a goal is a strategy. Every plan made for achieving a goal but with considering an efficient use of resources is a better strategy. So if we understand Marketing as an economic discipline for "bringing something to a free market" then we will probably be more successful with a good plan for how to sell our "something".

The starting point of being a great strategist is to understand what a great strategy looks like. Once you've witnessed it, you can look at basically any challenge through a re-polished strategy lens.

Instinctively we know that creativity plays an essential role in the success of any brand and the same is true for bringing creativity into the context of Strategy & Planning to build great campaigns. As a basic prerequisite for any pitch, the creative strategist must take on 3 important roles

### Assignment based on Objectives

#### CHAPTER 1

##### Brand & Purpose

###### What differentiates a strong brand from a mediocre one?

Strong brands do a few things incredibly well that might seem obvious in hindsight but aren't per se so easy to achieve.

- »1. It is easy to recognize what they stand for.
- »2. They are recognizable with a consistent 'meaning' at all their various touchpoints.
- »3. What they stand for is undoubtedly relevant to the customers' current needs and desires.

###### What is Brand Purpose?

One purpose of a brand is to connect and unite many people in the same understanding of what the brand wants them to believe is desirable and worth buying; but at the same time it is "an organizing thought", a reason for a brand to exist beyond profit.

###### How to define all elements of a brand?

Purpose is at the core of your brand. Expanding outwards from there, is a brand's vision, mission, positioning, and brand codes; or in other words it is about examining what we do and why we do it!

#### CHAPTER 2

##### Research & Insights

###### What is an insight statement?

Formulating an insight statement seems very difficult initially but gets easier with practice. To lay good groundwork for a well-drafted insight, follow these tips: »1. Try to be as succinct, concrete, and descriptive as possible. »2. Focus on the most important information and make it simple and easy to understand. »3....

###### Why do we need insights?

To go beyond the rational product or service quality. Indeed, functional product benefits are important, but there is something more at play here, more substantial. The most important reason for insights is to help identify the audience's emotional desires and create that 'emotional added brand value'.

###### And how do we research them?

When searching for insights, you should adopt the attitude of an actor immersing themselves in a role – don't only read the data about your audience – walk in their shoes. Go outside, take a taxi ride (Uber/MOIA) or public transport. Visit a fair, the zoo, or wherever you have the chance to mingle with and observe your audience in their "natural" habitat.

## CHAPTER 3

### Ideas & Creativity

#### What is an idea?

Defined as "the creative translation of a benefit". For example, metaphors are creative translations because they are the opposite of literal and rational Creative and are invitations for imaginary play of thoughts, which humans love to do!

#### I have the idea, now how do I sell it?

While it begins with the briefing and may end with a creative session or workshop, in the then end, you will need to do a lot of writing and "sensemaking". As a creative strategist, you choose a seat in between all the other departments. So, you better consider yourself as a member of each and every team, and be the link between silos.

#### How to better judge creative work?

To compare different ideas, you first need to evaluate every single one. This is when an idea evaluation sheet becomes a crucial step in the evaluation process, built around the following five main criteria that can be taken into account...

## CHAPTER 4

### Creatives & Media

#### What is Creatives planning?

Creatives Planning is both a role and a discipline that shows how the creative idea can come to life across all channels. Whether comms planning is your whole job or something you need to consider alongside your other responsibilities as a strategist, the key is what we might call an "advocate for context".

#### How to define the right KPIs?

When thinking about measurement, a range of metrics is useful. Still defining too many targets to hit simultaneously can make a comms plan not only difficult to measure but even jeopardize the execution. The best bet is to go for different types of metrics.

#### How to organize a comms strategy?

From tasks to comms ideas to frameworks and plans, Creatives requires a lot of preparation and work in order to produce any kind of effective advertising. And at the same time can help communicate your strategy instantly, whether to creatives, clients, stakeholders or management.

## CHAPTER 5

### Effectiveness & Performance

#### What is effectiveness?

The aim of effectiveness is quite simply understood as if our creative work works. We often mean if 100% of our spending is working. Marketers are tasked with turning one pound, euro, dollar, or yen into multiples of pounds, euros, dollars, and yen. So, assessing return on investment (ROI) or incremental value for any money spent usually is chief amongst effectiveness indicators.

#### How do you make sure the work will achieve its objectives?

Strong, clear, agreed-upon objectives should underpin everything we do and cascade down through to communicate an idea or insight. Setting this up from a strategic standpoint should not be underestimated and continually reevaluated throughout a project lifecycle.

#### And how to win an effectiveness award?

If 'effectiveness' is an overarching objective of everything we do, then creativity is the means. But don't fall for the temptation to use creativity for short-term success. This isn't where it has the most impact! Use

creativity to catch their attention and tell a damn-good story that they won't soon forget! Then remind them of this story – many, many, many times.

## **CHAPTER 6**

### **Business & Growth**

#### **And how to understand the most relevant business metrics and KPIs?**

KPIs enable management to determine if the business is creating, capturing, or delivering value by meeting certain targets from a business perspective, but there are very different metrics to consider when it comes to marketing.

#### **What is the difference between business, marketing and Creative objectives?**

It is vital to understand that above every set of Creatives objectives, there is a set of marketing objectives and a set of commercial objectives that outline key actions and tasks for an organization to deliver value and ultimately be successful.

#### **How to get under the skin of your client's business?**

A recent report concluded that 89% of marketers and 86% of agencies agree that briefs are important. 78% of the marketers think that the briefs they write provide a clear strategic direction. What do you think: What percentage of agencies agree?

## **CHAPTER 7**

### **Innovation & Design**

#### **How to invent new products and services?**

It is exactly this kind of relationship that can help define innovation as an implementation of creative ideas in a business setting by improving upon something that has come before. Whereas invention refers to the creation of something new that has never been before.

#### **And how do I help facilitate the innovation process?**

The following steps are dedicated to just this type of discovery process and how to lay the groundwork for innovation to happen with back-to-back methods to achieve this for any project, campaign, product, or service. And this discovery simply comes down to working in and around a "problem space" by "making sense" of it.

#### **What's a Design Sprint?**

A sprint is actually a software developer's term and has its origins in the Agile and Lean methods with the idea to develop and deploy code more frequently in order to iterate and improve upon in subsequent sprints. The design sprint is a time-constrained process that is subdivided into five unique phases.

### **References**

Basic Color Theory by Patti Mollica

Making Color Sense Out of Color Theory By Stephen Quiller

Interaction of Color: 50th Anniversary Edition by Josef Albers

MDC14	YEAR:1	SEMESTER: 1		INTEGRATED STUDIO PROJECT	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## UNIT 1

### BRIEF BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen  
Artists at Work By Bernard Chaet

MDC15	YEAR:1	SEMESTER: 1		DESIGN ELECTIVE : GAME MECHANICS	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## GAME MECHANICS

### Assignment based on Objectives :

1. Understanding & Theory of Board Games/Tabletop Games.
2. Design & Aesthetics
3. Becoming a Game Master
4. Becoming a Game Master.\* Scenario Building
5. Addictiveness/Stickness Factor
6. Thinking -Strategic & Logical & Predictive
7. Skills- Focus ,Negotiation..
8. Resource Management & Understanding Risk
9. Creating a Prototype
10. Play-testing & Real Life Feedback

### Example of Assignment

**Assignment:** Design a game on Unity.

- 1). Starting Conditions
- 2). Playing / Progression
- 3). Game Mechanics Involved
- 4). Victory/Winning Conditions
- 5) Understanding Softwares

Start writing down all of this and show visuals, wherever necessary, to explain your board game.

**Material :** paper, any medium.

**Evaluation Criteria:** Creativity, clarity and engagement factor

MDC15	YEAR:1	SEMESTER: 1		DESIGN ELECTIVE : DESIGN THINKING	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## UNIT1

### DESIGN THINKING



## The Five Phases of Design Thinking

These five phases are not always sequential, in that they do not necessarily need to follow any specific order and can repeat iteratively to hone and refine our solutions through the process. Avoid the perception that phases are innately hierarchical or linear; rather, they are a journey, sometimes with side stops or shortcuts, but with direction and a destination in mind.

The short form of the design thinking process can be articulated in five steps or phases: empathize, define, ideate, prototype and test. Let's briefly explore each of these phases in relation to a practical design process.

## Assignments based on Process

### CHAPTER 1

#### **Empathize – Gather High-Quality Consumer Understanding**

As marketers, we think that we have our finger on the pulse of our business. But often in reality, we are talking to ourselves first, and framing the problem with myriad assumptions that aren't necessarily true or correct, particularly about our users and consumers. Empathy is the critical starting point for successful design thinking solutions, with the first order of business to know who it is you're solving a problem for; and despite the importance of strategic business objectives, it isn't your client. This may sound harsh, but deeply understanding the consumer is the most important input to assuring business success.

Understanding consumer needs, barriers, attitudes and aspirations is the only way to unlock new solutions that identify whitespace and uncover emergent opportunities for brands. This means observing and engaging with human beings to truly internalize their experience on an emotional and even psychological level. During this phase, every stakeholder must seek to set aside their assumptions and gather real insights that are relevant to the challenge and actionable for the design team. In designing for CPGs, it's also crucial to consider the culture that our consumer is immersed in—are there seismic culture shifts happening? What does the visual language of our culture or category look like? How are they responding and coping? How can we help them navigate it?

### CHAPTER 2

#### **Define – Create a Brilliant Design Brief for All Stakeholders**

The second stage in the process is about clarity, focus and definition. Gather all the insights you've collected—consumer need states and barriers, lifestyle realities and cultural influences—to begin to make sense of the landscape of solutions you're exploring. What themes or patterns are bubbling to the surface? What unmet needs came out of left field? What unexpected barriers might shift our focus? Are we asking the right questions, and do we need to reassess our assumptions about the task at hand?

A great creative brief, built with both strategic focus and creative inspiration, is the key to unlocking the best solutions and building consensus along the way. Internally, a strong brief allows guidance and actionability for our design teams, but it also brings early thought leadership to the table with clients to gain consensus and build momentum.

Once we've formulated the challenge into a clear articulation, we can move into the ideation phase with confidence and inspiration.

### CHAPTER 3

#### **Ideate and Collaborate**

With a deep understanding of your consumer and a focused, well-articulated challenge to solve, it's time to start developing potential solutions. This phase is where creativity is unleashed on the intelligence—where the rubber meets the road. Prior to the granularity of executional options, a multi-stakeholder team (led by design) must establish the creative or design "pathways" that might offer solutions. Before sketches or computer designs happen, we must align on where the challenge could take us and assess the creative legs and longevity of the opportunities we see in the landscape. Brainstorming, mind-mapping, landscape mapping and Post-it Notes are all viable tools to fuel this brilliant but messy phase. The key is to create an environment where divergent and provocative options are embraced and assessed, with the eventual goal of converging on a few strongest pathways to pursue. Leverage your intelligence and your defined brief as your yardstick, and do a

S.W.O.T. (strengths, weaknesses, opportunities, threats) assessment to build confidence in the strategic viability of all pathways.

#### CHAPTER 4

##### Prototype – Hold Inspirational Rapid-Sketch Sessions or Design Sprints

The fourth step is all about experimentation: transforming ideas into tangible “artifacts.” These artifacts may be a packaging design system, a retail experience, a new structural innovation or a customer journey. Regardless of the task at hand, rapid iteration and even prototyping is a crucial step in quickly breathing life into the work. Don’t be afraid to bring the solution to life in unexpected ways that consumers will understand. Consumer understanding is key in putting each solution to the test, in order to highlight any gaps, barriers constraints or flaws in the concept.

Throughout this stage, proposed solutions may be improved, redesigned or rejected through a series of reviews and critiques from the broader team. This rapid iterative process does many beneficial things: It allows creatives to be imperfect and detach from their work in healthy ways, it embraces collaboration by “piggybacking” ideas from different sources, and it depersonalizes the delicate process of creativity in a way that empowers teams.

#### CHAPTER 5

##### Test – Get Fast, Productive Feedback From Human Beings

After your iterative creative development and prototyping, find ways to test fast and organically with consumers. Although design testing is often relegated to quantitative “benchmarks” or eye-tracking, a qualitative sharing session with consumers can go much deeper on the “why” of the feedback. If budgets are tight or clients are uncomfortable with breaking free from their traditional corporate methodologies, engage a “friends and family” approach. It’s important that the consumers you speak with have a vested interest in the problem you’re solving.

Questions to ask should be open-ended and solutions-focused, such as, “What problem could this solve for you?” “How could this solution impact your experience?” or “What might make it an even better solution?” This line of questioning avoids answers that shut down iterative improvement and encourage consumers to build on the concept or solution in productive ways. Avoid yes/no questions or “Which do you like?” and focus on solving the problem at hand the very best way you can. At this point, the stepwise aspect of Design Thinking comes into play—insert your new learning back into the process and optimize your concepts until you’ve solved the problem.

##### Design Thinking Is Intuitive and Natural

Don’t get caught up in the academic dialogue around design thinking; it can be needlessly intimidating and can undermine its own fundamental purpose. Embracing design thinking as a way to codify and organize your creative development and output will create stronger teams, instill deeper collaboration, build confidence of your designers, foster a more resilient design culture, and most importantly, create potentially monumental solutions that improve the lives of other human beings.

MDC21	YEAR:1	SEMESTER: 2		CREATIVE DESIGN II	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT : 30 PRACTICAL MARKS: 70		PAPER: 3 HR

## CREATIVE DESIGN II

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand Creative better.

### UNIT 1

#### DIGITAL GRAPHIC DESIGN

Students are taught the craft of Graphic design **where professionals create visual content to communicate messages**. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem. Visual Creative is all about conveying information through visual media, and graphic design is an integral part of this process. Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems. In a graphic design class, students are encouraged to explore their creativity and experiment with different design approaches, techniques, and styles. This fosters an environment of innovation and allows students to develop their own design aesthetic. Students must be able to identify and address design challenges in a way that meets the client's goals and objectives. They learn how to analyze design problems, identify user needs and preferences, and develop design solutions that effectively communicate a message and achieve the desired outcome.

#### Assignment based on Objectives

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.
6. Learn how to create designs for a variety of media, including print, web, and mobile.
7. How to create mockups and prototypes to test their designs and iterate based on feedback.
8. How to design for diverse audiences and understand the importance of accessibility in design.
9. How to manage time effectively and keep projects on track to meet deadlines.
10. Develop a professional portfolio of work that showcases their skills and experience.

#### References :

Design and Invention By Michael Hampton  
Making & Breaking of Grid  
Art of looking sideways

## UNIT 2

### ART DIRECTION

The purpose of Art Direction is about visual storytelling. An Art Director finds ways to elevate the Creative, using various visual tools and techniques. In this course students go through the entire process of ideation to execution and learn to delegate responsibilities and resources.

Art Direction is a creative field that involves the planning, design, and execution of visual concepts for various mediums such as films, television shows, advertisements, and more. The main goal of Art Direction is to enhance the storytelling aspect of a project through the use of visual elements.

An Art Director is responsible for overseeing all of these visual elements and ensuring that they work together to effectively convey the intended message or mood. To do this, an Art Director must have a strong understanding of design principles and the ability to work closely with other creative professionals, such as copywriters and creative directors.

In this course, students will learn about the entire process of Art Direction, starting with the ideation phase where ideas are generated and refined. They will also learn about how to execute these ideas, including how to delegate responsibilities and manage resources. Through hands-on projects and exercises, students will have the opportunity to apply what they have learned and develop their skills in visual storytelling :

- Familiarise yourself with the entire process of idea generation to delivery of campaign.
- Revise basic principles of visual Creative.
- Analyse trends, styles and case studies
- Creating concept boards/moodboards more effectively
- Create concepts and execute photo shoots/ video shoots
- Create interactive experiences for your viewer

#### Objectives for Assignments

- Execution / Photo and video based outputs
- Pitching
- Telling narratives with visuals
- Presenting your idea
- World building elements
- Iterating on layout and type
- Creating Moods with Colours

#### References :

Keys to Drawing by Bert Dodson

Figure Drawing for Artists: Making Every Mark Count by Steve Huston

### UNIT 3

#### EDITORIAL DESIGN/ ZINE DESIGN

The understanding of design in editorial formats of publishing is crucial for both print and digital mediums. This subject delves into the history of publishing and its evolution, highlighting how design has played a crucial role in shaping the way we consume content today. It also covers the impact of digital design tools on the publishing industry, and how they have changed the way we create and distribute content.

With a focus on magazine and book design, this subject provides a comprehensive understanding of the design process from cover to cover. Students learn about the different elements of design related to editorial, such as layout, typography, and color, and how they work together to create an engaging and visually appealing publication. The course covers various design techniques and principles, such as grid systems, hierarchy, and contrast, and how they can be used to create a cohesive and balanced design.

In-class assignments provide students with hands-on practice and review of the concepts learned in the course. These assignments are designed to help students understand how to apply the design principles they have learned to real-world projects, and to develop their design skills. By the end of the academic year, students have a solid understanding of how to design for both print and digital mediums, and are able to create visually appealing and effective publications.

#### Assignment based on Objectives :

- How publishing works
- History of book design and its tools
- Grids and layouts
- Typesetting
- Page architecture
- Colour
- Typographic design elements
- Layout with image and illustration

#### References :

Make & Break the Grid by Henry Kelly

Book Design by Gyorgy Kepes

MDC22	YEAR:1	SEMESTER: 2		DIGITAL DESIGN I	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT : 30 PRACTICAL MARKS: 70		PAPER: 3 HR

You will fully immersed in the world of User Experience (UX) design in an online platform. Through a series of mentor-led lectures and hands-on digital working sessions, you'll explore each stage of the UX design process. These classes and projects will also be supplemented with Toolbox sessions, which teach tangible and transferable skills. The program will conclude with a final week of portfolio reviews with a panel of industry executives.

## UNIT1

### UX DESIGN

User experience (UX) design is the process of designing products, such as websites and mobile apps, to provide a seamless and enjoyable experience for users. It involves creating intuitive and efficient interfaces that allow users to easily interact with a product and accomplish their goals.

Some of the fundamental principles of UX design include:

1. **User-centered design:** This involves designing products with the needs and goals of the user in mind, rather than the goals of the business.
2. **Usability:** This refers to how easy it is for users to accomplish their goals with the product. A product with good usability is intuitive, efficient, and simple to use.
3. **User flow:** This is the path that a user takes to accomplish a specific task within a product. UX designers work to create a smooth and logical user flow that guides users through the product.
4. **Information architecture:** This refers to the way that information is organized and structured within a product. A well-organized information architecture makes it easy for users to find what they are looking for.
5. **Visual design:** This includes the overall aesthetic of a product, including layout, color scheme, typography, and imagery. Visual design should be cohesive and support the user experience, rather than detracting from it.

Overall, the goal of UX design is to create products that are easy and enjoyable for users to use, and that help them to accomplish their goals efficiently.

UX design is an increasingly important field in today's digital world. As a graphic designer, understanding UX design will help students to better understand the needs of their audience and how to effectively use design to meet those needs.

Graphic design and UX design often go hand in hand. As a graphic designers, students will likely be responsible for creating visual content for digital products, such as websites and mobile apps. Having a deeper understanding of UX design will help them to create more effective and user-friendly designs.

UX design skills will make students more well-rounded and competitive job candidates. In today's job market, employers are looking for candidates who have a diverse set of skills and can bring value to their company in multiple areas.

It will make them better understand and design for their target audience. By learning about user research, usability testing, and user flow, they will create designs that are tailored to the needs and goals of their users.

#### **Assignments based on Objectives**

- Understand user needs and goals through research and testing.
- Create user personas and user scenarios to guide design decisions.
- Design simple and intuitive navigation structures.
- Create wireframes, mockups, and prototypes to effectively communicate design ideas.
- Use design principles such as visual hierarchy and gestalt psychology to create aesthetically pleasing and user-friendly interfaces.

- Understand and utilize design patterns and best practices for common user interactions.
- Conduct usability testing to evaluate the usability of designs.
- Use design tools such as Sketch, Adobe XD, and Figma to create design deliverables.
- Understand the importance of accessibility and inclusive design.
- Continuously iterate and improve upon designs based on user feedback and testing results.

## UNIT 2

### UI DESIGN

UI design, or user interface design, refers to designing visual user interfaces in software or computerized devices. It's the overall design, the way in which information is presented, and how your users interact with your website. Throughout the user interface design process, designers focus on either the look or style in order to achieve seamless, user-friendly, and enjoyable designs.

#### Objectives

##### 7 Crucial UI Design Fundamentals

1. Define your user
2. Familiarize and set UI patterns
3. Be effective with Creative and feedback
4. Stay consistent
5. Have strong visual hierarchy
6. Empower your users
7. Keep it simple and purposeful

## CHAPTER 1

### Define Your User

Your goal is to provide your user with value and fill a need. During the user interface design process, keep the user and their needs in mind at all times. Consider what interfaces they prefer, elements, typography, styles, and what calls to actions motivate them. Observing how they use those interfaces will give you invaluable insight.

Don't get caught up in trendy design styles, adding tons of features, or other unnecessary clutter that will distract users. Keep things conversational, by providing clear and concise labels for actions that sound like themselves and/or their peers.

Focusing on your user first will enable you to create an interface that is appealing and leads them to the end goal.

## CHAPTER 2

### Familiar UI Patterns

There's no need to reinvent the wheel. What interfaces do your users spend the majority of their time on? Considering using popular interfaces, such as Facebook, Instagram, Google and Gmail as UI design examples to help solve similar issues on your interface. Users will appreciate the familiarity and simplicity of those UI patterns.

Creating a sense of déjà vu helps guide users and instinctively understand how to navigate your site, form, or app. Place labels next to icons rather than having the label appear as the user hovers over the icon. This will only slow them down. Don't assume users are more likely to intuitively move through your site when a commonly used and universally understood symbol or icon is present.

## **CHAPTER 3**

### **Effective Creative and Feedback**

Keep users informed with visual cues or simple messaging.

Familiar UI patterns will certainly help up your UI design game, but even the most common UI patterns aren't foolproof. Think of your interface as in conversation with your user. Communicating with your user throughout every action by providing frequent feedback that validates their actions and nudges them along will go a long way.

Keep users informed with visual cues or simple messaging that clearly indicate whether their actions will lead to the anticipated goal. Make sure your user interface design design anticipates user errors with undo actions, text boxes that save information if a form is submitted incompletely or incorrectly. Use messaging as a teachable situation to gently help prevent the error from occurring again.

They should know at all times where the action was successful or not, their progress, and if further action is needed. This will help create a positive experience where users are confident, satisfied, and reach the end goal.

## **CHAPTER 4**

### **Stay consistent**

Consistent UI design elements allows for seamless integrate and navigation.

Consistency is everything! Once a user understands and learns how to do something, they can achieve it more efficiently and seamlessly next time. Everything from language, layout, color scheme, navigation buttons, menus, and any other design element should remain the same throughout. These small details will keep the user on task and eliminate unnecessary distractions.

Users will be more comfortable and confident if they're asked to perform the same kind of task multiple times. Make sure similar tasks look familiar and respond predictably.

## **CHAPTER 5**

### **Visual Hierarchy**

Every screen, menu, and page should provide the same visual hierarchy.

A strong visual hierarchy is the crux of an aesthetically successful interface. Similarly to consistency, every screen, menu, and page should provide the same visual look and hierarchy. One of the most important design elements is reducing the appearance of complexity, regardless of how complex an action itself may be. Maintaining this throughout reinforces a sense of familiarity as they move through subsequent screens. Only add or change design elements if the action is absolutely necessary.

## **CHAPTER 6**

### **Empower Your User**

This brings us to our next point. Consistency and carefully engineered visual hierarchy will empower your user. Once you've built up their confidence and they have become familiar with your interface, you can begin rewarding the user by reducing the amount of guidance and instructions you provide. Oversimplifying can become tedious and overbearing. Incorporate more innovative and abstract ways to move users through tasks. Implementing elements, such as keyboard shortcuts, to accomplish tasks will allow your UI design to remain invisible, and thus, more user-friendly.

## **CHAPTER 7**

### **Keep it Simple and Purposeful**

Keep your user interface design simple.

Finally, keep it simple! Your UI design works best when it's an invisible guide, and considered easy to use and simple by your target audience. When contemplating features or elements, always consider if it'll enhance or diminish your users' experience. Start with what's absolutely essential and ensure that every feature has a purpose. Only include and add features that you can clearly defend the need for.



## UNIT 3

### MOTION GRAPHICS

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

It's an essential component of modern advertising and marketing. The ability to create engaging and impactful animations is crucial for creating ads and other marketing materials that capture the audience's attention and leave a lasting impression.

It's a way to develop students' creativity and problem-solving skills. Creating animations often involves finding innovative ways to communicate complex ideas and concepts in a simple, easy-to-understand way. This requires creativity, critical thinking, and a deep understanding of the visual language.

#### Assignments based of Objectives:

1. Master the principles of motion design: learn the foundational principles of motion design, including timing, spacing, and motion graphics animation, in order to create compelling and visually appealing animations.
2. Learn the technical skills required for motion design: learn the technical skills required for motion design, including software proficiency in industry-standard tools such as After Effects.
3. Develop a strong visual language: Students should learn how to apply their knowledge of graphic design and visual Creative to motion design, with an emphasis on the development of a unique and visually cohesive design language.
4. Understand the storytelling potential of motion design: explore the storytelling potential of motion design and learn how to effectively communicate complex ideas and narratives through animation.
5. Apply motion design to a range of media including social media, broadcast, film, and interactive installations. By exploring different mediums, students can gain a deeper understanding of the unique demands and opportunities of each format, and develop their ability to create engaging and effective motion design content across a variety of platforms.

MDC23	YEAR:1	SEMESTER: 1		CREATIVE DESIGN THEORY 2	CREDITS 3
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 THEORY MARKS: 70		PAPER: 3 HR

## UNIT 1

### SOCIAL MEDIA

Social media refers to the means of interactions among people in which they create, share, and/or exchange information and ideas in virtual communities and networks.

#### Objectives:

1. Social media as a communication platform
2. Social media provides a space for feedback and critique, which is valuable for students to develop their skills and grow as visual communicators.
3. Teaching social media also helps students stay up-to-date with industry trends and technologies, which is critical for their professional development.
4. How to effectively create and distribute content on social media to reach and engage with their target audience.

## **CHAPTER 1**

The module covers the principles, strategies, and techniques for creating and disseminating effective visual content on various social media platforms. Students will learn about the unique features of different social media platforms and how to optimize their content to maximize engagement and reach their target audience. Additionally, students may learn about ethical considerations when using social media as a professional tool, such as copyright and privacy issues. Overall, social media as a subject for visual communication students emphasizes the practical skills and knowledge needed to succeed in a constantly evolving digital landscape.

### **Outcomes:**

1. Learn about the impact of social media
2. Explore social media
3. Understand the ethics behind social media

### **References:**

Rethinking Learning in an Age of Digital Fluency By Maggi Savin-Baden  
Will Digital Fluency Influence Social Media Use?  
By Yan Li, Hua (Jonathan) Ye, Aoyan Liu, Xueping Yang, Xinwei Wang ·

MDC24	YEAR:1	SEMESTER: 2		INTEGRATED DESIGN PROJECT	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS: 70	PAPER: 3 HR	

## UNIT 1

### BRIEF BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

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1 – reference and tendency sheet

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3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen  
Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

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MDC11	YEAR:1	SEMESTER: 1		DESIGN ELECTIVE 3	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS: 70	PAPER: 3 HR	

## UNIT 1

### CREATIVE CODING

The Creative Audiovisual Coding module prepares you for work in interactive media, such as game development, virtual reality, augmented reality, the web, mobile apps and other interactive platforms. The module introduces key techniques and technologies for creative audiovisual coding, ranging from sound synthesis to interface design and visual animation. The programme of learning is designed for students from arts and humanities backgrounds with no coding experience, and is delivered in practical workshops. The module is also a good preparation for the third year Sound for Interactive Media and Generative Arts and Musical Machine modules.

Over the course of this module, you will learn how to produce creative applications using JavaScript for coding sound, music, video, the internet and interactive systems. You will learn creative coding, through grounded teaching aimed at students from arts and humanities backgrounds, delivered in practical workshops. The module will provide you with knowledge of the history and aesthetics of computational arts, including cybernetics, computer music, artificial life, computer art, live coding, gaming, audiovisual art and machine intelligence.

#### Objectives :

- Programming skills for music interfacing and creative coding
- Introduce you to different interface technologies involved in music making and audiovisual work.
- Introduce you to the issues surrounding the design of musical interfaces and context of existing work in the field.
- Give you hands-on experience of contemporary technologies and approaches to interfacing for music applications.
- Cultivate technical problem solving skills
- Encourage digital creativity
- Independent research
- Critical analysis (quality of algorithms, code, control and sound)

Softwares used : p5.js, Python, Rhino, Grasshopper

MDC11	YEAR:1	SEMESTER: 3		DESIGN ELECTIVE 4	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS: 70	PAPER: 3 HR	

## UNIT 1

### CREATIVE AI

When creating a storyboard, it's crucial to know what story you're telling. The best starting point is to break up the script or narrative you'll be working from. Use different creative forms of AI to create the desired results.

- Reason for creating a storyboard.
- Brainstorm your ideas.
- Create a timeline for your story.
- Begin sketching.
- Include additional notes.
- Take a feedback
- Revise the storyboard.

### Animatics

Animatics are storyboards that are brought to life using animation and sound. Animatics could be used by a director to perfect scenes or campaigns before production. By creating animatics, errors and editing efforts are often reduced.

It is a slideshow of images depicting movement. To create an animatic, images are stitched to make a rough draft animation, usually with sound effects or music, giving filmmakers an idea of what the final animation or live-action sequence will look like.

Animatics are created by playing a series of images in order and adjusting the timing for each frame. Timing changes are used to create a sense of pace. You can create an animatic in Photoshop, After Effects, or in a specialist animatic software, like Boords

Animatics turn storyboard pictures into moving images. To create your own animatic:

1. **Make your storyboard.**
2. **Create a timeline**
3. **Add sound.**
4. **Highlight character movement.**
5. **Highlight camera movement.**

Every ambitious animator needs a secret weapon in their arsenal, and understanding the concept of 3D animatics can be just that. Acting as the comprehensive blueprint of your final animation, 3D animatics allows you to visualise your creative ideas before they are fully rendered.

It's like having a well-planned rehearsal before the grand performance, giving you ample opportunities to tweak, adjust, and perfect your animation in a way that truly captures and captivates your audience. With the rise of 3D animation in various fields, ranging from entertainment to advertising, there's never been a better time to master this essential skill.

### Understand the Softwares Tools

Creating high-quality 3D animatics demands the right set of tools. The first step in this direction is to invest in a good computer with a robust graphics card that can handle the intensive processing needs of 3D animation.

You would also need professional-grade animation software. Some popular options include Autodesk Maya, 3D Studio Max, and Blender. This software comes with a wide array of features that can help you create stunning 3D animatics. Remember, a craftsman is only as good as his tools!

### Principle of Animation

Having a solid foundation is critical in any field, and animation is no different. Before venturing into the world of 3D animatics, ensure that you have a thorough understanding of the 12 basic principles of animation.

These principles, which include concepts like squash and stretch, anticipation, and staging, to name a few, can breathe life into your characters and make your 3D animatics more engaging and relatable.

### Storytelling

One of the core aspects of any animation is storytelling. Your 3D animatics should serve a compelling narrative that captures your viewer's attention from start to finish. It should have a clear beginning, middle, and end, taking your audience on a captivating journey through the world you've created.

### Unleash your creativity

Once you've got a grip on the basics, it's time to let your creativity shine and create your very own 3D animatics. But remember, Rome wasn't built in a day. Practice makes perfect, and it's perfectly okay to stumble and make mistakes along the way. The key is to learn from these experiences and constantly strive to improve.

### Different Styles

Don't box yourself into a corner. Use your 3D animatics as a canvas to explore a plethora of styles and techniques. Experiment with various aesthetic and narrative approaches, even those that seem unconventional. This can open up new creative avenues and make your 3D animatics stand out from the crowd.

MDC31	YEAR:2	SEMESTER: 3		Creative Design Based Project.	CREDITS 26
DURATION : 16 Weeks			INTERNAL ASSESMENT :200 EXAM/ VIVA : 100		EXAM: 3 HR

## UNIT 1

### CREATIVE DESIGN BASED PROJECT

This is a project which should be carried out by the student. Student has to design an app.

#### Objectives

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables. Using the knowledge.
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.

- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the DIGITAL DESIGN BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research process, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 4** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of UI/UX Thinking.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

MDC41	YEAR:2	SEMESTER: 4		INDUSTRY EXPERIENCE	CREDITS 22
DURATION : 16 Weeks			INTERNAL ASSESMENT :200 EXAM/ VIVA : 100		EXAM: 3 HR

**OBJECTIVE**

To provide exposure to the various aspects of visual Creative.

**Objectives:**

- Create visual collaterals for campaigns across web, social, email, and events.
- Work on illustrations and graphics for website, blog, newsletters, and more.
- Create animations and motion graphics as part of our website, marketing campaigns and blogs for effective and engaging Creative with the audience.
- Translate abstract ideas into videos and visual designs to be understood by the company#s audience.
- Collaborate with the team to plan and develop the design systems using original interactive visuals to enhance the company#s online presence.
- Participate in brainstorming sessions to devise appealing ideas for the company#s virtual presence.
- Exercise a keen eye for design and aesthetics.

**Requirement:**

- Educational internship in Graphic Design/ Visual Creative Design from a reputed design institution.
- Fluency in Adobe creative suite.
- Must be comfortable in a team setting utilizing excellent Creative skills.



**Expectations from a Creative Design Intern:**

- Capability to communicate design decisions and collaborate with the project team.
- A good understanding of current technologies and design trends, and the desire to innovate using digital platforms.
- A strong eye for detail
- Work well in a participatory, team-based environment
- Positive and enthusiastic with a drive for continuous learning and skill development of self & team
- 

**Exposure to Internship**

- Two-day induction and introduction to your mentor
- Two live projects in 4-5 months
- Exposure to on-going client work
- Performance reviews every 3 months
- Pre-placement offer on successful completion of the program basis fair assessment.

**Outcomes**

- Knowledge of social media channels and applications
- Strong academic performance with a focus on subjects that are relevant to the internship that you are applying for.
- Good written and Creative skills
- Strong creative writing skills
- Ability to create exciting and compelling content.

**Submission**

- Report with all the documents

# **UNIVERSITY OF MYSORE**

Curriculum of

**B. Des (Hons.) (Digital product design) (Advance UI/UX)**

**(Programme Offered by Seemore  
Education Institute)**

# **Regulations Governing the B. Des. (Hons.) (Digital product design) (Advance UI/UX)**

## **PREAMBLE:**

This programme is designed to develop the logical, design thinking, and industry related skills in the field of Digital product design .

We are committed to creating !industry-ready #students to meet the market needs. We achieve this by embedding real-life, professional exposure for the students into the academic curriculum Through professional faculties, regular workshops, exchange programmes and compulsory local & international internships, we makes sure that every student who walks out of our campus is ready for the professional world.

## **OBJECTIVES**

**B. Des.- Hons.( Digital product design)(Advance UI/UX)**

**Bachelor of Design Honours - ( Digital product design)(Advance UI/UX)**

In today#s era of explosive data culture, the ability to convey messages in creative, visual and universally comprehensible ways has become a powerful tool. Visual Communication plays an important role in shaping our choices.

Our 4-year undergraduate programme trains students to infuse words and images with life and meaning, in ways that can persuade, educate, entertain or inform.Our programme, spread across theoretical classes, studio classes, frequent real-world projects and two industry internships prepares students for a creative career.

Our students leave the programme prepared for a variety of design careers like Art Direction , Digital design, Brand Strategy, Typography, Advertising, Illustration, Communication, Graphic Design and a host of other creative specialisations.

1.

## **PROGRAM OUTCOME (POs)**

1. Understanding the real-life situation in design practice and recognize the relationship between people and the industry.
2. Thrive in a rigorous intellectual climate which promotes inquiry through design research.
3. Work collaboratively toward design resolution which integrates an understanding of the requirements of people and society technological systems.
4. Apply visual and verbal communication skills at various stages of the design and delivery process.
5. Produce professional quality graphic presentations and technical drawings/documents.
6. Work in a manner that is consistent with the accepted professional standards and ethical responsibilities.
7. Work in collaboration with and as an integral member of multi-disciplinary/inter-disciplinary design and execution teams in the building industry.
8. Conduct independent and directed research to gather information related to the problems in design and allied fields.

## **PEDAGOGY**

1. Lecture, Interaction, Assignments and Presentations for tutorial
2. Participatory knowledge building through case study review and Analysis
3. Continuous internal assessment and external examination
4. Field Studies for Practical Gaining of Knowledge
5. Internship Training
6. Building working knowledge through internships
7. Project work of individual and group works for team building and project preparation
8. Thesis/Detailed presentation of work of individual contribution to project work.

## **ELIGIBILITY FOR ADMISSION**

The candidate seeking admission to degree programme in B. Des (Hons.) ( Digital product design)(Advance UI/UX) shall have to take science stream in Pre-University examination and have passed 2<sup>nd</sup> PU/12<sup>th</sup> Standard from PU Board of Karnataka or two years Job Oriented Courses conducted by the Board of Vocational Education of any State Government or any other examination considered as equivalent 12th Standard, CBSC, ICSE by the respective boards with an aggregate of 40% marks and above.

Candidate with Diploma in Design and any other examination considered as equivalent there to conducted by the Dept. of Technical Education, Govt. of Karnataka/other State / University/Government/Government of India/ Ministry of Skills of NSQF Level 6/National Skill development programs of NSQF level 6 are eligible for admission to the I Semester of the B. Des (Hons.) ( Digital product design)(Advance UI/UX).

### **Lateral Entry**

Candidate with Diploma in Design conducted by the Dept. of Design Education, Govt. of Karnataka/other State Government/ National Skill development programs of NSQF level 6 are eligible for admission directly to the III Semester of the B. Des (Hons.)

A candidate who has passed or first year Bachelor's degree examination in stream of Visual Communication of University of Mysore or any other University considered as equivalent there to is eligible for admission to this programme as lateral entry.

### **Medium of instruction: -English. Attendance, progress and conduct**

- For the purpose of calculating attendance, each semester shall be taken as a Unit.
- A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
- A student who fails to complete the course in the manner stated above shall not be permitted take the University Examination.
- If the conduct/behaviour of the student is not found to be satisfactory, action will be initiated as per the University regulations.
- A candidate can take a maximum duration of completion as double the duration norms of University of Mysore.

## **TEACHING AND EVALUATION**

### **FACULTY QUALIFICATION**

1<sup>st</sup> class in B.Des/M.Des/BFA graduates will be eligible to teach and evaluate the B. Des (Hons.) (Digital product design course) excluding Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning, Sports/NCC/NSS/Other.

### **SCHEME OF EXAMINATION**

1. There shall be a University examination at the end of each semester. The maximum marks for the university examination in each theory paper shall be 60 marks for DSC (Discipline Specific Course), DSE (Discipline Specific Elective), Vocational, SEC (Skill Enhancement Course) and OEC (Open Elective Course).
2. Continuous Internal Evaluation 40 marks for DSC, DSE, Vocational, SEC and OEC.
3. There shall be a University examination at the end of each semester. The maximum marks for the university examination in each Practical paper shall be 25 marks for DSC, DSE
4. Continuous Internal Evaluation in each Practical is 25 marks for DSC, DSE
5. The maximum marks for the university examination in only Practical paper shall be 100 marks for DSC, DSE
6. Continuous Internal Evaluation in only Practical is 50 marks for DSC, DSE

#### **Guidelines for Continuous Internal Evaluation and Semester End Examination:**

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:

<b>Sl.No</b>	<b>Parameters for the Evaluation Theory Subjects</b>	<b>Marks</b>
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CA and SEE (A + B + C)	100 Marks

a. Continuous & Comprehensive Evaluation (CCE): The CCE will carry a maximum of 20% weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his/her course, minimum of two of the following assessment methods with

1) Internal Assessment Test Marks: 20 marks

2) Following assessment can be given for the students: 2 x 10 = 20 Marks

i. Seminars/Classroom Presentations/ Quizzes

ii. Group Discussions /Class Discussion/ Group Assignments

iii. Case studies

iv. Participatory & Industry-Integrated Learning/ Industrial visits

Sl. No	Parameters for the Evaluation Practical (Theory + Practical) Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment (CCE) – (A)	15 Marks
2	Internal Practical Tests (IAT) –(B)	10 Marks
	Total of CIE (A+B)	25 Marks
3	Semester End Practical Examination (SEE) – (C)	25 Marks
	Total of CA and SEE (A + B + C)	50 Marks

a. Continuous & Comprehensive Evaluation (CCE): The following assessment methods with Drawing Sheets/Experiments/Records -10 (marks)

i. Any one of the below assessment 1 x

5 = 05 marks Seminars/Class Room

Presentations/ Quizzes

Group Discussions /Class Discussion/ Group

Assignments Case studies

Participatory & Industry-Integrated Learning/ Industrial visits



Sl. No.	Parameters for the Evaluation of only Practical Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	30 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	50 Marks
3	Semester End Practical Examination (SEE) – (C)	100 Marks
	Total of CIE and SEE (A + B + C)	150 Marks

a. Continuous & Comprehensive Evaluation (CCE):

The following assessment methods with

- i. Drawing Sheet Works -20 (marks)
- ii. Any one of the below assessment 1 x 10 = 10 marks
  - Seminars/Class Room Presentations/ Quizzes
  - Group Discussions /Class Discussion/ Group Assignments Case studies
  - Participatory & Industry-Integrated Learning/ Industrial visits

### **SEMESTER END EXAMINATION (SEE): THEORY SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): ONLY PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

Semester End Examination (SEE) framework and the question paper pattern is presented below.

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (THEORY)**

**TIME : 2.5 HOURS**

**MA**

**RKS: 60**

**PART – A**

Answer any TEN of the following questions. Each question carries 2 marks.  
**X 2 = 20**

**10**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_

**PART – B**

Answer any FOUR of the following questions. Each question carries 4 Marks.

**4X4**

**=16**

13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

**PART – C**

Answer any FOUR of the following questions. Each question carries 6 Marks

**4X6**

**=24**

18. \_\_\_\_\_
19. \_\_\_\_\_
20. \_\_\_\_\_
21. \_\_\_\_\_

22.

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (PRACTICAL)**

**TIME : 3 HOURS**

**M**

**MARKS: 25**

**PART – A**

Answer any ONE of the following questions. Each question carries 10 marks.

**10**

**X 1 = 10**

1.

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2.

---

**PART – B**

3. Portfolio

**10 marks**

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4. Viva Voice

**05 marks**

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**QUESTION PAPER PATTERN FOR EXTERNAL**

**EXAMINATION (ONLY PRACTICAL)**

**TIME : 3 HOURS**

**MA**

**MARKS: 100**

**PART – A**

Answer any ONE of the following questions. Each question carries 30 marks.

**30**

**X 1 = 30**

1. a) & b)

---

2. a) & b)

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**PART – B**

3. Portfolio

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50 marks

4. Viva Voice

---

20 marks

**Minimum Marks for a Pass:**

Candidates who have obtained a minimum of 35% marks in semester end examination and 40% in aggregate of Semester End Examination marks and Continuous Internal Evaluation .

**Curriculum Structure for Undergraduate Programme**

**B.Des – (Hons.) Digital product design**

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
1	DSC 1	Practical	5	0	4	1	Visual Arts	100	50	150
	DSC 2	Practical	5	0	4	1	Design Principles	100	50	150
	DSE 1	Theory	3	2	0	1	Visual Arts Theory	60	40	100
	OE 1	Theory	3	2	0	1	Open Elective	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Digital Fluency	25	25	50
	VB	Practical	1	0	1	0	Yoga ,Health and Wellness	15	10	25
	Total Credits		25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
2	DSC 3	Practical	5	0	4	1	Visual Arts 2	100	50	150
	DSC 4	Practical	5	0	4	1	Design Principles 2	100	50	150
	DSE 2	Theory	3	2	0	1	Visual Arts Theory 2	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Environmental studies	25	25	50
	VB	Practical	1	0	1	0	Yoga ,Health and Wellness	15	10	25
	Total Credits		25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus.

Exit Option with Certificate (with completion of courses equal to a minimum of 48 Credits)

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
3	DSC 3	Practical	5	0	4	1	Visual Communication	100	50	150
	DSC 4	Practical	5	0	4	1	Digital Design	100	50	150
	DSE 2	Theory	3	2	0	1	Visual Communication Theory	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Artificial Intelligence	25	25	50
	VB	Practical	2	0	2	0	Sports , NSS	25	25	50
Total Credits			26							800

The Languages and other mandatory courses are according to University of Mysore Syllabus

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
4	DSC 3	Practical	5	0	4	1	Visual Communication 2	100	50	150
	DSC 4	Practical	5	0	4	1	Digital Design 2	100	50	150
	DSE 2	Theory	3	2	0	1	Visual Communication Theory 2	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	AECC	Theory	2	1	0	1	Contitution of India	25	25	50
	VB	Practical	2	0	2	0	Sports , NSS	25	25	50
	Total Credits		26							800

Exit Option with Diploma (with completion of courses equal to a minimum of 96 Credits)  
The Languages and other mandatory courses are according to University of Mysore Syllabus.



**COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)**

Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
5	DSC 9	Practical	5	0	4	1	Advance Visual Communication	100	50	150
	DSC 10	Practical	5	0	4	1	Advance Digital Design	100	50	150
	DSE 5	Theory	3	2	0	1	Advance Brand Communication	60	40	100
	DSE 6	Theory	3	2	0	1	Industry Based Project	60	40	100
	VC	Theory	3	2	0	1	Visual Communication Process	60	40	100
	SEC	Theory	3	2	0	1	Artificial Intelligence	60	40	100
	VB	Theory	2	1	0	1	Cyber Security	25	25	50
	Total Credits		22							800

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
6	DSC 11	Practical	5	0	4	1	Advance Visual Communication 2	100	50	150
	DSC 12	Practical	5	0	4	1	Advance Digital Design 2	100	50	150
	DSE 7	Theory	3	2	0	1	Advance Brand Communication2	60	40	100
	DSE 8	Theory	3	2	0	1	Brand Based Project	60	40	100
	VC	Theory	3	2	0	1	Visual Communication Process2	60	40	100
	SEC	Theory	3	2	0	1	Professional Communication	60	40	100
	Total Credits		22							800
	Total Credits (1 <sup>st</sup> +2 <sup>nd</sup> +3 <sup>rd</sup> +4 <sup>th</sup> +5 <sup>th</sup> +6 <sup>th</sup> )		149							

Exit Option with Bachelors of Design (with completion of courses equal to a minimum of 140 Credits)

**COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) ( Digital product design)(Advance UI/UX)**

Sem	Category of Course	Theory/ Practical	Credits	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
7	DSC 13	Practical	22	0	22	0	Internship Minimum of 16 Weeks	500	150	650
Total Credits			22	0	22	0				650

**COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) Digital product design**

Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
8	DSC 14	Practical	5	0	3	2	Brand Based Project	100	50	150
	DSC 15	Practical	5	0	3	2	Visual CommunicationBased Project	100	50	150
	CC	Practical	6	0	4	2	Research Project	150	50	200
	VC	Practical	6	0	4	2	Portfolio Presentation	100	50	150
Total Credits			22							650
Total Credits (1st+2nd+3rd+4th+5th+6th Sem+7th+8th)			196							

Exit Option with Bachelors of Design with Hons (with completion of courses equal to a minimum of 180 Credits)

SUBJECT CODE	YEAR:1	SEMESTER:1	DSC 1	Visual Arts	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

## **VISUAL ARTS**

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better.

### **OBJECTIVES**

- The primary aim is to develop the student"s analytical drawing skills with perceptual skills.
- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.

- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

## **OUTLINE**

### **UNIT 1**

#### **ANALYTICAL DRAWING**

5 basic fundamental perceptual skills of drawing through a series of exercises,  
 Variety of approaches in drawing,  
 Media exploration and mark Making, Drawing- the perception of edges. Contour drawing  
 2nd perceptual skill in drawing - Negative/Positive space,  
 3rd perceptual skill in drawing - The perception of relationships. Spatial illusions and informal perspective.

### **UNIT 2**

#### **ANATOMY**

The students develop skills in observation of the human body, the verticals, directions and lines of force, skeletal study as supporting substructure of human proportions and the character of the model. Students learn tools and methods (hand movement and gesture exercises), Proportions of human body and anatomy study in detail, Through history looking to the old masters, Layout and composition of human figures on paper, Sketching (1-2mins)

### **UNIT 3 -**

#### **EXTERIOR DRAWING**

The understand different ways of drawing via contours, shapes  
 Line quality  
 Working within a size  
 Light and shadow ,cast shadows  
 Focal point in a sketch

#### **Outcome :**

1. Learns to pick up fundamental perceptual skills of drawing through a series of exercises.
2. Learns variety of approaches in drawing
3. Understands the importance of space negative/positive in drawing
4. Learns observation skills and skill to analyse.
5. Students learn to understand the human anatomy in detail.
6. Learn to appreciate the anatomy drawing through learning about the masters.
7. Learn to observe the external environment and the details.
8. Develop a quick rapid sketch for observation
9. Explore and develop different styles.

#### **References :**

Figure Drawing: Design and Invention By Michael Hampton  
 The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
 Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup.  
 Anatomy and Drawing By Victor Perard

Drawing Anatomy: An Artist's Guide to the Human Figure By Barrington Barber  
 Drawing Human Anatomy By Giovanni Civardi  
 Sketching Outdoors By Leonard Richmond  
 Drawing: Landscapes with William F. Powell: Learn to draw  
 Course in Pencil Sketching: Buildings and streets by Ernest William Watson

SUBJECT CODE	YEAR:1	SEMESTER:1	DSC 2	DESIGN PRINCIPLES	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

### UNIT1

#### ILLUSTRATION

Introduction to illustration moving past fear  
 Using Imagination to see the illustration through  
 Exploring mediums & techniques  
 Storytelling  
 Conceptual Thinking

### UNIT2

#### PERSPECTIVE

Basics of Perspective  
 3D Geometric Exploration, Surface Development  
 Orthographic Projections  
 1 Point Perspective  
 Isometrics & Axonometric  
 2 Point Perspective  
 Basics of Sciagraphy  
 Interior and Exterior drawing  
 Anamorphic and Reverspective  
 3D Geometric Exploration, Surface Development and Orthographic Projections

## UNIT 3

### CREATIVITY

Develop the ability to use diverse materials to respond to projects that require the resolution of formal or literary questions.

Learn to create solutions that have real value and that fulfil a brief or respond to a question, rather than relying solely on imagination.

Develop the ability to collaborate with peers and provide constructive feedback through physical collaboration or mock juries.

Explore the nature of the image, its definitions, and the consequences of those definitions.

Learn to define concepts and pose problems through personal projects, developing conceptual basis and augmenting the work process.

## UNIT 4

### COLOUR

Introduction of Colour: History of colour and the importance of colour in Art and Design. Using colours to express emotions and feelings.

Learning basic colour theory - The 3 attributes of colour-Hue, Value and Intensity

Colour schemes -learning to use the colour wheel to choose various combinations to achieve colour harmony.

Seeing the effect of light on 3 dimensional objects, colour constancy and simultaneous contrast.

A study of colours in nature.

Optical effects in colour- Pop art, Op art

#### Outcomes :

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.
4. Explore perspective as a medium of drawing.
5. Understand different kind of perspectives
6. Use the knowledge in your work.
7. Explore the art of creativity and lateral thinking.
8. Learn to express ideas through creative exploration.
9. Explore processes like visual mind-mapping.
10. Understand the importance of colours
11. Explore the psychology of colour
12. Understand various ways to express colours.

#### References

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen  
Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen  
The Art of Creative Thinking By Rod Judkins  
The Creative Thinking Plan By Guy Claxton, Bill Lucas  
Visual Thinking By Willemien Bran  
Basic Color Theory by Patti Mollica  
Making Color Sense Out of Color Theory By Stephen Quiller  
Interaction of Color: 50th Anniversary Edition by Josef Albers

SUBJECT CODE	YEAR:1	SEMESTER:1	DSE 1	VISUAL ARTS THEORY	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESMENT: 40		THEORY :60	DURATION OF EXAM: 2.5 HRS

## HISTORY OF ART

### UNIT 1

What is Art ? What is the Art object?

### UNIT 2

Introduction to Aesthetic & Representational Regime.

### UNIT 3

The Philosophical Praxis of Art.

### UNIT 4

The Representational Regime through History

### UNIT 5

Renaissance Perspective

### Outcomes

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

### References

The Story of Art By Ernst Hans Gombrich

History of Art By H. W. Janson, Anthony F. Janson

A Little History of Art By Charlotte Mullins



SUBJECT CODE	YEAR:1	SEMESTER:1	OE1	OPTIONAL ELECTIVE : CREATIVITY	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT :40	THEORY EXAM:60	DURATION OF EXAM :: 2.5 HR	

## UNIT1

### VISUAL EXPRESSION

If the creativity course develops the ability of a student to respond to a question or brief in a stimulating and original manner, the Visual Expression course is destined to alert the student to the manner in which a visual sign can communicate a message. For this, the student should be able to determine a concept, and to translate this concept into visual terms. Once the ability to translate a concept into visual terms has been acquired, the course then explores the question of impact, and how the efficiency of the message may be increased by formal means.

#### UNIT 1

Understand the Subject  
Its history & Meaning

#### UNIT 2

Introduction to Forms & Various Techniques  
Understanding Concept, how to build one and how to convert an idea into concept.

#### UNIT 3

The Universe of Pictograms, Logos, Signs & Symbols  
How communication is the key to a visual sign & symbols

#### UNIT 4

Application of Signs/Logos as a Brand  
The Digital Universe of Signs & Symbols

#### Outcomes.

1. Understanding Concept, how to build one and how to convert an idea into concept.
2. The Universe of Pictograms, Logos, Signs & Symbols
3. Understand Semiotics
4. The exposure to Universe of Signs & Symbols

#### References

Rethinking the Forms of Visual Expression by Robert Sowers  
Visual Expression by Jeannine Hart

SUBJECT CODE	YEAR:1	SEMESTER: 2	DSC 3	Visual Arts II	CREDITS 5
CONTACT PERIOD:			INTERNAL ASSESMENT : 50 PRACTICAL : 100	DURATION OF EXAM : 3 HR	

## VISUAL ARTS

### OBJECTIVES

- The primary aim is to develop the student's analytical drawing skills with perceptual skills.
- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.
- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

### UNIT 1

#### ANALYTICAL DRAWING

4th perceptual skill in drawing - The perception of light and shade. Light Logic.

Draw an accurate ellipse

Drawing and construction-How to observe and analyse a composition. Understanding the format of the page and usage of space.

Precise observation of proportions, angles, space, shapes, ellipses, foreshortening.

Analysis of the elementary forms to gain understanding of complex forms. Developing an individual freestyle expression that is both personal and stylised.

### UNIT 2

#### LIVE MODEL SKETCHING

Life Drawing is the skill of drawing the human figure, especially from observing a living model. It is considered as an essential skill for an artist and an important component of an artist's education. It provides the artist with an enhanced knowledge of the human structure.

Understanding of medium and approaches to building on the human structure (volume, light, shadow).

Develop via sketching starting with a longer duration and slowly reducing time.

Study of Proportion with focus on movement, foreshortening

Layout and composition of human figures

historical examples to study muscle and posture

### UNIT 3

#### ENVIRONMENT ART

Apply the principles of design to develop original, visually compelling, and functional concepts for environments that address specific design challenges.

Foster a creative mindset that emphasizes experimentation and exploration of materials, techniques, and styles to inspire unique and innovative designs.

Master traditional art tools, such as drawing and painting, to effectively and efficiently communicate creative ideas through sketches, storyboards, and paintings.

Develop an understanding of how visual storytelling techniques can be used to create immersive environments that connect with audiences and effectively communicate a narrative or message.

Apply problem-solving skills to analyze design challenges, develop solutions, and adjust designs as needed to ensure that the final product meets the intended user experience and design goals.

#### Outcome :

Learns to pick up fundamental perceptual skills of drawing through a series of exercises.

Learns variety of approaches in drawing

Understands the importance of space negative/positive in drawing

Learns observation skills and skill to analyse.

Life Drawing enhances the artist's eye, brain and hand coordination.

To enhance basic skills of line drawing, visual approach and fast-sketching as the preceding exercises to complete figure rendering.

Learn to observe the external environment and the details.

Develop a quick rapid sketch for observation

Explore and develop different styles.

#### References :

Figure Drawing: Design and Invention By Michael Hampton

The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer

Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup

Keys to Drawing by Bert Dodson

Figure Drawing for Artists: Making Every Mark Count by Steve Huston

Environment Art in the Creative Industry by Henry Kelly

Arts of the Environment by Gyorgy Kepes

SUBJECT CODE	YEAR:1	SEMESTER :2	DS C 4	DESIGN PRINCIPLES II	CREDITS 5
CONTACT PERIOD:				INTERNAL ASSESMENT : 50 PRACTICAL : 100	DURATION OF PAPER : 3 HR

#### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to volume.

## UNIT1

### ILLUSTRATION

Mood based illustration/creating a mood  
Adapting an experience into an illustration  
Broadening a concept through a mind map and then translating into an illustration  
Words of Visuals  
Self Expression

## UNIT 2

### VOLUME

This course is divided into three sections.  
Classification of polyhedra, as regular, semi-regular and irregular.  
Look at symmetry, and particularly that of the cube and the tetrahedron  
Know the basic volume shape and how they are built  
Understand the basics of packaging  
Strengthen the skills in paper folding and shell design  
Develop the eye for proportion  
Prepare the student to bridge to 3D softwares

SUBJECT CODE	YEAR:1	SEMESTER:2	DSE 2	VISUAL ARTS THEORY	CREDITS 3
CONTACT PERIOD:	INTERNAL ASSESMENT : 40		THEORY MARKS:60		DURATION OF EXAM: 2.5 HRS

## UNIT 1 HISTORY OF ART

We understand the history of humanity through art.  
From prehistoric depictions of bison to contemporary abstraction,  
The artists have addressed their time and place in history and expressed  
Universal truths for tens of thousands of years.  
Art history course is based on a straight-forward chronological narrative.

## UNIT 1

The Aesthetic Regime. Thought to Image.  
Relationship between form & content/method & content.  
To understand modern art movements.  
Post modern art leading to cinema/video.  
To read contemporary art through a historical lens

**Outcomes**

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

**References**

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson  
 A Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR:1	SEMESTER:2	OE2	OPEN ELECTIVE : Mechanics of Game	CR ED ITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

**UNIT1****Mechanics of games**

The course helps in developing aesthetics of designing a game.

Understanding & Theory of Board Games/Tabletop Games.

Design & Aesthetics

Becoming a Game Master

Becoming a Game Master.\* Scenario Building

Addictiveness/Stickness Factor

Thinking -Strategic & Logical & Predictive

Skills- Focus ,Negotiation..

Resource Management & Understanding Risk

Creating a Prototype

Play-testing & Real Life Feedback

**Outcome :**

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.
1. Explore volumes in different manner.
2. The importance of volume in design industry
3. Use the knowledge in your work.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag

History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Make Your Own Board Game: By Jesse Terrance Daniels  
 Ethics and Game Design by Schrier, Karen, Gibson, David

SUBJECT CODE	YEAR:2	SEMESTER:3	DSC5	VISUAL COMMUNICATION		CREDI TS5
CONTACT	PERIOD:	INTERNAL ASSESMENT: 50		PRACTICAL : 100		DURATION OF EXAM: 3 HRS

**VISUAL COMMUNICATION**

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

**OBJECTIVES**

- The primary aim is to develop the student"s Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

**UNIT 1**

**TYPOGRAPHY**

A Typography class is a course that teaches the art and technique of arranging type to make written language legible, readable, and appealing when displayed. Typography involves the study of different typefaces, their characteristics, and how they can be used to communicate a message effectively through visual communication.

- Develop an understanding of the history and evolution of typography and its role in visual communication.
- Acquire knowledge of typography terminology and how to use typography tools and software.
- Gain an understanding of typography design principles, including hierarchy, balance, contrast, and legibility.
- Learn how to analyze and critique typography design work.
- Develop skills in selecting appropriate typefaces and using typography to enhance visual communication projects.
- Understand how typography affects brand identity and the role of typography in branding.

**UNIT 2**

## **PAGE LAYOUT**

A page layout class in visual communication design is a course that teaches students how to effectively organize and arrange visual elements on a page. This includes the use of typography, images, color, and negative space to create a visually appealing and functional design.

### **Objective:**

1. Principles of layout design, including composition, hierarchy, balance, and rhythm, to create effective and visually compelling layouts.
2. Usage of typography to enhance the message and visual impact of a layout.
3. Use color theory to create layouts that evoke the desired emotional response from the viewer.
4. Grid systems and other layout tools to create layouts that are structured, organized, and easy to navigate.
5. Importance of white space in layout design and learn how to use it to create visual impact and emphasize key elements.

## **UNIT 3**

### **GRAPHIC DESIGN**

Students are taught the craft of Graphic design where professionals create visual content to communicate messages. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

### **Objective:**

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.

### **Outcome :**

1. Learns to pick up fundamental of typography.
2. Typography and its impact on Branding, Posters and other mediums.
3. Learn to use the type in different format & styles
1. Effective implementation of Page Layout Principles
2. To understand that Page Layout will be the fundamental to Editorial Design.
3. Understand the impact of Graphic Design in all creative industries.
4. Fundamentals of Graphic Design
5. Using Graphic Design as a powerful medium of communication.
- 6.

### **References :**

Layout for Graphic Designers by Gavin Ambrose, Paul Harris  
Flipping Pages By Huang Weiming  
Just My Type By Simon Garfield  
Typography Sketchbooks By Steven Heller, Lita Talarico  
Graphic Design Play Book by Sophie Cure, Aurélien Farina  
The Graphic Design Process by Jeremy Stout

SUBJECT CODE	YEAR:2	SEMESTER:3	DSC6	DIGITAL DESIGN	CR EDITS5
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

## UNIT1

### COMPUTER GRAPHICS

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

#### Objective :

1. Introduction to the basics of digital graphics and computer hardware and software.
2. Understanding of the basics of color theory and color management in digital graphics.
3. Familiarization with industry-standard graphics software, such as Adobe Photoshop or Illustrator.
4. Creation of simple graphics and practice with basic tools and features.
5. Study of traditional design principles, such as composition, typography, and visual hierarchy, and how they apply in a digital context.

## UNIT 2

### MOTION DESIGN

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.



## Objectives

1. Master the principles of motion design: learn the foundational principles of motion design, including timing, spacing, and motion graphics animation, in order to create compelling and visually appealing animations.
2. Learn the technical skills required for motion design: learn the technical skills required for motion design, including software proficiency in industry-standard tools such as After Effects.
3. Develop a strong visual language: Students should learn how to apply their knowledge of graphic design and visual communication to motion design, with an emphasis on the development of a unique and visually cohesive design language.
4. Understand the storytelling potential of motion design: explore the storytelling potential of motion design and learn how to effectively communicate complex ideas and narratives through animation.
5. Apply motion design to a range of media including social media, broadcast, film, and interactive installations. By exploring different mediums, students can gain a deeper understanding of the unique demands and opportunities of each format, and develop their ability to create engaging and effective motion design content across a variety of platforms.

## Outcome :

1. Importance of computer graphics in Design & Technology
2. Understand the impact of computer graphics on popular culture.
3. Computer Graphic to be used for different mediums.
4. Explore motion design as an important component for creative industry.
5. Motion graphic in design industry
6. Motion Graphic as a medium to create powerful creatives.

## References

Fundamental of Motion Design By Ronnie Munro  
Motion Design Dynamics By Jaleen Grove, Whitney Sherman

## UNIT 3

### INTRODUCTION TO USER INTERFACE DESIGN

Effective user interface design is about removing as many obstacles, bottlenecks, stumbling blocks, and potential causes of confusion as possible from the user experience. Above all, the aim is to create an environment that all users find fluid and intuitive to navigate; allowing them to achieve their objectives with a minimum of fuss.

Every UI design project is different of course. Especially when it comes to the finer details. And what works for a mobile app, for instance, won't necessarily be the right solution for desktop software or a website. Yet the general principles of good UI design remain consistent across all platforms and projects.

What follows is a series of fundamental UI design principles that can—indeed should—be applied to almost every UI design project you work on. Ignore these golden rules at your peril!

## Objectives

1. Keep the UI design simple
2. Predict and preempt
3. Put the user in the driving seat
4. Be methodical and consistent
5. Avoid unnecessary complexity

**Outcomes**

- 1. Improves customer acquisition
- 2. Helps with customer retention
- 3. Optimizes development time and cost
- 4. Increased productivity
- 5. More user engagement

**References**

- 1. Online Articles & Blog
- 2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:2	SEMESTER:3	DSE 3	VISUAL COMMUNICATION THEORY	CREDITS3
CONTACT PERIOD:		INTERNAL ASSESMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

**UNIT 1**

**GRAPHIC CULTURE**

A Graphic Culture class is a course that aims to explore the historical, cultural, and social contexts of graphic design and visual communication. This class covers the evolution of graphic design, its impact on society, and how it has been used to influence culture and shape our understanding of the world. The course may include discussions on topics such as art movements, political propaganda, advertising, branding, and the role of graphic design in contemporary society.

**Objectives**

- 1. Historical development of graphic design, from pre-industrialization to contemporary practice.
- 2. Role of graphic design in shaping culture and its impact on society.
- 3. Analyze and interpret visual communication within its cultural context.
- 4. Role of graphic design in shaping identity, cultural values, and social change.
- 5. Influence of art movements on graphic design and its evolution over time.
- 6. Relationship between graphic design and technology, and how it has influenced design practice.
- 7. Role of graphic design in advertising, branding, and corporate identity.
- 8. Ethical implications of graphic design, including the use of propaganda and persuasion.
- 9. Relationship between graphic design and social issues such as gender, race, and power.
- 10. Issues and debates within graphic design, and current trends and emerging practices in the field.

**Outcomes**

- 1. The importance of Art History
- 2. Art History in the chronological timeline
- 3. The importance of Art in Modern times
- 4. The philosophical, psychological and social impact of Art

**References**

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson  
 A Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR:2	SEMESTER:3	OE3	OPEN ELECTIVE	CR EDITS3
CONTACT D:	PERIO	INTERNAL ASSESMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

**UNIT1**

**INTERACTION DESIGN**

It's essential to have a good grasp on the fundamentals of UX design.

Despite the relative popularity of the UX design industry, there is still a good amount of confusion around what UX design is and what UX designers actually do. To help clear this uncertainty, we've created this comprehensive, beginner's guide to everything UX—a good #first taste” of UX design!

**Objectives:**

1. What is UX?
2. The five main principles of UX design
3. What do UX designers do?
4. Benefits of UX design (and UX designers!)
5. What's next? Key takeaways

There are many important principles within UX design but to simplify things a bit, we've broken them down into five main concepts: Empathy, strategy, usability, inclusivity, and validation.

**Outcomes:**

1. Attention to UX design boosts customer acquisition and retention.
2. Great UX designers help keeps development costs in check
3. UX improves users "quality of life

**References**

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:2	SEMESTER:3	DSC 5	VISUAL COMMUNICATION II	CR EDITS 5
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CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS
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## **VISUAL COMMUNICATION**

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

### **OBJECTIVES**

- The primary aim is to develop the student"s Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

### **UNIT 1**

#### **GRAPHIC DESIGN**

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping."

### **UNIT 2**

#### **ADVERTISING**

Advertising is a process by which we create a desire for a product.

When a desire is created we tend to buy that particular product.

Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions.

Alternative Media

New Trends

### **UNIT 3**

#### **BRANDING**

Creating a brand manual and understanding its importance

Using form, tone of voice, typography, and color in branding

Defining buyer personas and understanding the emotional connection between brands and consumers  
 Studying the impact of branding touchpoints on the target audience  
 Building a strong foundation in the principles of branding and developing skills to create a successful brand identity.

**Outcomes:**

Understanding branding process.  
 Brand Identity or visual identity play  
 Make Brand & Branding symbiotic in a program.  
 Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.  
 Apply graphic design principles in the ideation, development, and production of visual messages.  
 Identify and utilize design history, theory, and criticism from a variety of perspectives, including: art history, communication/information theory, and the social/cultural use of design objects  
 Students who successfully complete a degree in Editorial Design will be able to:  
 Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.  
 Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.  
 Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.

**References :**

Graphic Design By Bob M. Fennis, Wolfgang Stroebe  
 Why does the Graphic Design Matter? By Paul Feldwick  
 Environment Art in the Creative Industry by Henry Kelly  
 Arts of the Environment by Gyorgy Kepes  
 The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris  
 The Elements of Graphic Design By Alex W. White

SUBJECT CODE	YEAR:2	SEMESTER: 4	DSC 6	DIGITAL DESIGN II		CR EDI TS5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

**UNIT1**

**COMPUTER GRAPHICS**

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

**Objective :**

1. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
2. Study of vector and raster graphics and the differences between them.
3. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
4. Study of advanced features in graphics software, such as layer masks and blending modes.
5. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

**UNIT 2**

**MOTION DESIGN**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

**Objectives**

1. Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.
2. Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.
3. Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.
4. Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.
5. Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

**Outcome :**

Importance of computer graphics in Design & Technology  
Understand the impact of computer graphics on popular culture.  
Computer Graphic to be used for different mediums.  
Explore motion design as an important component for creative industry.  
Motion graphic in design industry  
Motion Graphic as a medium to create powerful creatives.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen

**UNIT 3**

**USER INTERFACE DESIGN**

Effective user interface design is about removing as many obstacles, bottlenecks, stumbling blocks, and potential causes of confusion as possible from the user experience. Above all, the aim is to create an environment that all users find fluid and intuitive to navigate; allowing them to achieve their objectives with a minimum of fuss.

Every UI design project is different of course. Especially when it comes to the finer details. And what works for a mobile app, for instance, won't necessarily be the right solution for desktop software or a website. Yet the general principles of good UI design remain consistent across all platforms and projects.

What follows is a series of fundamental UI design principles that can—indeed should—be applied to almost every UI design project you work on. Ignore these golden rules at your peril!

### Objectives

1. Provide clear signposts
2. Be tolerant of mistakes
3. Give relevant feedback
4. Prioritize functions
5. Design the UI for accessibility

### Outcomes

1. Improves customer acquisition
2. Helps with customer retention
3. Optimizes development time and cost
4. Increased productivity
5. More user engagement

### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:2	SEMESTER: 4	DSE 3	VISUAL COMMUNICATION THEORY	CR ED ITS 3
CONTACT PERIOD:		INTERNAL ASSESMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5HRS

## UNIT 1

### HUMAN SCIENCES

This class typically refers to a course of study that focuses on the social, cultural, and psychological aspects of human behavior. This may include subjects such as sociology, psychology, anthropology, political science, philosophy, and history, among others.

For visual communication students, taking a human sciences class can be incredibly valuable, especially if their focus is on storytelling and problem solving.

It's important for students to understand the human experience to tell compelling stories or solve problems that resonate with people. By studying human behavior and society, students can gain insights into what motivates people, what drives cultural norms, and how to connect with different audiences.

Students can learn how to put themselves in someone else's shoes and understand their perspective, which can help them create more authentic and relatable work. Empathy is a crucial skill for visual communication students who want to tell stories that connect with people on an emotional level.

Visual communication is a global discipline, and understanding cultural differences is important for creating work that is inclusive and respectful. By studying anthropology, political science, and history, students can gain a deeper understanding of different cultures and societies, which can help them create work that is sensitive to these differences.

Many human sciences courses teach critical thinking and problem solving skills, which can be invaluable for students. By learning how to analyze complex issues and develop solutions, students can become better problem solvers, which can help them create work that is more effective and impactful.

This class helps students to become more well-rounded, empathetic, and effective communicators. By understanding the complexities of human behavior and society, students can create work that resonates with people and solves real-world problems.

**Outcome**

Foster critical thinking and creativity: encourage students to develop their critical thinking skills and creativity by engaging with challenging problems and exploring new ideas. This could involve brainstorming sessions, group discussions, and collaborative projects that challenge students to think outside the box and come up with innovative solutions.

Develop empathy and cross-cultural communication skills: The class could include exercises and assignments that encourage students to explore different perspectives and consider how cultural differences can impact communication.

Promote ethical and socially responsible communication: Emphasize the importance of these values and provide opportunities for students to explore the impact of their work on different audiences and communities. This could involve discussions of issues such as bias, representation, and social justice.

**Resource**

Website and links will be shared

SUBJECT CODE	YEAR:2	SEMESTER:4	OE4	OPEN ELECTIVE		CRED ITS3
CONTACT PERIOD:	INTERNAL ASSESMENT: 40		THEORY : 60		DURATIO N OF EXAM: 2.5HRS	

**INTERACTION DESIGN**



A UX designer's toolkit is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

## OBJECTIVES

1. Surveys
2. Interviews
3. Focus groups
4. Observation
5. Ethnographic field studies
6. Analytics
7. Eye tracking
8. Customer feedback
9. Desirability studies
10. To learn more about user research, check out these guides:
11. What is user research?
12. Beginner's guide to qualitative UX research
13. How to conduct inclusive user research
14. The best remote UX research tools

## UNIT 1

### Define

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

1. What is a persona?
2. How to define a user persona
3. Beginner's guide to user persona spectrums
4. 5 Steps to create your first user persona

## UNIT 2

### Ideate

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

## UNIT 3

### Prototype

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users. To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

#### UNIT 4

##### Test

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

#### UNIT 5

##### Iterate!

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

##### Outcomes:

1. Attention to UX design boosts customer acquisition and retention.
2. Great UX designers help keeps development costs in check
3. UX improves users "quality of life"

##### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:3	SEMESTER: 5	DSC 9	Advance Visual Communication	CR ED ITS 5
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

#### ADVANCE VISUAL COMMUNICATION

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

## **OBJECTIVES**

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

## **OUTLINE**

### **UNIT 1**

#### **GRAPHIC DESIGN**

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping."

### **UNIT 2**

#### **ADVERTISING**

Advertising is a process by which we create a desire for a product. When a desire is created we tend to buy that particular product. Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions. Building intermediate to advanced skills in developing concepts for advertising

and design. You'll learn how to integrate all media--old and new, offline and online, what's coming down the line--into the ideal conduit for your branded message.

You'll explore applications of the next technological blockbusters: touch screen, voice and face recognition, telepresence. What's next? Teleportation? AD/CW/DD/PV creative pods.

The QR-Ad uses the banner format in two ways

- a) as a normal banner to click, to go to a web destination page
- b) as a support for a QR Code which can be scanned with a mobile phone equipped with a QR Code reader.

### **UNIT 3**

#### **EDITORIAL DESIGN**

Editorial design refers to designing pages and screens for content-driven publications such as newspapers, magazines, books, and even websites.

Editorial graphic designers need to think about typography, layouts, graphics, and images to create a comprehensive editorial design.

Although these may seem like small details to the layperson, editorial design is important because it impacts how people understand written texts. Whether you're a business leader looking to post

engaging, SEO-friendly content, a magazine publishing regular print and digital content, or even a book publisher, your editorial design can dictate how well your editorial content is received.

1. Use Grids
2. Create Hierarchy
3. Feature Images
4. Consider Cross-Platform Ramifications

## PACKAGING DESIGN

Packaging design is creating not only the graphics but also the physical container of the product that a consumer buys. Packaging design is crucial to not only the product itself but to the entire company because it becomes a memorable representation of a brand.

In order to avoid this, there are eight rules of packaging design that are important to follow.

### Objectives :

Know your customer  
 Form follows function  
 Simplicity sells  
 Think of the brand  
 Test, test, test  
 Take a peek at your competitors  
 Stay in line  
 Prime printing

### Outcomes:

Students who successfully complete a degree in Editorial Design will be able to:  
 Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.  
 Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.  
 Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.  
 Describe editorial design development in a historical context.  
 Develop the visual content and purpose of a publication for a desired target audience. Critically apply acquired knowledge to design projects with multiple levels of information across one or more editions.  
 Present proficient editorial design ideas and development in presentations and group discussions.  
 Participate actively in class discussion and critique editorial design ideas and techniques employed by peers in a constructive manner  
 Edit the relationship between packaging design and the user.  
 Determines the priorities and expectations of the target group of the product.  
 Designs corporate identity and label design related with the target group's profile.  
 Designs a creative form which reflects the corporate identity and attracts attention between similars.

### Resources:

The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris  
 The Elements of Graphic Design By Alex W. White  
 The Grid Book by Hannah B Higgins  
 Making and Breaking the Grid By Timothy Samara  
 The Package Design Book by Julius Wiedemann, Pent-awards  
 Package Design Workbook By Steven DuPuis, John Silva

SUBJECT CODE	YEAR:3	SEMESTER:5	DSC 10	Advance Digital Design	CR EDI TS5
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CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS
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## UNIT1

### COMPUTER GRAPHICS

Practice with image manipulation techniques, such as cropping, resizing, and color correction.  
 Study of vector and raster graphics and the differences between them.  
 Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.  
 Study of advanced features in graphics software, such as layer masks and blending modes.  
 Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## UNIT2

### DIGITAL DESIGN (WEB DESIGN)

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.  
 Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.  
 Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.  
 Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.  
 Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

## UNIT 3

### UX CHOREOGRAPHY

What is information architecture (IA) without its complementary elements?  
 On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography.  
 While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact.  
 Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.  
 An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

## Outcome

Importance of computer graphics in Design & Technology  
Understand the impact of computer graphics on popular culture.  
Computer Graphic to be used for different mediums.  
Explore motion design as an important component for creative industry.  
Motion graphic in design industry  
Motion Graphic as a medium to create powerful creatives.  
Expand CX solution space  
Acquire new design vocabulary for ideation and presentation of motion  
Synergize collaboration between stakeholders, designers, and engineers  
Effectively communicate the value of motion  
• Accelerate timelines and conserve budget with paper prototyping

## References

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen  
Online Articles & Blog  
Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:3	SEMESTER: 5	VC	Advance Visual Communication Process	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40	THEORY : 60	DURATION OF EXAM : 2.5 HRS	

## UNIT 1

### DESIGN THINKING

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

## UNIT 1

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

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- What is a persona?
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- Beginner's guide to user persona spectrums
- 5 Steps to create your first user persona

## **UNIT 2**

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

### **Curious about a career in UX design?**

Start learning for free!

## **UNIT 3**

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

## **UNIT 4**

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

## **UNIT 5**

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

### **Outcomes:**

1. The application of Design Thinking in your own design projects.

2. Importance of Testing
3. Agility to apply it to digital design space.

SUBJECT CODE	YEAR:3	SEMESTER:5	DSE 5	Industry Based Project	CR ED ITS 3
CONTACT PERIOD:		INTERNAL ASSESMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.



**Outcomes:**

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen  
 Artists at Work By Bernard Chaet  
 ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

SUBJECT CODE	YEAR:3	SEMESTER: 5	DSE 6	Advance Brand Communication	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

**UNIT 1A**

**The Art of Self Promotion**

Understand yourself. Develop Self Branding.

**OBJECTIVES**

1. What kind of creative am I? Are you a gag-a-minute writer, or perhaps a hippy-chic art director or a bauhaus-meets-anime designer, photographer, videographer?
2. What kind of place do you want to work for? Big shop? Small shop? Hot creative boutique? How about a freelance collective?

Why are these questions—or, to put it more accurately, the answers—so important? Because before you can develop a brand, you had better know your product. As the Oracle at Delphi said, #Know thyself.” And once you know the nature of your product, you must tailor your presentation to your market. Marketing 101.

**UNIT 1**

What kind of creative am I?  
 What kind of place do you want to work for?  
 Discussion about agencies, in-house agencies, and all options available.  
[www.Linkedin.com](http://www.Linkedin.com)  
 A great resource for finding people in agencies and finding about ad agencies. Join!

**UNIT 2**

**Pecha Kucha Presentation.**

Each presenter will use InDesign to create an Interactive PDF to show 20 images for 20 seconds apiece, for a total time of 6 minutes, 40 seconds. Topics to be assigned.

**UNIT 3**

Discuss each student's brand strategy, list of passions, handwriting analysis and Astrological profiles. Find golden nuggets for each Creative.

**Suggested Assignment**

Rethink #Your brand strategy” based on the feedback. Rethink your target agencies based on the feedback. Bring updated strategy and target agencies to next class.

Assemble:

Your best work - online and offline Bring best work to next class.

Continue working on History / Herstory books.

#### UNIT 4

Discuss your best work.

Does your work connect with your strategy and your target agency culture?

You'll put some work in, keep some marginal work out. New work will go in, pushing out some work that you used to love. Some seemingly marginal work will go back in. Your portfolio components will be in flux through out all this time. And for the rest of your career too.

#### UNIT 5

Review favorite memory book pages.

Based on your life experience, passions, innovations, inventions and campaigns to date, show me something I've never seen before - brainstorming session.

Come up with ideas for products/innovations/pieces that will show Creative Directors/ Clients something they have never seen before. It is even more special because it related to your personality and passions.

#### Outcome :

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR:3	SEMESTER:5	SEC	AI	CR ED ITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

#### UNIT 1.

#### ARTIFICIAL INTELLIGENCE

The Artificial Intelligence tutorial provides an introduction to AI which will help you to understand the concepts behind Artificial Intelligence. In this tutorial, we have also discussed various popular topics such as History of AI, applications of AI, deep learning, machine learning, natural language processing, Reinforcement learning, Q-learning, Intelligent agents, Various search algorithms, etc.

Our AI tutorial is prepared from an elementary level so you can easily understand the complete tutorial from basic concepts to the high-level concepts.

#### What is Artificial Intelligence (AI)?

In today's world, technology is growing very fast, and we are getting in touch with different new technologies day by day.

Here, one of the booming technologies of computer science is Artificial Intelligence which is ready to create a new revolution in the world by making intelligent machines. The Artificial Intelligence is now all around us. It is currently working with a variety of subfields, ranging from general to specific, such as self-driving cars, playing chess, proving theorems, playing music, Painting, etc.

AI is one of the fascinating and universal fields of Computer science which has a great scope in future. AI holds a tendency to cause a machine to work as a human. Artificial Intelligence is composed of two words **Artificial** and **Intelligence**, where Artificial defines "*man-made*," and intelligence defines "*thinking power*", hence AI means "*a man-made thinking power*."

So, we can define AI as:

"It is a branch of computer science by which we can create intelligent machines which can behave like a human, think like humans, and able to make decisions."

Artificial Intelligence exists when a machine can have human based skills such as learning, reasoning, and solving problems

With Artificial Intelligence you do not need to preprogram a machine to do some work, despite that you can create a machine with programmed algorithms which can work with own intelligence, and that is the awesomeness of AI.

It is believed that AI is not a new technology, and some people says that as per Greek myth, there were Mechanical men in early days which can work and behave like humans.

### Why Artificial Intelligence?

Before Learning about Artificial Intelligence, we should know that what is the importance of AI and why should we learn it. Following are some main reasons to learn about AI:

- With the help of AI, you can create such software or devices which can solve real-world problems very easily and with accuracy such as health issues, marketing, traffic issues, etc.
- With the help of AI, you can create your personal virtual Assistant, such as Cortana, Google Assistant, Siri, etc.
- With the help of AI, you can build such Robots which can work in an environment where survival of humans can be at risk.
- AI opens a path for other new technologies, new devices, and new Opportunities.

### Objectives of Artificial Intelligence

Following are the main goals of Artificial Intelligence:

1. Replicate human intelligence
2. Solve Knowledge-intensive tasks
3. An intelligent connection of perception and action
4. Building a machine which can perform tasks that requires human intelligence such as:
  - Proving a theorem
  - Playing chess
  - Plan some surgical operation
  - Driving a car in traffic
5. Creating some system which can exhibit intelligent behavior, learn new things by itself, demonstrate, explain, and can advise to its user.

### Advantages of Artificial Intelligence

Following are some main advantages of Artificial Intelligence:

- **High Accuracy with less errors:** AI machines or systems are prone to less errors and high accuracy as it takes decisions as per pre-experience or information.
- **High-Speed:** AI systems can be of very high-speed and fast-decision making, because of that AI systems can beat a chess champion in the Chess game.
- **High reliability:** AI machines are highly reliable and can perform the same action multiple times with high accuracy.
- **Useful for risky areas:** AI machines can be helpful in situations such as defusing a bomb, exploring the ocean floor, where to employ a human can be risky.

- **Digital Assistant:** AI can be very useful to provide digital assistant to the users such as AI technology is currently used by various E-commerce websites to show the products as per customer requirement.
- **Useful as a public utility:** AI can be very useful for public utilities such as a self-driving car which can make our journey safer and hassle-free, facial recognition for security purpose, Natural language processing to communicate with the human in human-language, etc.

### Disadvantages of Artificial Intelligence

Every technology has some disadvantages, and the same goes for Artificial intelligence. Being so advantageous technology still, it has some disadvantages which we need to keep in our mind while creating an AI system. Following are the disadvantages of AI:

- **High Cost:** The hardware and software requirement of AI is very costly as it requires lots of maintenance to meet current world requirements.
- **Can't think out of the box:** Even we are making smarter machines with AI, but still they cannot work out of the box, as the robot will only do that work for which they are trained, or programmed.
- **No feelings and emotions:** AI machines can be an outstanding performer, but still it does not have the feeling so it cannot make any kind of emotional attachment with human, and may sometime be harmful for users if the proper care is not taken.
- **Increase dependency on machines:** With the increment of technology, people are getting more dependent on devices and hence they are losing their mental capabilities.
- **No Original Creativity:** As humans are so creative and can imagine some new ideas but still AI machines cannot beat this power of human intelligence and cannot be creative and imaginative.

### Outcomes:

1. Artificial Intelligence and its application
2. Ethics & AI
3. Future with AI

### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:3	SEMESTER:6	DSC 11	Advance Visual Communication II	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

### ADVANCE VISUAL COMMUNICATION II

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

## OBJECTIVES

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

## OUTLINE

### UNIT 1

#### GRAPHIC DESIGN

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping."

### UNIT 2

#### ADVERTISING

Advertising is a process by which we create a desire for a product. When a desire is created we tend to buy that particular product. Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions. Building intermediate to advanced skills in developing concepts for advertising

and design. You'll learn how to integrate all media--old and new, offline and online, what's coming down the line--into the ideal conduit for your branded message.

You'll explore applications of the next technological blockbusters: touch screen, voice and face recognition, telepresence. What's next? Teleportation? AD/CW/DD/PV creative pods.

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- a) as a normal banner to click, to go to a web destination page
- b) as a support for a QR Code which can be scanned with a mobile phone equipped with a QR Code reader.

### UNIT 3

#### EDITORIAL DESIGN

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Although these may seem like small details to the layperson, editorial design is important because it impacts how people understand written texts. Whether you're a business leader looking to post engaging, SEO-friendly content, a magazine publishing regular print and digital content, or even a book publisher, your editorial design can dictate how well your editorial content is received.

1. Use Grids
2. Create Hierarchy

3. Feature Images
4. Consider Cross-Platform Ramifications

## PACKAGING DESIGN

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In order to avoid this, there are eight rules of packaging design that are important to follow.

### Objectives :

Know your customer  
 Form follows function  
 Simplicity sells  
 Think of the brand  
 Test, test, test  
 Take a peek at your competitors  
 Stay in line  
 Prime printing

### Outcomes:

Students who successfully complete a degree in Editorial Design will be able to:  
 Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.  
 Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.  
 Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.  
 Describe editorial design development in a historical context.  
 Develop the visual content and purpose of a publication for a desired target audience. Critically apply acquired knowledge to design projects with multiple levels of information across one or more editions.  
 Present proficient editorial design ideas and development in presentations and group discussions.  
 Participate actively in class discussion and critique editorial design ideas and techniques employed by peers in a constructive manner  
 Edit the relationship between packaging design and the user.  
 Determines the priorities and expectations of the target group of the product.  
 Designs corporate identity and label design related with the target group's profile.  
 Designs a creative form which reflects the corporate identity and attracts attention between similars.

### Resources:

The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris  
 The Elements of Graphic Design By Alex W. White  
 The Grid Book by Hannah B Higgins  
 Making and Breaking the Grid By Timothy Samara  
 The Package Design Book by Julius Wiedemann, Pent-awards  
 Package Design Workbook By Steven DuPuis, John Silva

SUBJECT CODE	YEAR:3	SEMESTER: 6	DSC 12	Advance Digital Design II	CR EDI TS5
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CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS
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## UNIT1

### COMPUTER GRAPHICS

Practice with image manipulation techniques, such as cropping, resizing, and color correction.  
 Study of vector and raster graphics and the differences between them.  
 Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.  
 Study of advanced features in graphics software, such as layer masks and blending modes.  
 Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## UNIT2

### DIGITAL DESIGN (WEB DESIGN)

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.  
 Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.  
 Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.  
 Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.  
 Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

## UNIT 3

### UX CHOREOGRAPHY

What is information architecture (IA) without its complementary elements?  
 On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography.  
 While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact.  
 Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.  
 An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

## Outcome

Importance of computer graphics in Design & Technology  
Understand the impact of computer graphics on popular culture.  
Computer Graphic to be used for different mediums.  
Explore motion design as an important component for creative industry.  
Motion graphic in design industry  
Motion Graphic as a medium to create powerful creatives.  
Expand CX solution space  
Acquire new design vocabulary for ideation and presentation of motion  
Synergize collaboration between stakeholders, designers, and engineers  
Effectively communicate the value of motion

- Accelerate timelines and conserve budget with paper prototyping

## References

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen  
Online Articles & Blog  
Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:3	SEMESTER: 6	VC	Advance Visual Communication Process II	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESMENT: 40	THEORY : 60	DURATION OF EXAM : 2.5 HRS	

## UNIT 1

### DESIGN THINKING

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

## UNIT 1

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.



These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

- What is a persona?
- How to define a user persona
- Beginner's guide to user persona spectrums
- 5 Steps to create your first user persona

## UNIT 2

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

### Curious about a career in UX design?

Start learning for free!

## UNIT 3

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

## UNIT 4

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

## UNIT 5

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

### Outcomes:

1. The application of Design Thinking in your own design projects.
2. Importance of Testing
3. Agility to apply it to digital design space.

SUBJECT CODE	YEAR:3	SEMESTER: 6	DSE 7	Industry Based Project	CR ED
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					ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

## References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

SUBJECT CODE	YEAR:3	SEMESTER: 6	DSE 8	Advance Brand Communication	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## UNIT 1A

### The Art of Self Promotion

Understand yourself. Develop Self Branding.

### OBJECTIVES

1. What kind of creative am I? Are you a gag-a-minute writer, or perhaps a hippy-chic art director or a bauhaus-meets-anime designer, photographer, videographer?

2. What kind of place do you want to work for? Big shop? Small shop? Hot creative boutique? How about a freelance collective?

Why are these questions—or, to put it more accurately, the answers—so important? Because before you can develop a brand, you had better know your product. As the Oracle at Delphi said, #Know thyself.” And once you know the nature of your product, you must tailor your presentation to your market. Marketing 101.

### UNIT 1

What kind of creative am I?

What kind of place do you want to work for?

Discussion about agencies, in-house agencies, and all options available.

[www.Linkedin.com](http://www.Linkedin.com)

A great resource for finding people in agencies and finding about ad agencies. Join!

### UNIT 2

#### Pecha Kucha Presentation.

Each presenter will use InDesign to create an Interactive PDF to show 20 images for 20 seconds apiece, for a total time of 6 minutes, 40 seconds. Topics to be assigned.

### UNIT 3

Discuss each student's brand strategy, list of passions, handwriting analysis and Astrological profiles. Find golden nuggets for each Creative.

#### **Suggested Assignment**

*Rethink #Your brand strategy” based on the feedback. Rethink your target agencies based on the feedback. Bring updated strategy and target agencies to next class.*

*Assemble:*

*Your best work - online and offline Bring best work to next class.*

*Continue working on History / Herstory books.*

**UNIT 4**

Discuss your best work.

Does your work connect with your strategy and your target agency culture?

You'll put some work in, keep some marginal work out. New work will go in, pushing out some work that you used to love. Some seemingly marginal work will go back in. Your portfolio components will be in flux through out all this time. And for the rest of your career too.

**UNIT 5**

Review favorite memory book pages.

Based on your life experience, passions, innovations, inventions and campaigns to date, show me something I've never seen before - brainstorming session.

Come up with ideas for products/innovations/pieces that will show Creative Directors/ Clients something they have never seen before. It is even more special because it related to your personality and passions.

**Outcome :**

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR:3	SEMESTER:6	SEC	Media Writing	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40		THEORY : 100	DURATION OF EXAM : 2.5 HRS

**UNIT 1.**

**MEDIA WRITING**

Nobody reads ads. They read what interests them. Sometimes, it's an ad. Headlines are still meant to telegraph information vital to our survival. Well, somewhat. And today, some are like fine wine, and some are like smelly old French cheese. In this course, the student will study the thinking and writing of the world's great copywriters, the objective being to spawn a new golden age of ads with headlines, thus bringing about the inevitable extinction of the all-visual ad. Okay, that's a lie. But the world does desperately need more great headline writers.

**COURSE OBJECTIVE**

Importance of connecting with people

**UNIT 1**

Writing for outdoor.

## UNIT 2

Writing for print. Someone said long ago that #Print is Dead." They were very wrong. The print ad is still the most visible showcase for the brilliance of a writer. Headlines, long copy, visual, body copy, single frame of tv

## UNIT 3

Web Banners. Where they appear. Why they need to be short and powerful. Rich media vs. static.

## UNIT 4

News headlines. What differentiates the headlines in a editorial (newspaper/magazine/ weblog) environment from an advertising headline? How is the style different? How is language and phrasing changed to streamline communication?

## UNIT 5

Write a Deep Thought

#The face of a child can say it all, especially the mouth part of the face."

BDV71	YEAR:4	SEMESTER: 7	DSC 13	INDUSTRY EXPERIENCE	CREDITS 22
DURATION : 16 Weeks			Internal Assessment:150 Practical Marks:500		DURATION OF PAPER: 3 HR

## UNIT 1

### OBJECTIVE

To provide exposure to the various aspects of visual communication.

### Objectives:

- Create visual collaterals for campaigns across web, social, email, and events.
- Work on illustrations and graphics for website, blog, newsletters, and more.
- Create animations and motion graphics as part of our website, marketing campaigns and blogs for effective and engaging communication with the audience.
- Translate abstract ideas into videos and visual designs to be understood by the company's audience.
- Collaborate with the team to plan and develop the design systems using original interactive visuals to enhance the company's online presence.
- Participate in brainstorming sessions to devise appealing ideas for the company's virtual presence.
- Exercise a keen eye for design and aesthetics.

### Requirement:

- Educational internship in Graphic Design/ Visual Communication Design from a reputed design institution.
- Fluency in Adobe creative suite.
- Must be comfortable in a team setting utilizing excellent communication skills.

### Expectations from a Communication Design Intern:

- Capability to communicate design decisions and collaborate with the project team.

- A good understanding of current technologies and design trends, and the desire to innovate using digital platforms.
- A strong eye for detail
- Work well in a participatory, team-based environment
- Positive and enthusiastic with a drive for continuous learning and skill development of self & team

**Exposure to Internship**

- Two-day induction and introduction to your mentor
- Two live projects in 4-5 months
- Exposure to on-going client work
- Performance reviews every 3 months
- Pre-placement offer on successful completion of the program basis fair assessment.

**Outcomes**

- Knowledge of social media channels and applications
- Strong academic performance with a focus on subjects that are relevant to the internship that you are applying for.
- Good written and communication skills
- Strong creative writing skills
- Ability to create exciting and compelling content.

**Submission**

- Report with all the documents

SUBJECT CODE	YEAR: 4	SEMESTER :8	DSC 14	BRAND BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

**UNIT 1**

**BRAND BASED PROJECT**

This is a project which should be carried out by the student. Student has to arrive on a problem they want to solve for a brand.

**Objectives**

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

**Process**

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation

- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson  
 Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	DSC 15	DIGITAL DESIGN BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

**UNIT 1**

**DIGITAL DESIGN BASED PROJECT**

This is a project which should be carried out by the student. Student has to design an app.

**Objectives**

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables. Using the knowledge.
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

**Process**

- The project started with project brief from the student.

- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the DIGITAL DESIGN BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research process, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of UI/UX Thinking.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	SC 2	RESEARCH BASED PROJECT	CREDITS:6
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:150	Duration of Paper : 3 HR	

**UNIT 1**

**EDITORIAL BASED PROJECT**

This is a project which should be carried out by the student. Student has to design a book.

**Objectives**

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

**Process**

- The project started with project brief from the student.



- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	SC 2	BRAND BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:150	Duration of Paper : 3 HR	

**UNIT 1**

**PORTFOLIO DISPLAY PROJECT**

This is a project which should be carried out by the student. Student has to design their portfolio book.

## **Objectives**

- Showcase your Portfolio in the most impactful manner
- Digital & Online Portfolio
- Physical Portfolio
- Showcase your uniqueness in the work you display

## **Process**

- Shortlist your best work and design it sequentially
- Have a theme to your portfolio
- After feedback complete your compilation

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

## **Presentation**

The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

## **Outcomes:**

- Presentation Skills.

# **UNIVERSITY OF MYSORE**

Curriculum of  
**B. Des (Hons.) (Game Art & Design)**

**(Programme Offered by Seemore  
Education Institute)**

# **Regulations Governing the B. Des. (Hons.) (Game Art & Design)**

## **PREAMBLE:**

This programme is designed to develop the logical, design thinking, and industry related skills in the field of Game Art & Design.

We are committed to creating 'industry-ready' students to meet the market needs. We achieve this by embedding real-life, professional exposure for the students into the academic curriculum. Through professional faculties, regular workshops, exchange programmes and compulsory local & international internships, we make sure that every student who walks out of our campus is ready for the professional world.

## **OBJECTIVES**

### **B.Des.-Hons.(GameArt&Design) Bachelor of Design Honours - ( Game Art & Design)**

In today's era of explosive data culture, the ability to convey messages in creative, visual and universally comprehensible ways has become a powerful tool. Game Art & Design plays an important role in shaping our choices. Our 4-year undergraduate programme trains students to infuse words and images with life and meaning, in ways that can persuade, educate, entertain or inform. Our programme, spread across theoretical classes, studio classes, frequent real-world projects and two industry internships prepares students for a creative career. Our students leave the programme prepared for a variety of design careers like Game Artist, Game Designer, Game Developer, vfx artist and a host of other creative specialisations.

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## **PROGRAM OUTCOME (POs)**

1. Understanding the real-life situation in design practice and recognize the relationship between people and the industry.
2. Thrive in a rigorous intellectual climate which promotes inquiry through design research.
3. Work collaboratively toward design resolution which integrates an understanding of the requirements of people and society technological systems.
4. Apply visual and verbal communication skills at various stages of the design and delivery process.
5. Produce professional quality graphic presentations and technical drawings/documents.
6. Work in a manner that is consistent with the accepted professional standards and ethical responsibilities.
7. Work in collaboration with and as an integral member of multi-disciplinary/inter-disciplinary design and execution teams in the building industry.
8. Conduct independent and directed research to gather information related to the problems in design and allied fields.

## **PEDAGOGY**

1. Lecture, Interaction, Assignments and Presentations for tutorial
2. Participatory knowledge building through case study review and Analysis
3. Continuous internal assessment and external examination
4. Field Studies for Practical Gaining of Knowledge
5. Internship Training
6. Building working knowledge through internships
7. Project work of individual and group works for team building and project preparation
8. Thesis/Detailed presentation of work of individual contribution to project work.

## **ELIGIBILITY FOR ADMISSION**

The candidate seeking admission to degree programme in B. Des (Hons.) (Visual Communication & Digital Design) shall have to take science stream in Pre-University examination and have passed 2<sup>nd</sup> PU/12<sup>th</sup> Standard from PU Board of Karnataka or two years Job Oriented Courses conducted by the Board of Vocational Education of any State Government or any other examination considered as equivalent 12th Standard, CBSC, ICSE by the respective boards with an aggregate of 40% marks and above.

Candidate with Diploma in Design and any other examination considered as equivalent there to conducted by the Dept. of Technical Education, Govt. of Karnataka/other State / University/Government/Government of India/ Ministry of Skills of NSQF Level 6/National Skill development programs of NSQF level 6 are eligible for admission to the I Semester of the B. Des (Hons.) (Visual Communication & Digital Design).

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### **Lateral Entry**

Candidate with Diploma in Design conducted by the Dept. of Design Education, Govt. of Karnataka/other State Government/ National Skill development programs of NSQF level 6 are eligible for admission directly to the III Semester of the B. Des (Hons.)

A candidate who has passed or first year Bachelor's degree examination in stream of Visual Communication of University of Mysore or any other University considered as equivalent there to is eligible for admission to this programme as lateral entry.

**Medium of instruction: -English.  
Attendance, progress and conduct**

- For the purpose of calculating attendance, each semester shall be taken as a Unit.
- A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
- A student who fails to complete the course in the manner stated above shall not be permitted take the University Examination.
- If the conduct/behaviour of the student is not found to be satisfactory, action will be initiated as per the University regulations.
- A candidate can take a maximum duration of completion as double the duration norms of University of Mysore.

**TEACHING AND EVALUATION**

**FACULTY QUALIFICATION**

1<sup>st</sup> class in B.Des/M.Des/BFA graduates will be eligible to teach and evaluate the B. Des (Hons.) (Visual Communication & Digital Design course) excluding Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning, Sports/NCC/NSS/Other.

## **SCHEME OF EXAMINATION**

1. There shall be a University examination at the end of each semester.  
The maximum marks for the university examination in each theory paper shall be 60 marks for DSC (Discipline Specific Course), DSE (Discipline Specific Elective), Vocational, SEC (Skill Enhancement Course) and OEC (Open Elective Course).
1. Continuous Internal Evaluation 40 marks for DSC, DSE, Vocational, SEC and OEC.
2. There shall be a University examination at the end of each semester.  
The maximum marks for the university examination in each Practical paper shall be 25 marks for DSC, DSE
2. Continuous Internal Evaluation in each Practical is 25 marks for DSC, DSE
3. The maximum marks for the university examination in only Practical paper shall be 100 marks for DSC, DSE
3. Continuous Internal Evaluation in only Practical is 50 marks for DSC, DSE

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### **Guidelines for Continuous Internal Evaluation and Semester End Examination:**

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:



<b>Sl. No</b>	<b>Parameters for the Evaluation Theory Subjects</b>	<b>Marks</b>
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CA and SEE (A + B + C)	100 Marks

a. Continuous & Comprehensive Evaluation (CCE): The CCE will carry a maximum of 20% weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his/her course, minimum of two of the following assessment methods with

- 1) Internal Assessment Test Marks: 20 marks
- 1) Following assessment can be given for the students: 2 x 10 = 20 Marks
  - i. Seminars/Classroom Presentations/ Quizzes
  - i. Group Discussions /Class Discussion/ Group Assignments
  - i. Case studies
  - i. Participatory & Industry-Integrated Learning/ Industrial visits

Sl. No.	Parameters for the Evaluation Practical (Theory + Practical) Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment (CCE) – (A)	15 Marks
2	Internal Practical Tests (IAT) –(B)	10 Marks
	Total of CIE (A+B)	25 Marks
3	Semester End Practical Examination (SEE) – (C)	25 Marks
	Total of CA and SEE (A + B + C)	50 Marks

a. Continuous & Comprehensive Evaluation (CCE): The following assessment methods with Drawing Sheets/Experiments/Records -10 (marks)

- i. Any one of the below assessment 1 x 5 = 05 marks
  - Seminars/Class Room
  - Presentations/ Quizzes
  - Group Discussions /Class Discussion/
  - Group Assignments Case studies
  - Participatory & Industry-Integrated Learning/ Industrial visits

Sl. No.	Parameters for the Evaluation of only Practical Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	30 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	50 Marks
3	Semester End Practical Examination (SEE) – (C)	100 Marks
	Total of CIE and SEE (A + B + C)	150 Marks

a. Continuous & Comprehensive Evaluation (CCE):

The following assessment methods with

- i. Drawing Sheet Works -20 (marks)
- ii. Any one of the below  
assessment 1 x 10 = 10 marks  
Seminars/Class Room  
Presentations/ Quizzes  
Group Discussions /Class Discussion/  
Group Assignments Case studies  
Participatory & Industry-Integrated Learning/ Industrial visits

### **SEMESTER END EXAMINATION (SEE): THEORY SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): ONLY PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

Semester End Examination (SEE) framework and the question paper pattern is presented below.

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (THEORY)**

**TIME : 2.5 HOURS      MARKS: 60**

**PART – A**

Answer any TEN of the following questions. Each question carries 2 marks.

**10 X 2 = 20**

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....
9. ....
10. ....
11. ....
12. ....

**PART – B**

Answer any FOUR of the following questions. Each question carries 4 Marks.

**4X4=16**

13. ....
14. ....
15. ....
16. ....
17. ....

**PART – C**

Answer any FOUR of the following questions. Each question carries 6 Marks

**4X6=24**

- 
18. ....
  19. ....
  20. ....
  21. ....
  22. ....

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (PRACTICAL)**

**TIME : 3 HOURS MARKS: 25**

**PART – A**

Answer any ONE of the following questions. Each question carries 10 marks.  
**10 X 1 = 10**

- 
1. ....
  2. ....

**PART – B**

1. Portfolio .....

**10 marks**

1. Viva Voice

**05 marks** .....

**QUESTION PAPER PATTERN FOR EXTERNAL  
EXAMINATION (ONLY  
PRACTICAL)**

**TIME : 3 HOURS MARKS: 100**

**PART – A**

Answer any ONE of the following questions. Each question carries 30 marks.  
**30 X 1 = 30**

- 1.a) & b)

a) & b).....

**PART – B**

Portfolio \_\_\_\_\_ 50  
marks.....  
Viva Voice 20 marks

**Minimum Marks for a Pass:**

Candidates who have obtained a minimum of 35% marks in semester end examination and 40% in aggregate of Semester End Examination marks and Continuous Internal Evaluation .

**Curriculum Structure for Undergraduate Programme  
B.Des – (Hons.) Game Art & Design**

COURSE DETAIL OF B.DES (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
1	DSC 1	Practical	5	0	4	1	Visual Arts	100	50	150
	DSC 2	Practical	5	0	4	1	Design Principles	100	50	150
	DSE 1	Theory	3	2	0	1	Visual Arts Theory	60	40	100
	OE 1	Theory	3	2	0	1	Open Elective	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Digital Fluency	25	25	50
	VB	Practical	1	0	1	0	Yoga ,Health and Wellness	15	10	25
	Total Credits		25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
2	DSC 3	Practical	5	0	4	1	Visual Arts 2	100	50	150
	DSC 4	Practical	5	0	4	1	Design Principles 2	100	50	150
	DSE 2	Theory	3	2	0	1	Visual Arts Theory 2	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Environmental Studies	25	25	50
	VB	Practical	1	0	1	0	Yoga ,Health and Wellness	15	10	25
Total Credits			25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus



Exit Option with Certificate (with completion of courses equal to a minimum of 48 Credits)

COURSE DETAIL OF B.DES (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
3	DSC 3	Practical	5	0	4	1	Game Art And Design	100	50	150
	DSC 4	Practical	5	0	4	1	Game Development	100	50	150
	DSE 2	Theory	3	2	0	1	Game Art and Design Theory	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Artificial Intelligence	25	25	50
	VB	Practical	2	0	2	0	Sports , NSS	25	25	50
	Total Credits		26							800

The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
4	DSC 7	Practical	5	0	4	1	Game Art and Design 2	100	50	150
	DSC 8	Practical	5	0	4	1	Game Development 2	100	50	150
	DSE 4	Theory	3	2	0	1	Game Art and Design Theory 2	60	40	100
	OE 4	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	AECC	Theory	2	1	0	1	Constitution of India	25	25	50
	VB	Practical	2	0	2	0	Sports ,NSS	25	25	50
Total Credits			26							800

Exit Option with Diploma (with completion of courses equal to a minimum of 96 Credits)

The Languages and other mandatory courses are according to University of Mysore

Syllabus.

**COURSE DETAIL OF B.DES (Hons.) Game Art & Design**

Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
5	DSC 9	Practical	5	0	4	1	Advance Game Art and Design	100	50	150
	DSC 10	Practical	5	0	4	1	Advance Game Development	100	50	150
	DSE 5	Theory	3	2	0	1	Advance Game Design Communication	60	40	100
	DSE 6	Theory	3	2	0	1	Industry Based Project	60	40	100
	VC	Theory	3	2	0	1	Game Design Process	60	40	100
	SEC	Theory	2	1	0	1	Cyber Security	25	25	50
	Total Credits		22							800

COURSE DETAIL OF B.DES (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
6	DSC 11	Practical	5	0	4	1	Advance Game Art and Design 2	100	50	150
	DSC 12	Practical	5	0	4	1	Advance Game Development 2	100	50	150
	DSE 7	Theory	3	2	0	1	Advance Game Design Communication 2	60	40	100
	DSE 8	Theory	3	2	0	1	Industry Based Project 2	60	40	100
	VC	Theory	3	2	0	1	Game Design Process 2	60	40	100
	SEC	Theory	3	2	0	1	Professional communication	60	40	100
	Total Credits		26							800
	Total Credits (1 <sup>st</sup> +2 <sup>nd</sup> +3 <sup>rd</sup> +4 <sup>th</sup> +5 <sup>th</sup> +6 <sup>th</sup> )		149							

Exit Option with Bachelors of Design (with completion of courses equal to a minimum of 140 Credits)

COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) Game Art & Design										
Sem	Category of Course	Theory/ Practical	Credits	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
7	DSC 13	Practical	22	0	22	0	Internship Minimum of 16 Weeks	500	150	650
Total Credits			22	0	22	0				650

COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) Game Art & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
8	DSC 14	Practical	5	0	3	2	Game Design Based Project	100	50	150
	DSC 15	Practical	5	0	3	2	Game Development Based Project	100	50	150
	CC	Practical	6	0	4	2	Research Project	150	50	200
	VC	Practical	6	0	4	2	Portfolio Presentation	100	50	150
Total Credits			22							650
Total Credits (1st+2nd+3rd+4th+5th+6th Sem+7th+8th)			196							

Exit Option with Bachelors of Design with Hons (with completion of courses equal to a minimum of 180 Credits)

SUBJECT CODE	YEAR:1	SEMESTER:1	DSC 1	Visual Arts	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

## VISUAL ARTS

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better.

## OBJECTIVES

- The primary aim is to develop the student's analytical drawing skills with perceptual skills.
- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.

- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

## **OUTLINE**

### **UNIT 1**

#### **ANALYTICAL DRAWING**

5 basic fundamental perceptual skills of drawing through a series of exercises,  
 Variety of approaches in drawing,  
 Media exploration and mark Making, Drawing- the perception of edges. Contour drawing  
 2nd perceptual skill in drawing - Negative/Positive space,  
 3rd perceptual skill in drawing - The perception of relationships. Spatial illusions and informal perspective.

### **UNIT 2**

#### **ANATOMY**

The students develop skills in observation of the human body, the verticals, directions and lines of force, skeletal study as supporting substructure of human proportions and the character of the model. Students learn tools and methods (hand movement and gesture exercises), Proportions of human body and anatomy study in detail, Through history looking to the old masters, Layout and composition of human figures on paper, Sketching (1-2mins)

### **UNIT 3 -**

#### **EXTERIOR DRAWING**

The understand different ways of drawing via contours, shapes  
 Line quality  
 Working within a size  
 Light and shadow ,cast shadows  
 Focal point in a sketch

#### **Outcome :**

1. Learns to pick up fundamental perceptual skills of drawing through a series of exercises.
2. Learns variety of approaches in drawing
3. Understands the importance of space negative/positive in drawing
4. Learns observation skills and skill to analyse.
5. Students learn to understand the human anatomy in detail.
6. Learn to appreciate the anatomy drawing through learning about the masters.
7. Learn to observe the external environment and the details.
8. Develop a quick rapid sketch for observation
9. Explore and develop different styles.

#### **References :**

Figure Drawing: Design and Invention By Michael Hampton  
 The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
 Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup.  
 Anatomy and Drawing By Victor Perard

Drawing Anatomy: An Artist's Guide to the Human Figure By Barrington Barber  
 Drawing Human Anatomy By Giovanni Civardi  
 Sketching Outdoors By Leonard Richmond  
 Drawing: Landscapes with William F. Powell: Learn to draw  
 Course in Pencil Sketching: Buildings and streets by Ernest William Watson

SUBJECT CODE	YEAR:1	SEMESTER:1	DSC 2	DESIGN PRINCIPLES	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

### UNIT1

#### ILLUSTRATION

Introduction to illustration moving past fear  
 Using Imagination to see the illustration through  
 Exploring mediums & techniques  
 Storytelling  
 Conceptual Thinking

### UNIT2

#### PERSPECTIVE

Basics of Perspective  
 3D Geometric Exploration, Surface Development  
 Orthographic Projections  
 1 Point Perspective  
 Isometrics & Axonometric  
 2 Point Perspective  
 Basics of Sciagraphy  
 Interior and Exterior drawing  
 Anamorphic and Reverspective  
 3D Geometric Exploration, Surface Development and Orthographic Projections

### UNIT 3

#### CREATIVITY

Develop the ability to use diverse materials to respond to projects that require the resolution of formal or literary questions.

Learn to create solutions that have real value and that fulfil a brief or respond to a question, rather than relying solely on imagination.

Develop the ability to collaborate with peers and provide constructive feedback through physical collaboration or mock juries.

Explore the nature of the image, its definitions, and the consequences of those definitions.

Learn to define concepts and pose problems through personal projects, developing conceptual basis and augmenting the work process.

## **UNIT 4**

### **COLOUR**

Introduction of Colour: History of colour and the importance of colour in Art and Design. Using colours to express emotions and feelings.

Learning basic colour theory - The 3 attributes of colour-Hue, Value and Intensity

Colour schemes -learning to use the colour wheel to choose various combinations to achieve colour harmony.

Seeing the effect of light on 3 dimensional objects, colour constancy and simultaneous contrast.

A study of colours in nature.

Optical effects in colour- Pop art, Op art

#### **Outcomes :**

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.
4. Explore perspective as a medium of drawing.
5. Understand different kind of perspectives
6. Use the knowledge in your work.
7. Explore the art of creativity and lateral thinking.
8. Learn to express ideas through creative exploration.
9. Explore processes like visual mind-mapping.
10. Understand the importance of colours
11. Explore the psychology of colour
12. Understand various ways to express colours.

#### **References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag

History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman

What is Illustration? By Lawrence Zeegen

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag

History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman

What is Illustration? By Lawrence Zeegen

The Art of Creative Thinking By Rod Judkins

The Creative Thinking Plan By Guy Claxton, Bill Lucas

Visual Thinking By Willemien Bran

Basic Color Theory by Patti Mollica

Making Color Sense Out of Color Theory By Stephen Quiller

Interaction of Color: 50th Anniversary Edition by Josef Albers



SUBJECT CODE	YEAR:1	SEMESTER:1	DSE 1	VISUAL ARTS THEORY	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESMENT: 40		THEORY :60	DURATION OF EXAM: 2.5 HRS

## HISTORY OF ART

### UNIT 1

What is Art ? What is the Art object?

### UNIT 2

Introduction to Aesthetic & Representational Regime.

### UNIT 3

The Philosophical Praxis of Art.

### UNIT 4

The Representational Regime through History

### UNIT 5

Renaissance Perspective

### Outcomes

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

### References

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson  
 A Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR:1	SEMESTER:1	OE1	OPTIONAL ELECTIVE : CREATIVITY	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT :40	THEORY EXAM:60	DURATION OF EXAM :: 2.5 HR	

## UNIT1

### VISUAL EXPRESSION

If the creativity course develops the ability of a student to respond to a question or brief in a stimulating and original manner, the Visual Expression course is destined to alert the student to the manner in which a visual sign can communicate a message. For this, the student should be able to determine a concept, and to translate this concept into visual terms. Once the ability to translate a concept into visual terms has been acquired, the course then explores the question of impact, and how the efficiency of the message may be increased by formal means.

#### UNIT 1

Understand the Subject  
Its history & Meaning

#### UNIT 2

Introduction to Forms & Various Techniques  
Understanding Concept, how to build one and how to convert an idea into concept.

#### UNIT 3

The Universe of Pictograms, Logos, Signs & Symbols  
How communication is the key to a visual sign & symbols

#### UNIT 4

Application of Signs/Logos as a Brand  
The Digital Universe of Signs & Symbols

#### Outcomes.

1. Understanding Concept, how to build one and how to convert an idea into concept.
2. The Universe of Pictograms, Logos, Signs & Symbols
3. Understand Semiotics
4. The exposure to Universe of Signs & Symbols

#### References

Rethinking the Forms of Visual Expression by Robert Sowers  
Visual Expression by Jeannine Hart

SUBJECT CODE	YEAR:1	SEMESTER: 2	DSC 3	Visual Arts II	CREDITS 5
CONTACT PERIOD:			INTERNAL ASSESMENT : 50 PRACTICAL : 100		DURATION OF EXAM : 3 HR

## VISUAL ARTS

### OBJECTIVES

- The primary aim is to develop the student's analytical drawing skills with perceptual skills.
- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.
- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

### UNIT 1

#### ANALYTICAL DRAWING

4th perceptual skill in drawing - The perception of light and shade. Light Logic.

Draw an accurate ellipse

Drawing and construction-How to observe and analyse a composition. Understanding the format of the page and usage of space.

Precise observation of proportions, angles, space, shapes, ellipses, foreshortening.

Analysis of the elementary forms to gain understanding of complex forms. Developing an individual freestyle expression that is both personal and stylised.

### UNIT 2

#### LIVE MODEL SKETCHING

Life Drawing is the skill of drawing the human figure, especially from observing a living model. It is considered as an essential skill for an artist and an important component of an artist's education. It provides the artist with an enhanced knowledge of the human structure.

Understanding of medium and approaches to building on the human structure (volume, light, shadow).

Develop via sketching starting with a longer duration and slowly reducing time.  
 Study of Proportion with focus on movement, foreshortening  
 Layout and composition of human figures  
 historical examples to study muscle and posture

### UNIT 3

#### ENVIRONMENT ART

Apply the principles of design to develop original, visually compelling, and functional concepts for environments that address specific design challenges.  
 Foster a creative mindset that emphasizes experimentation and exploration of materials, techniques, and styles to inspire unique and innovative designs.  
 Master traditional art tools, such as drawing and painting, to effectively and efficiently communicate creative ideas through sketches, storyboards, and paintings.  
 Develop an understanding of how visual storytelling techniques can be used to create immersive environments that connect with audiences and effectively communicate a narrative or message.  
 Apply problem-solving skills to analyze design challenges, develop solutions, and adjust designs as needed to ensure that the final product meets the intended user experience and design goals.

#### Outcome :

Learns to pick up fundamental perceptual skills of drawing through a series of exercises.  
 Learns variety of approaches in drawing  
 Understands the importance of space negative/positive in drawing  
 Learns observation skills and skill to analyse.  
 Life Drawing enhances the artist's eye, brain and hand coordination.  
 To enhance basic skills of line drawing, visual approach and fast-sketching as the preceding exercises to complete figure rendering.  
 Learn to observe the external environment and the details.  
 Develop a quick rapid sketch for observation  
 Explore and develop different styles.

#### References :

Figure Drawing: Design and Invention By Michael Hampton  
 The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
 Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup  
 Keys to Drawing by Bert Dodson  
 Figure Drawing for Artists: Making Every Mark Count by Steve Huston  
 Environment Art in the Creative Industry by Henry Kelly  
 Arts of the Environment by Gyorgy Kepes

SUBJECT CODE	YEAR:1	SEMESTER :2	DS C 4	DESIGN PRINCIPLES II	CREDITS 5
CONTACT PERIOD:				INTERNAL ASSESMENT : 50 PRACTICAL : 100	DURATION OF PAPER : 3 HR

## Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to volume.

## UNIT1

### ILLUSTRATION

Mood based illustration/creating a mood  
Adapting an experience into an illustration  
Broadening a concept through a mind map and then translating into an illustration  
Words of Visuals  
Self Expression

## UNIT 2

### VOLUME

This course is divided into three sections.  
Classification of polyhedra, as regular, semi-regular and irregular.  
Look at symmetry, and particularly that of the cube and the tetrahedron  
Know the basic volume shape and how they are built  
Understand the basics of packaging  
Strengthen the skills in paper folding and shell design  
Develop the eye for proportion  
Prepare the student to bridge to 3D softwares

SUBJECT CODE	YEAR:1	SEMESTER:2	DSE 2	VISUAL ARTS THEORY	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESMENT : 40		THEORY MARKS:60	DURATION OF EXAM: 2.5 HRS

## UNIT 1 HISTORY OF ART

We understand the history of humanity through art.  
From prehistoric depictions of bison to contemporary abstraction,  
The artists have addressed their time and place in history and expressed  
Universal truths for tens of thousands of years.  
Art history course is based on a straight-forward chronological narrative.

## UNIT 1

The Aesthetic Regime. Thought to Image.  
Relationship between form & content/method & content.  
To understand modern art movements.  
Post modern art leading to cinema/video.  
To read contemporary art through a historical lens

### Outcomes

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

### References

The Story of Art By Ernst Hans Gombrich  
History of Art By H. W. Janson, Anthony F. Janson  
A Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR:1	SEMESTER: 2	OE2	OPEN ELECTIVE : Mechanics of Game	CR ED ITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

## UNIT1

### Mechanics of games

The course helps in developing aesthetics of designing a game.

Understanding & Theory of Board Games/Tabletop Games.  
Design & Aesthetics  
Becoming a Game Master  
Becoming a Game Master.\* Scenario Building  
Addictiveness/Stickness Factor  
Thinking -Strategic & Logical & Predictive  
Skills- Focus ,Negotiation..  
Resource Management & Understanding Risk  
Creating a Prototype  
Play-testing & Real Life Feedback

**Outcome:**

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.
1. Explore volumes in different manner.
2. The importance of volume in design industry
3. Use the knowledge in your work.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Make Your Own Board Game: By Jesse Terrance Daniels  
 Ethics and Game Design by Schrier, Karen, Gibson, David

SUBJECT CODE	YEAR:2	SEMESTER:1	DSC 1	Game Art & Design	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

**GAME ART & DESIGN**

An important year of transition, students learn about the basic techniques of designing a game, conceptually and visually. This second year aims at strengthening their gaming knowledge as well as teaching them the basic tools of the Game Art. Important techniques of 2D and 3D production, as well as game engine principles are taught all year long. Before the second semester students get to choose a specialisation on Characters, Concept Art or Environment Art & additional specialised classes in their chosen field will also be given. At the end of this year, we expect the student to have a basic knowledge of the technical tools and to understand the specialisation chosen and the career opportunities implied by this choice.

**OUTLINE****GAME ART & DESIGN****OUTLINE****UNIT 1****CONCEPT ART**

Concept art is a visual representation that tells a story or conveys a certain look. It is commonly used in film and video games to convey a vision and set the tone for an entire game or movie. Concept art provides a strong reference point that helps align the creatives working on the project.

A Concept Artist visualizes characters, environments, props, and more through storytelling. The saying, "a picture paints a thousand words," should be the mantra of every Concept Artist. This type of artist is often tasked with working from previous designs, visualizing scenes from a book that will be made into a film, or creating new worlds and characters from scratch. They inject their personal style into their work while keeping true to the assignment and end goals. (Tip: When looking for Concept Artist jobs be sure to have a unique portfolio of work that sets you apart from others.)

**Objective :**

4. Character Design
5. Creature Design
3. Environment design
4. Prop & asset design

**CHAPTER 1**

Some concept artists specialize, while others are more generalized. For example, you may be a concept artist that primarily does work on designing mechanical robots. Though you may be a very impressive mechanical robot artist, the job market may not offer too many jobs focused only in that realm. You want to add a bit of variety into your portfolio while keeping your personal touch.

**CHAPTER 2**

Some things to focus on learning would be the human form, animal forms, architectural design, color palettes and the moods they convey, and light and shadow and how it can affect the mood of a scene. It is important to understand the distinction between different concepting tools (i.e. Photoshop, Zbrush), even if you don't use all of them. Some game companies, for example, do much of their ideation for characters in Zbrush because it is fast and precise and very easy to make changes based on the supervisor's feedback.

**References :**

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The Psychology of Drawing, With Special Reference to Laboratory Teaching By [Fred Carleton Ayer](#)

Analysis of Built Form (A Collection of Analytical Drawings) By [Lars Lerup](#)

**UNIT 2****CHARACTER ART/ CHARACTER DESIGN**

In this course you will explore concepts and approaches involved in creating successful character designs that can be applied to video games. Following a first week delving into some foundational concepts for successful character design, each of the remaining three weeks are structured as a master class where you will observe three professional character designers at work in the studio: Andy Ristaino (Adventure Time), Jacky Ke Jiang (Journey), and Robertryan Cory (SpongeBob SquarePants). Each designer will take on two different design challenges on the fly and address the various issues in designing characters for games, such as movement, expression, and technical limitations. At the end of each week you will have an opportunity to try out some of the concepts from that week's lesson on characters of your own design.

This is a fun and engaging class especially useful for students interested in animation in film and TV as well as games, and is suitable for students of any drawing ability.

**CHAPTER 1****About Character**

In this first week of the course, we will explore some of the major concepts involved in creating compelling, unique, and purposeful characters. These ideas will provide the basis for your assignment this week and lay the groundwork for our visits with professional designers in the coming weeks.

**CHAPTER 2****Technical Challenges**

This week, we visit Andy Ristaino, a character designer who has created many of the ingenious characters for the animated series Adventure Time.



## **CHAPTER 3**

### **Design with Purpose**

This week, we visit Jacky Ke Jiang, an animator who has worked as a character designer for both Disney Feature Animation and in video games. Jacky will discuss working in both 2D and 3D modes as he completes his challenges.

## **CHAPTER 4**

### **Find your Character**

This week, we see Robertryan Cory in action. Cory is a character designer known for his work on shows like SpongeBob SquarePants, Ren & Stimpy, and Gravity Falls

#### **Outcome:**

1. Effective implementation of Page Layout Principles
2. To understand that Page Layout will be the fundamental to Editorial Design.

#### **References :**

The Big Bad World of Concept Art for Video Games by Elliott Lilly

## **UNIT 3**

### **ENVIRONMENT DESIGN**

Students are taught the craft of Graphic design where professionals create visual content to communicate messages. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

#### **Objective:**

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.

## **CHAPTER 1**

It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

## **CHAPTER 2**

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem.

## **CHAPTER 3**

Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems.

#### **Outcomes:**

1. Understand the impact of Graphic Design in all creative industries.
2. Fundamentals of Graphic Design
3. Using Graphic Design as a powerful medium of communication.

#### **References :**

Environment Art in the Creative Industry by Henry Kelly  
Arts of the Environment by Gyorgy Kepes

## UNIT 4

### ILLUSTRATION

The Branding module equips students with a deep understanding of the purpose, importance, and process of brand building. Through practical assignments and hands-on projects, students gain practical experience in the process of creating a successful brand identity from the ground up.

#### Objective:

1. Understanding the basics of brand, branding, and brand identity
2. Defining the brand's purpose using the golden circle principle
3. Familiarizing with various brand personalities and how to select the right one for your brand
4. Using elements of brand identity for visual storytelling and fulfilling the brand's purpose
5. Identifying and utilizing branding touchpoints for maximum impact

### CHAPTER 1

The course begins by introducing students to the concepts of branding and brand identity, and explores the difference between each of the two.

### CHAPTER 2

ext, students delve into the research process, learning how to gather information about the target audience, competitors, and unique selling points of their chosen company. This research forms the foundation of their brand identity and helps them to create a brand ecosystem that resonates with consumers.

### CHAPTER 3

As the course progresses, students learn how to develop a strong brand identity, including the creation of a logo, color palette, typography, imagery, and tone of voice.

#### Outcomes:

1. Understanding branding process.
2. Brand Identity or visual identity play
3. Make Brand & Branding symbiotic in a program.

#### References :

The Art of Game Design By Jesse Schell

SUBJECT CODE	YEAR:2	SEMESTER:1	DSC 2	Game Art & Development	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

## **Objectives**

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

## **GAME DESIGN & DEVELOPMENT**

### **CHAPTER 1**

#### **3D Shooter**

In this course you will learn the fundamentals of game design, including an understanding of level design, game balancing, prototyping, and playtesting, as well as game asset creation techniques. You will continue developing video games using industry standard game development tools, including the Unity 2020 game engine. At the end of the course you will have completed a 3D First-Person Shooter game, and will be able to leverage an array of game development techniques to create your own basic games.

### **CHAPTER 2**

#### **3D Platformer**

If you love games and want to learn how to make them, then this course is your fourth step down that path. In this course you will learn the fundamentals of game design, including an understanding of game idea generation, design documentation, the business side of games, and social issues in games. You will continue developing video games using industry standard game development tools, including the Unity 2020 game engine. At the end of the course you will have completed a 3D Platformer game, and will be able to leverage an array of game development techniques to create your own basic games.

### **CHAPTER 3**

#### **Capstone Project**

In the game design and development capstone course, you will create an original game from initial concept up to the first playable version! Along the way, you will have the opportunity to put your game ideas in front of your peers. The capstone experience gives you the opportunity to push your skills further and demonstrate your newfound skills as a game developer. The capstone also contains guest talks from game industry professionals at Riot Games, Blizzard Entertainment, Insomniac Games, Gearbox Entertainment, Iron Galaxy, Deep Silver Volition, Goodgame Studios, Stardock, GREE, Heart Shaped Games, and more.

## **UNIT1**

### **MODELLING**

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

#### **Objective :**

2D and 3D game art is a crucial element in creating captivating games. 2D art involves creating flat surfaces using tools like drawing software and pen tablets. On the other hand, 3D art involves making geometric objects that are rendered into images or videos using 3D modeling software.

3D digital art is a significant advancement in designing game characters and environments. Creating innovative art in either 2D or 3D art always requires great skill, talent, and precision to bring to life complex characters and landscapes. The integration of both techniques in game design can produce visually stunning games that engage the players' senses and imaginations.

When discussing 3D art, it is important to note its rich history. This form of artwork has been present for centuries and has evolved substantially over time. Defined as the creation of art that utilizes the dimension of depth, height and width, 3D artwork is known for its dimensional accuracy and the use of geometric shapes.

Today, 3D art has increased in popularity due to the emergence of the 3D computer graphics industry. Many artists are now able to create 3D objects using specialized software and tools, allowing them to produce incredibly realistic and complex images. However, it is important to highlight that 3D art is not limited to digital creation.

This art form can also include traditional materials and techniques, such as sidewalk art and sculpting. Overall, 3D art is a fascinating and multifaceted form that continues to captivate audiences.

There are noticeable differences between 2D and 3D artworks that are essential to understand for art enthusiasts. Two-dimensional artworks are flat and consist of only length and width dimensions. While three-dimensional artworks add depth, giving the viewer a sense of physical space. 3D works come in various forms with two primary categories: digital and non-digital.

Digital three-dimensional paintings often use computer programs to create objects through shaping and modelling techniques. These models can then be printed using 3D printing technologies, producing tangible, physical versions. Non-digital 3D works, on the other hand, rely on manual labor and craftsmanship, often involving:

- Carving.
- Sculpting.
- Molding.
- Welding materials.

Both digital and non-digital forms of three-dimensional artworks offer unique ways of expressing ideas and creating immersive experiences for viewers. It's imperative to be aware of these differences when viewing 2D and 3D art to appreciate the level of creativity, skill, and technique that goes into the creation of each.

When it comes to three-dimensional art styles, there are countless examples that truly showcase the potential of this medium. From creating a three-dimensional scene that immerses the viewer within it, to producing works of art that feel almost tangible in their presence, the art scene has been revolutionized by this technology.

There are various types of 3D art, from the hyper-realistic to the abstract and beyond, and each style allows for the artist to express their creativity in new and exciting ways that were not possible with traditional fine art techniques.

What sets art created through three-dimensional means apart from 2D art is the level of realism that can be achieved, as well as the ability to add texture, depth, and movement to the art piece. It's a fascinating and dynamic form of expression that has become an integral part of the modern art world.

When it comes to 3D game art styles, there are a variety of approaches that can be taken. 3D works of art are three-dimensional structures that aim to provide a sense of depth and realism that cannot be achieved with traditional two-dimensional art. These art objects rely on the help of advanced technology, and can take on a variety of different styles, including:

- Hyper-realistic.**
- Abstract.**
- Cartoonish.**
- Pixel art, and others.**

The hyper-realistic style is truly remarkable. It involves creating three-dimensional art pieces that are so lifelike they could easily be mistaken for real objects. This style is a project that many artists

undertake with great passion and dedication, as it requires a high level of technical skill and attention to detail. The result is some of the most stunning art in the world.

The first preserved art from ancient civilizations were carved art pieces that also utilized a three-dimensional approach. This shows us that three-dimensional art has been valued for thousands of years. Today, there are countless talented three-dimensional artists who continue to push the boundaries of what is possible in this style. It is a truly impressive feat and we should all be grateful for the wonderful works that they create.

#### **Outcome:**

1. 3ds Max Modeling for Games

## **UNIT 2**

### **RIGGING FOR GAMES**

Course focused on developing game-ready rigs in Maya

This course is all about creating robust engine agnostic rigs. We will tackle thinking in components, as well as the possibilities of scripting to improve and automate workflow. We will also focus on the ability to reverse engineer existing rigs and being able to debug/anticipate problems. Students enrolling in this course will be provided a model from the instructor, but are encouraged to use their own models to make their portfolio stand out more.

**Note:** If using your own character, they must be a bipedal character, but if you would like to challenge yourself quadrupeds or monster-like (has legs, arms, and a torso) characters are allowed.

#### **Intro to Rigging**

#### **Component Rigging 1: Legs**

#### **Component Rigging 2: Arms**

#### **Component Rigging 3: Spine & Head**

#### **Rig Clean-up & Additional Helper Joints**

#### **Clean Skeleton for Engine Integration**

#### **Skinning**

#### **Final Steps: Debugging and Reverse Engineering a Rig**

With the knowledge learned from this course, see if students know how a rig works when looking at the connections | Understanding why a problem might exist and how to solve or prevent it.

## **UNIT 3**

### **GAME DESIGN & LEVEL DESIGN**

**CHAPTER 1  
3D Shooter**

In this course you will learn the fundamentals of game design, including an understanding of level design, game balancing, prototyping, and playtesting, as well as game asset creation techniques. You will continue developing video games using industry standard game development tools, including the Unity 2020 game engine. At the end of the course you will have completed a 3D First-Person Shooter game, and will be able to leverage an array of game development techniques to create your own basic games.

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SUBJECT CODE	YEAR:2	SEMESTER: 3	DSE 3	GAME ART & DESIGN THEORY	CR EDI TS3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 40	THEORY : 60		DURATION OF EXAM : 2.5 HRS

**UNIT 1**

**GAMING CULTURE**

Gaming has come a long way from its humble beginnings, and today it's hard to imagine a world without it. To explore its cultural significance, we should first look at how it has evolved over the years.

**ROOTS OF GAMING**

Gaming has been around for centuries, with ancient civilizations such as the Greeks and Romans playing various games. However, modern gaming as we know it today can be traced back to the 1940s, when the first electronic computer was invented. It wasn't until the 1950s that the first game was created, a simple game of tic-tac-toe. But it was the 1970s when gaming really took off, with the release of the first home console, the Magnavox Odyssey.

**CHAPTER 1  
ARCADE GAMES**

In the 1970s and 1980s, arcade games were all the rage. Games like Space Invaders, Pac-Man, and Donkey Kong dominated the gaming industry. These games were simple, with basic graphics and sound, but they were addictive and fun to play. People would spend hours at the arcade trying to get a high score or beat their friends.

## **CHAPTER 2 HOME CONSOLES**

The home console market really took off in the 1980s, with the release of consoles like the Atari 2600, Nintendo Entertainment System (NES), and Sega Master System. These consoles allowed people to play games in the comfort of their own homes and paved the way for modern gaming.

## **CHAPTER 3 MOBILE GAMING**

Mobile gaming has also allowed for a new type of gamer, the casual gamer. These gamers don't necessarily identify as gamers, but they enjoy playing games on their phones or tablets. Mobile gaming has become a part of everyday life for many people, with games providing a welcome distraction during commutes or lunch breaks.

Gaming has come a long way since its early days, and it has significantly impacted our culture. Gaming has become more than just a hobby; it has become a lifestyle. It has influenced music, fashion, and even the way we communicate with each other. Gaming has become a language of its own, with its own terms and slang.

One of the most significant impacts that gaming has had on our culture is its ability to bring people together.

Gaming has allowed people from all over the world to connect and interact with each other, and it has provided a platform for people to form communities and share their experiences with others. Online gaming has allowed players to meet and play with people from different backgrounds, cultures, and countries, breaking down barriers and promoting understanding between people who might never have met otherwise.

Gaming has also had an impact on the entertainment industry. Video games have become a major source of entertainment, rivalling movies and TV shows in terms of popularity and revenue. The gaming industry has become a multi-billion dollar industry, with games like Grand Theft Auto V and Call of Duty: Modern Warfare 3 grossing over a billion dollars each in sales. Gaming has also become a major form of a spectator sport, with esports tournaments attracting millions of viewers around the world.

But perhaps the most significant impact that gaming has had on our culture is its ability to inspire creativity and innovation. Gaming has given rise to some of the world's most innovative and creative minds. Many game developers have gone on to become entrepreneurs, creating their own startups and companies that have revolutionized industries. Gaming has also inspired new technologies and inventions, from virtual reality headsets to motion-sensing controllers.

### **References**

Gaming as Culture by J. Patrick Williams, Sean Q. Hendricks, W. Keith Winkler  
Video Games and Gaming Culture by Routledge, Taylor & Francis Group

SUBJECT CODE	YEAR:2	SEMESTER: 3	OE3	OPEN ELECTIVE	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40	THEORY : 60	DURA TION OF EXAM : 2.5 HRS	

## UNIT1

### PROTOTYPING

Beginning with the fundamental question –

- What is an illustration in Digital Domain
- This course aims to lead the student from the most technical of illustration.
- Illustration is a complex notion of storytelling.
- Different digital styles in storytelling

#### Objective :

1. Introduction to illustration moving past fear
2. Using Imagination to see the illustration through
3. Exploring mediums & techniques
4. Storytelling
5. Conceptual Thinking

### CHAPTER 1

Form 1 (Skeleton) : From the initial question – what is an illustration, the students are confronted with the notions of handling grey-tones, colours and contrasts, with that of impact. You learn the impact on the screen.

### CHAPTER 2

The surface or skin, that which covers the skeleton, is developed in the second part of this course, leading to a familiarity with different techniques, (crayon, acrylics, gouache, pastel or collage, etc), moving towards more contemporary techniques. It is important that the students gain an insight into contemporary illustration.

### CHAPTER 3

Messages and audiences : this part of the course directs the attention of students to the fact that certain styles of illustration are adapted to specific audiences (Children's books, advertising, technical literature, etc). The choice of technique and style are thus important criteria in replying to a commission. The student should be able to define which techniques and styles are appropriate for different types of target audience.

### CHAPTER 4

Storytelling : Illustration is a powerful medium to narrate stories. Learn the essence of it.



**Outcome:**

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR:2	SEMESTER:3	DSC5	GAME ART & DESIGN II	CR EDITS5
CONTACT PERIOD:		INTERNAL ASSESMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

**GAME ART & DESIGN**

An important year of transition, students learn about the basic techniques of designing a game, conceptually and visually. This second year aims at strengthening their gaming knowledge as well as teaching them the basic tools of the Game Art. Important techniques of 2D and 3D production, as well as game engine principles are taught all year long. Before the second semester students get to choose a specialisation on Characters, Concept Art or Environment Art & additional specialised classes in their chosen field will also be given. At the end of this year, we expect the student to have a basic knowledge of the technical tools and to understand the specialisation chosen and the career opportunities implied by this choice.

**OUTLINE****GAME ART & DESIGN****OUTLINE****UNIT 1****CONCEPT ART**

Concept art is a visual representation that tells a story or conveys a certain look. It is commonly used in film and video games to convey a vision and set the tone for an entire game or movie. Concept art provides a strong reference point that helps align the creatives working on the project.

A Concept Artist visualizes characters, environments, props, and more through storytelling. The saying, "a picture paints a thousand words," should be the mantra of every Concept Artist. This type of artist is often tasked with working from previous designs, visualizing scenes from a book that will be made into a film, or creating new worlds and characters from scratch. They inject their personal style into their work while keeping true to the assignment and end goals. (Tip: When looking for Concept Artist jobs be sure to have a unique portfolio of work that sets you apart from others.)

## Objective:

4. Character Design
5. Creature Design
3. Environment design
4. Prop & asset design

## CHAPTER 1

Some concept artists specialize, while others are more generalized. For example, you may be a concept artist that primarily does work on designing mechanical robots. Though you may be a very impressive mechanical robot artist, the job market may not offer too many jobs focused only in that realm. You want to add a bit of variety into your portfolio while keeping your personal touch.

## CHAPTER 2

Some things to focus on learning would be the human form, animal forms, architectural design, color palettes and the moods they convey, and light and shadow and how it can affect the mood of a scene. It is important to understand the distinction between different concepting tools (i.e. Photoshop, Zbrush), even if you don't use all of them. Some game companies, for example, do much of their ideation for characters in Zbrush because it is fast and precise and very easy to make changes based on the supervisor's feedback.

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The Psychology of Drawing, With Special Reference to Laboratory Teaching By [Fred Carleton Ayer](#)

Analysis of Built Form (A Collection of Analytical Drawings) By [Lars Lerup](#)

## UNIT 2

### CHARACTER ART/ CHARACTER DESIGN

In this course you will explore concepts and approaches involved in creating successful character designs that can be applied to video games. Following a first week delving into some foundational concepts for successful character design, each of the remaining three weeks are structured as a master class where you will observe three professional character designers at work in the studio: Andy Ristaino (Adventure Time), Jacky Ke Jiang (Journey), and Robertryan Cory (SpongeBob SquarePants). Each designer will take on two different design challenges on the fly and address the various issues in designing characters for games, such as movement, expression, and technical limitations. At the end of each week you will have an opportunity to try out some of the concepts from that week's lesson on characters of your own design.

This is a fun and engaging class especially useful for students interested in animation in film and TV as well as games, and is suitable for students of any drawing ability.

## CHAPTER 1

### About Character

In this first week of the course, we will explore some of the major concepts involved in creating compelling, unique, and purposeful characters. These ideas will provide the basis for your assignment this week and lay the groundwork for our visits with professional designers in the coming weeks.

## CHAPTER 2

### Technical Challenges

This week, we visit Andy Ristaino, a character designer who has created many of the ingenious characters for the animated series Adventure Time.

## **CHAPTER 3**

### **Design with Purpose**

This week, we visit Jacky Ke Jiang, an animator who has worked as a character designer for both Disney Feature Animation and in video games. Jacky will discuss working in both 2D and 3D modes as he completes his challenges.

## **CHAPTER 4**

### **Find your Character**

This week, we see Robertryan Cory in action. Cory is a character designer known for his work on shows like SpongeBob SquarePants, Ren & Stimpy, and Gravity Falls

#### **Outcome:**

1. Effective implementation of Page Layout Principles
2. To understand that Page Layout will be the fundamental to Editorial Design.

#### **References :**

The Big Bad World of Concept Art for Video Games by Elliott Lilly

## **UNIT 3**

### **ENVIRONMENT DESIGN**

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5. How to use design to tell stories and convey messages in a compelling and engaging way.

## **CHAPTER 1**

It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

## **CHAPTER 2**

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem.

## **CHAPTER 3**

Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems.

#### **Outcomes:**

1. Understand the impact of Graphic Design in all creative industries.
2. Fundamentals of Graphic Design
3. Using Graphic Design as a powerful medium of communication.

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Environment Art in the Creative Industry by Henry Kelly  
Arts of the Environment by Gyorgy Kepes

## UNIT 4

### ILLUSTRATION

The Branding module equips students with a deep understanding of the purpose, importance, and process of brand building. Through practical assignments and hands-on projects, students gain practical experience in the process of creating a successful brand identity from the ground up.

#### Objective:

1. Understanding the basics of brand, branding, and brand identity
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3. Familiarizing with various brand personalities and how to select the right one for your brand
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### CHAPTER 2

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As the course progresses, students learn how to develop a strong brand identity, including the creation of a logo, color palette, typography, imagery, and tone of voice.

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2. Brand Identity or visual identity play
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#### References :

The Art of Game Design By Jesse Schell

SUBJECT CODE	YEAR:2	SEMESTER: 4	DSC 6	GAME ART & DEVELOPMENT II	CR ED ITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

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## **Objectives**

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## **GAME DESIGN & DEVELOPMENT**

### **CHAPTER 1**

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2D and 3D game art is a crucial element in creating captivating games. 2D art involves creating flat surfaces using tools like drawing software and pen tablets. On the other hand, 3D art involves making geometric objects that are rendered into images or videos using 3D modeling software.

3D digital art is a significant advancement in designing game characters and environments. Creating innovative art in either 2D or 3D art always requires great skill, talent, and precision to bring to life complex characters and landscapes. The integration of both techniques in game design can produce visually stunning games that engage the players' senses and imaginations.

When discussing 3D art, it is important to note its rich history. This form of artwork has been present for centuries and has evolved substantially over time. Defined as the creation of art that utilizes the dimension of depth, height and width, 3D artwork is known for its dimensional accuracy and the use of geometric shapes.

Today, 3D art has increased in popularity due to the emergence of the 3D computer graphics industry. Many artists are now able to create 3D objects using specialized software and tools, allowing them to produce incredibly realistic and complex images. However, it is important to highlight that 3D art is not limited to digital creation.

This art form can also include traditional materials and techniques, such as sidewalk art and sculpting. Overall, 3D art is a fascinating and multifaceted form that continues to captivate audiences.

There are noticeable differences between 2D and 3D artworks that are essential to understand for art enthusiasts. Two-dimensional artworks are flat and consist of only length and width dimensions. While three-dimensional artworks add depth, giving the viewer a sense of physical space. 3D works come in various forms with two primary categories: digital and non-digital.

Digital three-dimensional paintings often use computer programs to create objects through shaping and modelling techniques. These models can then be printed using 3D printing technologies, producing tangible, physical versions. Non-digital 3D works, on the other hand, rely on manual labor and craftsmanship, often involving:

- Carving.
- Sculpting.
- Molding.
- Welding materials.

Both digital and non-digital forms of three-dimensional artworks offer unique ways of expressing ideas and creating immersive experiences for viewers. It's imperative to be aware of these differences when viewing 2D and 3D art to appreciate the level of creativity, skill, and technique that goes into the creation of each.

When it comes to three-dimensional art styles, there are countless examples that truly showcase the potential of this medium. From creating a three-dimensional scene that immerses the viewer within it, to producing works of art that feel almost tangible in their presence, the art scene has been revolutionized by this technology.

There are various types of 3D art, from the hyper-realistic to the abstract and beyond, and each style allows for the artist to express their creativity in new and exciting ways that were not possible with traditional fine art techniques.

What sets art created through three-dimensional means apart from 2D art is the level of realism that can be achieved, as well as the ability to add texture, depth, and movement to the art piece. It's a fascinating and dynamic form of expression that has become an integral part of the modern art world.

When it comes to 3D game art styles, there are a variety of approaches that can be taken. 3D works of art are three-dimensional structures that aim to provide a sense of depth and realism that cannot

be achieved with traditional two-dimensional art. These art objects rely on the help of advanced technology, and can take on a variety of different styles, including:

**Hyper-realistic.**

**Abstract.**

**Cartoonish.**

**Pixel art, and others.**

The hyper-realistic style is truly remarkable. It involves creating three-dimensional art pieces that are so lifelike they could easily be mistaken for real objects. This style is a project that many artists undertake with great passion and dedication, as it requires a high level of technical skill and attention to detail. The result is some of the most stunning art in the world.

The first preserved art from ancient civilizations were carved art pieces that also utilized a three-dimensional approach. This shows us that three-dimensional art has been valued for thousands of years. Today, there are countless talented three-dimensional artists who continue to push the boundaries of what is possible in this style. It is a truly impressive feat and we should all be grateful for the wonderful works that they create.

**Outcome :**

1. 3ds Max Modeling for Games

## **UNIT 2**

### **RIGGING FOR GAMES**

Course focused on developing game-ready rigs in Maya

This course is all about creating robust engine agnostic rigs. We will tackle thinking in components, as well as the possibilities of scripting to improve and automate workflow. We will also focus on the ability to reverse engineer existing rigs and being able to debug/anticipate problems. Students enrolling in this course will be provided a model from the instructor, but are encouraged to use their own models to make their portfolio stand out more.

**Note:** If using your own character, they must be a bipedal character, but if you would like to challenge yourself quadrupeds or monster-like (has legs, arms, and a torso) characters are allowed.

#### **Intro to Rigging**

#### **Component Rigging 1: Legs**

#### **Component Rigging 2: Arms**

#### **Component Rigging 3: Spine & Head**

#### **Rig Clean-up & Additional Helper Joints**

#### **Clean Skeleton for Engine Integration**

#### **Skinning**

#### **Final Steps: Debugging and Reverse Engineering a Rig**

With the knowledge learned from this course, see if students know how a rig works when looking at the connections | Understanding why a problem might exist and how to solve or prevent it.

### UNIT 3

#### GAME DESIGN & LEVEL DESIGN

##### CHAPTER 1

###### 3D Shooter

In this course you will learn the fundamentals of game design, including an understanding of level design, game balancing, prototyping, and playtesting, as well as game asset creation techniques. You will continue developing video games using industry standard game development tools, including the Unity 2020 game engine. At the end of the course you will have completed a 3D First-Person Shooter game, and will be able to leverage an array of game development techniques to create your own basic games.

##### CHAPTER 2

###### 3D Platformer

If you love games and want to learn how to make them, then this course is your fourth step down that path. In this course you will learn the fundamentals of game design, including an understanding of game idea generation, design documentation, the business side of games, and social issues in games. You will continue developing video games using industry standard game development tools, including the Unity 2020 game engine. At the end of the course you will have completed a 3D Platformer game, and will be able to leverage an array of game development techniques to create your own basic games.

##### CHAPTER 3

###### Capstone Project

In the game design and development capstone course, you will create an original game from initial concept up to the first playable version! Along the way, you will have the opportunity to put your game ideas in front of your peers. The capstone experience gives you the opportunity to push your skills further and demonstrate your newfound skills as a game developer. The capstone also contains guest talks from game industry professionals at Riot Games, Blizzard Entertainment, Insomniac Games, Gearbox Entertainment, Iron Galaxy, Deep Silver Volition, Goodgame Studios, Stardock, GREE, Heart Shaped Games, and more.

SUBJECT CODE	YEAR:2	SEMESTER: 4	DSE 3	GAME ART & DESIGN THEORY	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40	THEORY : 60	DURA TION OF EXAM : 2.5HR S	



## UNIT 1

### GAMING CULTURE

Gaming has come a long way from its humble beginnings, and today it's hard to imagine a world without it. To explore its cultural significance, we should first look at how it has evolved over the years.

#### ROOTS OF GAMING

Gaming has been around for centuries, with ancient civilizations such as the Greeks and Romans playing various games. However, modern gaming as we know it today can be traced back to the 1940s, when the first electronic computer was invented. It wasn't until the 1950s that the first game was created, a simple game of tic-tac-toe. But it was the 1970s when gaming really took off, with the release of the first home console, the Magnavox Odyssey.

#### CHAPTER 1

##### ARCADE GAMES

In the 1970s and 1980s, arcade games were all the rage. Games like Space Invaders, Pac-Man, and Donkey Kong dominated the gaming industry. These games were simple, with basic graphics and sound, but they were addictive and fun to play. People would spend hours at the arcade trying to get a high score or beat their friends.

#### CHAPTER 2

##### HOME CONSOLES

The home console market really took off in the 1980s, with the release of consoles like the Atari 2600, Nintendo Entertainment System (NES), and Sega Master System. These consoles allowed people to play games in the comfort of their own homes and paved the way for modern gaming.

#### CHAPTER 3

##### MOBILE GAMING

Mobile gaming has also allowed for a new type of gamer, the casual gamer. These gamers don't necessarily identify as gamers, but they enjoy playing games on their phones or tablets. Mobile gaming has become a part of everyday life for many people, with games providing a welcome distraction during commutes or lunch breaks.

Gaming has come a long way since its early days, and it has significantly impacted our culture. Gaming has become more than just a hobby; it has become a lifestyle. It has influenced music, fashion, and even the way we communicate with each other. Gaming has become a language of its own, with its own terms and slang.

One of the most significant impacts that gaming has had on our culture is its ability to bring people together.

Gaming has allowed people from all over the world to connect and interact with each other, and it has provided a platform for people to form communities and share their experiences with others. Online gaming has allowed players to meet and play with people from different backgrounds, cultures, and countries, breaking down barriers and promoting understanding between people who might never have met otherwise.

Gaming has also had an impact on the entertainment industry. Video games have become a major source of entertainment, rivalling movies and TV shows in terms of popularity and revenue. The gaming industry has become a multi-billion dollar industry, with games like Grand Theft Auto V and Call of Duty: Modern Warfare 3 grossing over a billion dollars each in sales. Gaming has also become a major form of a spectator sport, with esports tournaments attracting millions of viewers around the world.

But perhaps the most significant impact that gaming has had on our culture is its ability to inspire creativity and innovation. Gaming has given rise to some of the world's most innovative and creative minds. Many game developers have gone on to become entrepreneurs, creating their own startups and companies that have revolutionized industries. Gaming has also inspired new technologies and inventions, from virtual reality headsets to motion-sensing controllers.

## References

Gaming as Culture by J. Patrick Williams, Sean Q. Hendricks, W. Keith Winkler  
Video Games and Gaming Culture by Routledge, Taylor & Francis Group

SUBJECT CODE	YEAR:2	SEMESTER: 4	OE4	OPEN ELECTIVE	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40		THEORY : 60	DURA TION OF EXAM : 2.5HR S

## UNIT 1.

### 2D ANIMATION FOR GAMES

Beginning with the fundamental question –

- What is an illustration in Digital Domain
- This course aims to lead the student from the most technical of illustration.
- Illustration is a complex notion of storytelling.
- Different digital styles in storytelling

#### Objective :

1. Introduction to illustration moving past fear
2. Using Imagination to see the illustration through
3. Exploring mediums & techniques
4. Storytelling
5. Conceptual Thinking

#### Outcome :

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR:3	SEMESTER:5	DSC9	Advance Game Art & Design	CREDITS5
CONTACT D:	PERIOD:	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## ADVANCE GAME ART & DESIGN

Going further into their specialisations, students master their technical skills, building on previous years, and are introduced to the soft skills and production processes required by the industry, as well as upcoming technologies. Through projects that involve teamwork and strategic completion of cross-functional projects, students transform into industry ready game artists and designers.

### OUTLINE

#### CONCEPT ART

Also known as: Lead artist, 2D artist

Concept artists are responsible for the style and look of a game. They are the first to draw the environments, enemies and player characters. Working with a brief from the producer, their sketches are used to help 3D artists, producers, programmers and publishers understand how the game will look.

The drawings of the concept artist are a vital part of the game's development as they are the starting point of all the artwork and an important part of the marketing plans.

#### Objective

- Art: be very good at drawing by hand, understand of composition, draw in a way that matches genre styles such as fantasy, sci-fi or cartoon
- Creativity: imagine how a character will look, starting from a written brief
- Using art software: create 2D and 3D art using a range of programmes, know the latest technologies and techniques
- Communication: work with the other artists and in the team, share the vision with designers and games developers
- Knowledge of games: understand gameplay, have market awareness, appreciate how art will be experienced as a player

### OUTLINE

#### UNIT 2

#### CHARACTER CONCEPT

In this course you will explore concepts and approaches involved in creating successful character designs that can be applied to video games. Following a first week delving into some foundational concepts for successful character design, each of the remaining three weeks are structured as a master class where you will observe three professional character designers at work in the studio: Andy Ristaino (Adventure Time), Jacky Ke Jiang (Journey), and Robertryan Cory (SpongeBob SquarePants). Each designer will take on two different design challenges on the fly and address the

various issues in designing characters for games, such as movement, expression, and technical limitations. At the end of each week you will have an opportunity to try out some of the concepts from that week's lesson on characters of your own design.

This is a fun and engaging class especially useful for students interested in animation in film and TV as well as games, and is suitable for students of any drawing ability.

### **About Character**

In this first week of the course, we will explore some of the major concepts involved in creating compelling, unique, and purposeful characters. These ideas will provide the basis for your assignment this week and lay the groundwork for our visits with professional designers in the coming weeks.

### **Technical Challenges**

This week, we visit Andy Ristaino, a character designer who has created many of the ingenious characters for the animated series Adventure Time.

### **Design with Purpose**

This week, we visit Jacky Ke Jiang, an animator who has worked as a character designer for both Disney Feature Animation and in video games. Jacky will discuss working in both 2D and 3D modes as he completes his challenges.

### **Find your Character**

This week, we see Robertryan Cory in action. Cory is an a character designer known for his work on shows like SpongeBob SquarePants, Ren & Stimpy, and Gravity Falls

## **OUTLINE**

### **UNIT 3**

#### **ENVIRONMENT DESIGN**

##### **What does an environment artist do?**

Environment artists make awesome places in which games can be played. They create fantasy landscapes – spooky dungeons and moody wastelands – and real-world places like offices and playgrounds too.

They often start with 2D art created by a concept artist and turn it into a believable environment in 3D. Sometimes they use photographs, sometimes their own imagination. Environment artists carefully consider the level designers' gameplay requirements. They find out what's mission-critical and ensure those elements are included.

At entry level, environment artists learn about the technical constraints of the game engine. something more experienced artists are expected to consider all the time. If they create an environment that's too detailed, it could cause the game to lag. Consideration of technical aspects such as polygon count within the environment can prevent that from happening.

##### **Objective**

- Art: be good at drawing, have strong understanding of form, colour, texture, and light, know how these elements work together
- Knowledge of environments: understand architecture, have good awareness of city spaces and landscapes
- Using game engines: know how to work with art within game engines, understand their technical limitations, keep up-to-date with their possibilities
- Collaboration: communicate, work well with the other artists, designers and programmers
- Organisation: work within the production schedule, manage files and meet deadlines

## Softwares

These are the some of the tools used by professional environment artists but you can develop your skills using free software. Go to Build your games portfolio for a list.

- Image editing software (Adobe Photoshop)
- 3D modelling, sculpting and painting software (Blender, 3D SMax, Maya, Mudbox, ZBrush, Substance Painter, Substance Designer, Quixel)
- Games engines (Unity, Unreal)

SUBJECT CODE	YEAR:3	SEMESTER:5	DSC 10	Advance Game Design & Development	CR ED ITS 5
CONTACT D:	PERIO	INTERNAL ASSESMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## ADVANCE GAME DESIGN & DEVELOPMENT

### UNIT1

#### PROCEDURAL GENERATION

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

#### Objective :

1. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
2. Study of vector and raster graphics and the differences between them.
3. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
4. Study of advanced features in graphics software, such as layer masks and blending modes.
5. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

#### CHAPTER 1

By teaching computer graphics as a tool, students will gain a deeper understanding of the role of technology in design, and how to effectively use digital tools to create high-quality designs. This will equip them with a well-rounded skill set that will serve them well in their careers as designers.

#### CHAPTER 2

To develop an understanding of how digital graphics tools can be used to create a photo collage with strong storytelling and effective art direction while working within specific artistic constraints.

#### CHAPTER 3

Use image manipulation as a tool to create stunning images.

**Outcome :**

1. Importance of computer graphics in Design & Technology
2. Understand the impact of computer graphics on popular culture.
3. Computer Graphic to be used for different mediums.

**UNIT 2****PRE PRODUCTION**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

**Objectives**

1. Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.
2. Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.
3. Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.
4. Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.
5. Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

**CHAPTER 1**

Creating animations often involves finding innovative ways to communicate complex ideas and concepts in a simple, easy-to-understand way.

**CHAPTER 2**

Use creativity, critical thinking, and a deep understanding of the visual language.

**CHAPTER 3**

Create an Animation with Simple Shapes

**Outcomes :**

1. Explore motion design as an important component for creative industry.
2. Motion graphic in design industry
3. Motion Graphic as a medium to create powerful creatives.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen

## UNIT 3

### PRODUCTION PROJECT MANAGEMENT

What is information architecture (IA) without its complementary elements? On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography. While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact.

Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.

An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

#### Objectives

1. Provide clear signposts
2. Be tolerant of mistakes
3. Give relevant feedback
4. Prioritize functions
5. Design the UI for accessibility

#### CHAPTER 1

Coming back to our house analogy from my taxonomy blog, choreography would be present throughout the entire house determining how everything works together.

#### CHAPTER 2

Choreography appears in open plan living environments seamlessly flowing from one space to the next. The way that the laundry is usually a room that includes an external door allowing an easy workflow from storing the dirty clothes, to washing them to hanging them outside on the line to dry. These are all examples of choreography.

#### CHAPTER 3

In the context of a website, choreography is present in a number of different website elements. These might include: the rules for how a menu might respond or behave under specific circumstances, the way the user interface adapts to suit different devices.

#### CHAPTER 4

The hierarchical relationship between content and much more.

#### CHAPTER 5

To help you understand how choreography might appear in a website IA context, I've scoured the internet and have found 3 interesting examples I'd like to share with you.

#### Outcomes

- Expand CX solution space
- Acquire new design vocabulary for ideation and presentation of motion
- Synergize collaboration between stakeholders, designers, and engineers
- Effectively communicate the value of motion
- Accelerate timelines and conserve budget with paper prototyping

#### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

## UNIT 4

### MEDIUM & TECHNOLOGIES

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SUBJECT CODE	YEAR:3	SEMESTER:5	VC	Game Art & Design Theory	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 40	THEORY : 60		DURATION OF EXAM : 2.5 HRS

## UNIT 1

### ETHICS & GAMES

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

#### Objectives:

1. Understand the process of Design Thinking as it is used in a lot of other industries.
2. Apply Design Thinking in your projects.

#### Empathize

Empathy is key—and user research is essential to finding that understanding and connection to your users' needs and goals. So the first step is to conduct extensive and inclusive research about the people who will be interacting with the product. There are many ways designers can learn about their users. Here are a few:

- Surveys
- Interviews
- Focus groups
- Observation
- Ethnographic field studies
- Analytics
- Eye tracking
- Customer feedback
- Desirability studies

To learn more about user research, check out these guides:

- What is user research?
- Beginner's guide to qualitative UX research
- How to conduct inclusive user research
- The best remote UX research tools

#### Define

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

- What is a persona?
- How to define a user persona
- Beginner's guide to user persona spectrums
- 5 Steps to create your first user persona

### **Ideate**

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

### **Curious about a career in UX design?**

Start learning for free!

### **Prototype**

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

### **Test**

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

### **Iterate!**

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

### **Outcomes:**

1. The application of Design Thinking in your own design projects.
2. Importance of Testing
3. Agility to apply it to digital design space.

SUBJECT CODE	YEAR:3	SEMESTER:5	DSE 5	Industry Based Project	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief. Create a Game.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.

- Presentation Skills.

### **References**

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

SUBJECT CODE	YEAR:3	SEMESTER: 5	DSE 6	Advance Game Art II	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## UNIT 1A

### 3D Animation for Games.

Understand yourself. Develop Self Branding.

#### OBJECTIVES

1. What kind of creative am I? Are you a gag-a-minute writer, or perhaps a hippy-chic art director or a bauhaus-meets-anime designer, photographer, videographer?
  2. What kind of place do you want to work for? Big shop? Small shop? Hot creative boutique? How about a freelance collective?
- Why are these questions—or, to put it more accurately, the answers—so important? Because before you can develop a brand, you had better know your product. As the Oracle at Delphi said, “Know thyself.” And once you know the nature of your product, you must tailor your presentation to your market. Marketing 101.

#### CHAPTER 1

What kind of creative am I?

What kind of place do you want to work for?

Discussion about agencies, in-house agencies, and all options available.

[www.Linkedin.com](http://www.Linkedin.com)

A great resource for finding people in agencies and finding about ad agencies. Join!

#### CHAPTER 2

##### **Pecha Kucha Presentation.**

Each presenter will use InDesign to create an Interactive PDF to show 20 images for 20 seconds apiece, for a total time of 6 minutes, 40 seconds. Topics to be assigned.

#### CHAPTER 3

Discuss each student’s brand strategy, list of passions, handwriting analysis and Astrological profiles. Find golden nuggets for each Creative.

##### **Suggested Assignment**

*Rethink “Your brand strategy” based on the feedback. Rethink your target agencies based on the feedback. Bring updated strategy and target agencies to next class.*

*Assemble:*

*Your best work - online and offline Bring best work to next class.*

*Continue working on History / Herstory books.*

#### CHAPTER 4

Discuss your best work.

Does your work connect with your strategy and your target agency culture?

You’ll put some work in, keep some marginal work out. New work will go in, pushing out some work that you used to love. Some seemingly marginal work will go back in. Your portfolio components will be in flux through out all this time. And for the rest of your career too.

## CHAPTER 5

Review favorite memory book pages.

Based on your life experience, passions, innovations, inventions and campaigns to date, show me something I've never seen before - brainstorming session.

Come up with ideas for products/innovations/pieces that will show Creative Directors/ Clients something they have never seen before. It is even more special because it related to your personality and passions.

### **Suggested Assignment:**

*Show me something I've never seen before.*

*Anything. A product, an innovation, a campaign.....based on your brand, your passions, your life experience and your target audience.*

## CHAPTER 6

Taking risks and experimenting. Growing and reaching the next level. Where do you get your inspiration?

Class takes a field trip to a museum, movie, botanical garden or a little known location for inspiration.

### **Suggested Assignment:**

*Continue working on your Show me something I've never seen before assignment.*

*Write a song for Your Brand, inspired by your field trip inspiration experience. Perform in next class.*

## CHAPTER 7

Your Brand song performances.

### **Suggested Assignment:**

*Complete Show me something I've never seen before assignment. Present in next class.*

*Begin mapping out a final online video Brand Called You presentation campaign based on all topics covered this quarter. You'll present your campaign in week 10.*

## CHAPTER 8

Show me something I've never seen presentations.

We live in a time where if you can think it, you can probably produce it. How can you take this to the next level?

The Age of We:

Social media - online and offline. What social media, blogs, organizations, clubs, do you participate in? How can they be used to showcase your brand and to share your campaigns, innovations and inventions with the global Creative community?

### **Suggested Assignment:**

*Work on final Brand Called You presentations.*

### **Outcome :**

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR:3	SEMESTER: 5	SEC	AI	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURA TION OF EXAM : 3 HRS	

## UNIT1

### ARTIFICIAL INTELLIGENCE

The Artificial Intelligence tutorial provides an introduction to AI which will help you to understand the concepts behind Artificial Intelligence. In this tutorial, we have also discussed various popular topics such as History of AI, applications of AI, deep learning, machine learning, natural language processing, Reinforcement learning, Q-learning, Intelligent agents, Various search algorithms, etc. Our AI tutorial is prepared from an elementary level so you can easily understand the complete tutorial from basic concepts to the high-level concepts.

#### What is Artificial Intelligence (AI)?

In today's world, technology is growing very fast, and we are getting in touch with different new technologies day by day.

Here, one of the booming technologies of computer science is Artificial Intelligence which is ready to create a new revolution in the world by making intelligent machines. The Artificial Intelligence is now all around us. It is currently working with a variety of subfields, ranging from general to specific, such as self-driving cars, playing chess, proving theorems, playing music, Painting, etc.

AI is one of the fascinating and universal fields of Computer science which has a great scope in future. AI holds a tendency to cause a machine to work as a human. Artificial Intelligence is composed of two words **Artificial** and **Intelligence**, where Artificial defines "*man-made*," and intelligence defines "*thinking power*", hence AI means "*a man-made thinking power*."

So, we can define AI as:

"It is a branch of computer science by which we can create intelligent machines which can behave like a human, think like humans, and able to make decisions."

Artificial Intelligence exists when a machine can have human based skills such as learning, reasoning, and solving problems

With Artificial Intelligence you do not need to preprogram a machine to do some work, despite that you can create a machine with programmed algorithms which can work with own intelligence, and that is the awesomeness of AI.

It is believed that AI is not a new technology, and some people says that as per Greek myth, there were Mechanical men in early days which can work and behave like humans.

#### Why Artificial Intelligence?

Before Learning about Artificial Intelligence, we should know that what is the importance of AI and why should we learn it. Following are some main reasons to learn about AI:

- With the help of AI, you can create such software or devices which can solve real-world problems very easily and with accuracy such as health issues, marketing, traffic issues, etc.
- With the help of AI, you can create your personal virtual Assistant, such as Cortana, Google Assistant, Siri, etc.

- With the help of AI, you can build such Robots which can work in an environment where survival of humans can be at risk.
- AI opens a path for other new technologies, new devices, and new Opportunities.

### Objectives of Artificial Intelligence

Following are the main goals of Artificial Intelligence:

1. Replicate human intelligence
2. Solve Knowledge-intensive tasks
3. An intelligent connection of perception and action
4. Building a machine which can perform tasks that requires human intelligence such as:
  - Proving a theorem
  - Playing chess
  - Plan some surgical operation
  - Driving a car in traffic
5. Creating some system which can exhibit intelligent behavior, learn new things by itself, demonstrate, explain, and can advise to its user.

### Advantages of Artificial Intelligence

Following are some main advantages of Artificial Intelligence:

- **High Accuracy with less errors:** AI machines or systems are prone to less errors and high accuracy as it takes decisions as per pre-experience or information.
- **High-Speed:** AI systems can be of very high-speed and fast-decision making, because of that AI systems can beat a chess champion in the Chess game.
- **High reliability:** AI machines are highly reliable and can perform the same action multiple times with high accuracy.
- **Useful for risky areas:** AI machines can be helpful in situations such as defusing a bomb, exploring the ocean floor, where to employ a human can be risky.
- **Digital Assistant:** AI can be very useful to provide digital assistant to the users such as AI technology is currently used by various E-commerce websites to show the products as per customer requirement.
- **Useful as a public utility:** AI can be very useful for public utilities such as a self-driving car which can make our journey safer and hassle-free, facial recognition for security purpose, Natural language processing to communicate with the human in human-language, etc.

### Disadvantages of Artificial Intelligence

Every technology has some disadvantages, and the same goes for Artificial intelligence. Being so advantageous technology still, it has some disadvantages which we need to keep in our mind while creating an AI system. Following are the disadvantages of AI:

- **High Cost:** The hardware and software requirement of AI is very costly as it requires lots of maintenance to meet current world requirements.
- **Can't think out of the box:** Even we are making smarter machines with AI, but still they cannot work out of the box, as the robot will only do that work for which they are trained, or programmed.
- **No feelings and emotions:** AI machines can be an outstanding performer, but still it does not have the feeling so it cannot make any kind of emotional attachment with human, and may sometime be harmful for users if the proper care is not taken.
- **Increase dependency on machines:** With the increment of technology, people are getting more dependent on devices and hence they are losing their mental capabilities.
- **No Original Creativity:** As humans are so creative and can imagine some new ideas but still AI machines cannot beat this power of human intelligence and cannot be creative and imaginative.

### Outcomes:

1. Artificial Intelligence and its application
2. Ethics & AI
3. Future with AI



## References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR:3	SEMESTER:6	DSC 11	Advance Game Art & Design II	CREDITS5
CONTACT D:	PERIOD:	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## GAME ART & DESIGN

Going further into their specialisations, students master their technical skills, building on previous years, and are introduced to the soft skills and production processes required by the industry, as well as upcoming technologies. Through projects that involve teamwork and strategic completion of cross-functional projects, students transform into industry ready game artists and designers.

### OUTLINE

#### CONCEPT ART

Also known as: Lead artist, 2D artist

Concept artists are responsible for the style and look of a game. They are the first to draw the environments, enemies and player characters. Working with a brief from the producer, their sketches are used to help 3D artists, producers, programmers and publishers understand how the game will look.

The drawings of the concept artist are a vital part of the game's development as they are the starting point of all the artwork and an important part of the marketing plans.

#### Objective

- Art: be very good at drawing by hand, understand of composition, draw in a way that matches genre styles such as fantasy, sci-fi or cartoon
- Creativity: imagine how a character will look, starting from a written brief
- Using art software: create 2D and 3D art using a range of programmes, know the latest technologies and techniques
- Communication: work with the other artists and in the team, share the vision with designers and games developers
- Knowledge of games: understand gameplay, have market awareness, appreciate how art will be experienced as a player

## UNIT 2

### CHARACTER CONCEPT

In this course you will explore concepts and approaches involved in creating successful character designs that can be applied to video games. Following a first week delving into some foundational concepts for successful character design, each of the remaining three weeks are structured as a master class where you will observe three professional character designers at work in the studio: Andy Ristaino (Adventure Time), Jacky Ke Jiang (Journey), and Robertryan Cory (SpongeBob SquarePants). Each designer will take on two different design challenges on the fly and address the various issues in designing characters for games, such as movement, expression, and technical limitations. At the end of each week you will have an opportunity to try out some of the concepts from that week's lesson on characters of your own design.

This is a fun and engaging class especially useful for students interested in animation in film and TV as well as games, and is suitable for students of any drawing ability.

#### About Character

In this first week of the course, we will explore some of the major concepts involved in creating compelling, unique, and purposeful characters. These ideas will provide the basis for your assignment this week and lay the groundwork for our visits with professional designers in the coming weeks.

#### Technical Challenges

This week, we visit Andy Ristaino, a character designer who has created many of the ingenious characters for the animated series Adventure Time.

#### Design with Purpose

This week, we visit Jacky Ke Jiang, an animator who has worked as a character designer for both Disney Feature Animation and in video games. Jacky will discuss working in both 2D and 3D modes as he completes his challenges.

#### Find your Character

This week, we see Robertryan Cory in action. Cory is a character designer known for his work on shows like SpongeBob SquarePants, Ren & Stimpy, and Gravity Falls

## OUTLINE

### UNIT 3

#### ENVIRONMENT DESIGN

##### What does an environment artist do?

Environment artists make awesome places in which games can be played. They create fantasy landscapes – spooky dungeons and moody wastelands – and real-world places like offices and playgrounds too.

They often start with 2D art created by a concept artist and turn it into a believable environment in 3D. Sometimes they use photographs, sometimes their own imagination. Environment artists carefully consider the level designers' gameplay requirements. They find out what's mission-critical and ensure those elements are included.

At entry level, environment artists learn about the technical constraints of the game engine. something more experienced artists are expected to consider all the time. If they create an environment that's too detailed, it could cause the game to lag. Consideration of technical aspects such as polygon count within the environment can prevent that from happening.

##### Objective

- Art: be good at drawing, have strong understanding of form, colour, texture, and light, know how these elements work together

- Knowledge of environments: understand architecture, have good awareness of city spaces and landscapes
- Using game engines: know how to work with art within game engines, understand their technical limitations, keep up-to-date with their possibilities
- Collaboration: communicate, work well with the other artists, designers and programmers
- Organisation: work within the production schedule, manage files and meet deadlines

### Softwares

These are the some of the tools used by professional environment artists but you can develop your skills using free software. Go to Build your games portfolio for a list.

- Image editing software (Adobe Photoshop)
- 3D modelling, sculpting and painting software (Blender, 3D SMax, Maya, Mudbox, ZBrush, Substance Painter, Substance Designer, Quixel)
- Games engines (Unity, Unreal)

SUBJECT CODE	YEAR:3	SEMESTER: 6	DSC 12	Advance Game Design & Development	CR ED ITS 5
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## GAME DESIGN & DEVELOPMENT

### UNIT1

#### PROCEDURAL GENERATION

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

#### Objective :

1. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
2. Study of vector and raster graphics and the differences between them.
3. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
4. Study of advanced features in graphics software, such as layer masks and blending modes.
5. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## **CHAPTER 1**

By teaching computer graphics as a tool, students will gain a deeper understanding of the role of technology in design, and how to effectively use digital tools to create high-quality designs. This will equip them with a well-rounded skill set that will serve them well in their careers as designers.

## **CHAPTER 2**

To develop an understanding of how digital graphics tools can be used to create a photo collage with strong storytelling and effective art direction while working within specific artistic constraints.

## **CHAPTER 3**

Use image manipulation as a tool to create stunning images.

### **Outcome :**

1. Importance of computer graphics in Design & Technology
2. Understand the impact of computer graphics on popular culture.
3. Computer Graphic to be used for different mediums.

## **UNIT 2**

### **PRE PRODUCTION**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

### **Objectives**

1. Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.
2. Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.
3. Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.
4. Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.
5. Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

## **CHAPTER 1**

Creating animations often involves finding innovative ways to communicate complex ideas and concepts in a simple, easy-to-understand way.

## **CHAPTER 2**

Use creativity, critical thinking, and a deep understanding of the visual language.

## **CHAPTER 3**

Create an Animation with Simple Shapes

### **Outcomes :**

1. Explore motion design as an important component for creative industry.
2. Motion graphic in design industry
3. Motion Graphic as a medium to create powerful creatives.

### **References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag

History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen

## UNIT 3

### PRODUCTION PROJECT MANAGEMENT

What is information architecture (IA) without its complementary elements? On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography. While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact.

Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.

An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

#### Objectives

1. Provide clear signposts
2. Be tolerant of mistakes
3. Give relevant feedback
4. Prioritize functions
5. Design the UI for accessibility

#### CHAPTER 1

Coming back to our house analogy from my taxonomy blog, choreography would be present throughout the entire house determining how everything works together.

#### CHAPTER 2

Choreography appears in open plan living environments seamlessly flowing from one space to the next. The way that the laundry is usually a room that includes an external door allowing an easy workflow from storing the dirty clothes, to washing them to hanging them outside on the line to dry. These are all examples of choreography.

#### CHAPTER 3

In the context of a website, choreography is present in a number of different website elements. These might include: the rules for how a menu might respond or behave under specific circumstances, the way the user interface adapts to suit different devices.

#### CHAPTER 4

The hierarchical relationship between content and much more.

#### CHAPTER 5

To help you understand how choreography might appear in a website IA context, I've scoured the internet and have found 3 interesting examples I'd like to share with you.

#### Outcomes

- Expand CX solution space
- Acquire new design vocabulary for ideation and presentation of motion
- Synergize collaboration between stakeholders, designers, and engineers
- Effectively communicate the value of motion
- Accelerate timelines and conserve budget with paper prototyping

## References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

## UNIT 4

### MEDIUM & TECHNOLOGIES

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SUBJECT CODE	YEAR:3	SEMESTER:6	VC	Advance Game Art & Design Thory II	CREDI TS3
CONTACT	PERIOD:	INTERNAL ASSESMENT: 40	THEORY : 60	DURATION OFEXAM: 2.5 HRS	

## UNIT 1

### ETHICS & GAMES

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

#### Objectives:

1. Understand the process of Design Thinking as it is used in a lot of other industries.
2. Apply Design Thinking in your projects.

#### Empathize

Empathy is key—and user research is essential to finding that understanding and connection to your users' needs and goals. So the first step is to conduct extensive and inclusive research about the people who will be interacting with the product. There are many ways designers can learn about their users. Here are a few:

- Surveys
- Interviews
- Focus groups
- Observation
- Ethnographic field studies
- Analytics
- Eye tracking
- Customer feedback
- Desirability studies

To learn more about user research, check out these guides:

- What is user research?
- Beginner's guide to qualitative UX research
- How to conduct inclusive user research
- The best remote UX research tools

#### Define

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

- What is a persona?
- How to define a user persona
- Beginner's guide to user persona spectrums
- 5 Steps to create your first user persona

## **Ideate**

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

### **Curious about a career in UX design?**

Start learning for free!

## **Prototype**

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

## **Test**

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

## **Iterate!**

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

### **Outcomes:**

1. The application of Design Thinking in your own design projects.
2. Importance of Testing
3. Agility to apply it to digital design space.



SUBJECT CODE	YEAR:3	SEMESTER:6	DSE 7	Industry Based Project	CREDITS 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief. Create a Game.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

SUBJECT CODE	YEAR:3	SEMESTER:6	DSE 8	Advance Game Art & Design Communication	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL : 100	DURATION OF EXAM : 3 HRS	

## UNIT 1.

### STORYTELLING FOR GAMES

Nobody reads ads. They read what interests them. Sometimes, it's an ad. Headlines are still meant to telegraph information vital to our survival. Well, somewhat. And today, some are like fine wine, and some are like smelly old French cheese. In this course, the student will study the thinking and writing of the world's great copywriters, the objective being to spawn a new golden age of ads with headlines, thus bringing about the inevitable extinction of the all-visual ad. Okay, that's a lie. But the world does desperately need more great headline writers.

### COURSE OBJECTIVE

Importance of connecting with people

### CHAPTER 1

Writing for outdoor. The 7-word limit. The nature of placement: where is the board, is traffic fast or slow? Is it over/near a certain business or landmark? How does that affect creative?

Working with word banks. Finding Threads. Finding Treasure: Dig lots of little holes or one big one? Twitter: A headline writers medium. Start a competition: Writers with existing accounts have their follower numbers recorded as a baseline. Writers without account need to establish one. Winner will have acquired the most followers by week 9. Prize to winner at teacher's discretion.

#### **Suggested Assignment:**

*Write 50 copy-driven OOH headlines for Monster.com.*

### CHAPTER 2

Writing for print. Someone said long ago that "Print is Dead." They were very wrong. The print ad is still the most visible showcase for the brilliance of a writer. Headlines, long copy, visual, body copy, single frame of tv

To tag or not to tag? Does it finish the headline idea? Pay off the visual? Support either?

Writing modalities: how do you write? How does the mode of writing you use affect the type of ideas you generate. What works best for you? How to shake things up and get out of a rut.

#### **Suggested Assignment:**

*Write 2 copy-driven print campaigns for PetSmart. Strategy: Animals are people, too. Minimum of 50 lines written to get your fav 6 (2 campaigns)*

### CHAPTER 3

Web Banners. Where they appear. Why they need to be short and powerful. Rich media vs. static. Banners are the opening/pick-up line, not the date. Focus on attracting interest and a call to action (CTA), not the interaction. That, like the date, comes after you've successfully inspired interest.

Word play: Think of all the word plays, rhymes, popular sayings you know or use a dictionary of quotations, alter some words to write some headlines of your own. The point is not so much to integrate a quotation or idiom into your ad, as it is to be an exercise that helps stimulate new ideas.

### **Suggested Assignment**

Write a classic 468 x 60 pixel banners campaign for the Mr. Clean Magic Eraser Minimum of 50 lines written to get to your fav banner campaign.

### **CHAPTER 4**

News headlines. What differentiates the headlines in a editorial (newspaper/magazine/ weblog) environment from an advertising headline? How is the style different? How is language and phrasing changed to streamline communication?

#### **Suggested Assignment:**

Create a banner campaign for The Onion. The campaign needs to employ headlines of a more general nature so that it will not quickly become old in light of current events. Write on Web and social-media related cultural issues. Always remember that your ultimate goal is to get users to click through.

### **CHAPTER 5**

Write a Deep Thought

“The face of a child can say it all, especially the mouth part of the face.”

“It’s too bad that whole families have to be torn apart by something as simple as wild dogs.”

“It takes a big man to cry, but it takes a bigger man to laugh at that man.”

Deep Thoughts by Jack Handey is classic Saturday Night Live. And it’s a great exercise in how absurd humor can get someone’s attention. How you can lead your reader one way and turn around and surprise them at the last minute. Once you’ve done that, you’ve got them right where you want them. Reading on. With your ad in the palm of their hand.

#### **Suggested Assignment:**

Create a 3 minute one liner comedy sketch in the style of Jack Handey’s Deep Thoughts to be performed in class.

### **CHAPTER 6**

Emails: Why you’ll hate them and why you should love them. Cover “best practices”: CTA, straight focus, and above/below fold considerations. Also discuss Subject headings and how to avoid spam filters.

#### **Suggested Assignment:**

Create a three-email campaign from Livestrong.com promoting the various fitness program tools the site offers. Your goal is to acquire registered users.

Last Modified: August 2016

### **CHAPTER 7**

The Caption Headline

We live in a visual age. Some ads rely on hyperbole visuals, visuals that are an exaggeration, a visual pun. With hyperbole visuals, don’t try and be clever with your headline. A clever headline just ads another pun and competes too much with the visual. Instead, keep it straight and simple like a caption describing what we’re seeing. Straight headlines work best.

#### **Suggested Assignment:**

Create a campaign of caption headlines along with hyperbole visuals.

### **CHAPTER 8**

Message consistency across multiple media. How make sure that a campaign stays on message no matter what the touchpoints are with consumers. How to make sure that offline work supports online work and vice-versa.

#### **Suggested Assignment:**

Have students select a personally relevant grooming product. Have them create a copy-driven campaign message and then communicate that message consistently using executions in each of the following media: print, Web banners, OOH, Twitter page, Facebook page, Emails and Blogs.

SUBJECT CODE	YEAR:3	SEMESTER: 6	SEC	Gamification	CR ED ITS 3
CONTACT D:	PERIO	INTERNAL ASSESSMENT: 40	THEORY : 100	DURA TION OF EXAM : 2.5 HRS	

## UNIT 1.

### MEDIA WRITING

Nobody reads ads. They read what interests them. Sometimes, it's an ad. Headlines are still meant to telegraph information vital to our survival. Well, somewhat. And today, some are like fine wine, and some are like smelly old French cheese. In this course, the student will study the thinking and writing of the world's great copywriters, the objective being to spawn a new golden age of ads with headlines, thus bringing about the inevitable extinction of the all-visual ad. Okay, that's a lie. But the world does desperately need more great headline writers.

### COURSE OBJECTIVE

Importance of connecting with people

#### UNIT 1

Writing for outdoor.

#### UNIT 2

Writing for print. Someone said long ago that "Print is Dead." They were very wrong. The print ad is still the most visible showcase for the brilliance of a writer. Headlines, long copy, visual, body copy, single frame of tv

#### UNIT 3

Web Banners. Where they appear. Why they need to be short and powerful. Rich media vs. static.

#### UNIT 4

News headlines. What differentiates the headlines in a editorial (newspaper/magazine/ weblog) environment from an advertising headline? How is the style different? How is language and phrasing changed to streamline communication?

#### UNIT 5

Write a Deep Thought

"The face of a child can say it all, especially the mouth part of the face."

BDV71	YEAR:4	SEMESTER: 7	DSC 13	INDUSTRY EXPERIENCE	CREDITS 22
DURATION : 16 Weeks			Internal Assessment:150 Practical Marks:500		DURATION OF PAPER: 3 HR

## OBJECTIVE

To provide exposure to the various aspects of visual communication.

### Objectives:

- Create visual collaterals for campaigns across web, social, email, and events.
- Work on illustrations and graphics for website, blog, newsletters, and more.
- Create animations and motion graphics as part of our website, marketing campaigns and blogs for effective and engaging communication with the audience.
- Translate abstract ideas into videos and visual designs to be understood by the company's audience.
- Collaborate with the team to plan and develop the design systems using original interactive visuals to enhance the company's online presence.
- Participate in brainstorming sessions to devise appealing ideas for the company's virtual presence.
- Exercise a keen eye for design and aesthetics.

### Requirement:

- Educational internship in Graphic Design/ Visual Communication Design from a reputed design institution.
- Fluency in Adobe creative suite.
- Must be comfortable in a team setting utilizing excellent communication skills.

### Expectations from a Communication Design Intern:

- Capability to communicate design decisions and collaborate with the project team.
- A good understanding of current technologies and design trends, and the desire to innovate using digital platforms.
- A strong eye for detail
- Work well in a participatory, team-based environment
- Positive and enthusiastic with a drive for continuous learning and skill development of self & team
- 

### Exposure to Internship

- Two-day induction and introduction to your mentor
- Two live projects in 4-5 months
- Exposure to on-going client work
- Performance reviews every 3 months
- Pre-placement offer on successful completion of the program basis fair assessment.

### Outcomes

- Knowledge of social media channels and applications
- Strong academic performance with a focus on subjects that are relevant to the internship that you are applying for.
- Good written and communication skills
- Strong creative writing skills
- Ability to create exciting and compelling content.

#### **Submission**

- Report with all the documents

### **OPTIONAL**

#### **UNIT 2**

#### **GAME DESIGN PROJECT**

Create a Hyper Casual Game + Mobile Arcade Game

#### **Objectives**

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### **Process**

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 4** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### **Outcomes:**

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

## References

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	DSC 14	GAME DESIGN BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

## GAME DESIGN PROJECT

Create a Hyper Casual Game + Mobile Arcade Game

### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
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The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 4** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

### Outcomes:

:

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.



## References

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	DSC 15	GAME DEVELOPMENT BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

## UNIT 1

### GAME PUBLISHING & GAME TESTING

AAA Games Publishing + Game Testing

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

## References

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	DSC 15	RESEARCH PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

## UNIT 1

### GAME BRANDING & PACKAGING.

Learn the Game Branding & Packaging

#### Objectives

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables. Using the knowledge.
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the DIGITAL DESIGN BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research process, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of UI/UX Thinking.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER :8	SC 2	PORTFOLIO BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:150	Duration of Paper : 3 HR	

**UNIT 1****PORTFOLIO DISPLAY PROJECT**

Share your work & Showreel. And get critical feedback.

**Objectives**

- Showcase your Portfolio in the most impactful manner
- Digital & Online Portfolio
- Physical Portfolio
- Showcase your uniqueness in the work you display

**Process**

- Shortlist your best work and design it sequentially
- Have a theme to your portfolio
- After feedback complete your compilation

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**Presentation**

The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Presentation Skills.

# **UNIVERSITY OF MYSORE**

Curriculum of

**B. Des (Hons.) (Visual Communication & Digital Design)**

**(Programme Offered by Seemore  
Education Institute)**

# **Regulations Governing the B. Des. (Hons.) Visual Communication & Digital Design)**

## **PREAMBLE:**

This programme is designed to develop the logical, design thinking, and industry related skills in the field of Visual Communication & Digital Design.

We are committed to creating industry-ready students to meet the market needs. We achieve this by embedding real-life, professional exposure for the students into the academic curriculum. Through professional faculties, regular workshops, exchange programmes and compulsory local & international internships, we make sure that every student who walks out of our campus is ready for the professional world.

## **OBJECTIVES**

**B. Des.- Hons.(Visual Communication & Digital Design)  
Bachelor of Design Honours - ( Visual Communication & Digital Design )**

In today's era of explosive data culture, the ability to convey messages in creative, visual and universally comprehensible ways has become a powerful tool. Visual Communication plays an important role in shaping our choices.

Our 4-year undergraduate programme trains students to infuse words and images with life and meaning, in ways that can persuade, educate, entertain or inform. Our programme, spread across theoretical classes, studio classes, frequent real-world projects and two industry internships prepares students for a creative career.

Our students leave the programme prepared for a variety of design careers like Art Direction , Digital design, Brand Strategy, Typography, Advertising, Illustration, Communication, Graphic Design and a host of other creative specialisations.

## **PROGRAM OUTCOME (POs)**

1. Understanding the real-life situation in design practice and recognize the relationship between people and the industry.
2. Thrive in a rigorous intellectual climate which promotes inquiry through design research.
3. Work collaboratively toward design resolution which integrates an understanding of the requirements of people and society technological systems.
4. Apply visual and verbal communication skills at various stages of the design and delivery process.
5. Produce professional quality graphic presentations and technical drawings/documents.
6. Work in a manner that is consistent with the accepted professional standards and ethical responsibilities.
7. Work in collaboration with and as an integral member of multi-disciplinary/inter-disciplinary design and execution teams in the building industry.
8. Conduct independent and directed research to gather information related to the problems in design and allied fields.

## **PEDAGOGY**

1. Lecture, Interaction, Assignments and Presentations for tutorial
2. Participatory knowledge building through case study review and Analysis
3. Continuous internal assessment and external examination
4. Field Studies for Practical Gaining of Knowledge
5. Internship Training
6. Building working knowledge through internships
7. Project work of individual and group works for team building and project preparation
8. Thesis/Detailed presentation of work of individual contribution to project work.

## **ELIGIBILITY FOR ADMISSION**

The candidate seeking admission to degree programme in B. Des (Hons.) (Visual Communication & Digital Design) shall have to take science stream in Pre-University examination and have passed 2<sup>nd</sup> PU/12<sup>th</sup> Standard from PU Board of Karnataka or two years Job Oriented Courses conducted by the Board of Vocational Education of any State Government or any other examination considered as equivalent 12<sup>th</sup> Standard, CBSC, ICSE by the respective boards with an aggregate of 40% marks and above.

Candidate with Diploma in Design and any other examination considered as equivalent there to conducted by the Dept. of Technical Education, Govt. of Karnataka/other State / University/Government/Government of India/ Ministry of Skills of NSQF Level 6/National Skill development programs of NSQF level 6 are eligible for admission to the I Semester of the B. Des (Hons.) (Visual Communication & Digital Design).

### **Lateral Entry**

Candidate with Diploma in Design conducted by the Dept. of Design Education, Govt. of Karnataka/other State Government/ National Skill development programs of NSQF level 6 are eligible for admission directly to the III Semester of the B. Des (Hons.)

A candidate who has passed or first year Bachelor's degree examination in stream of Visual Communication of University of Mysore or any other University considered as equivalent there to is eligible for admission to this programme as lateral entry.

### **Medium of instruction: -English. Attendance, progress and conduct**

- For the purpose of calculating attendance, each semester shall be taken as a Unit.
- A student shall be considered to have satisfied the requirement of attendance for the semester, if he/she has attended not less than 75% in aggregate of the number of working periods in each of the subjects compulsorily.
- A student who fails to complete the course in the manner stated above shall not be permitted take the University Examination.
- If the conduct/behaviour of the student is not found to be satisfactory, action will be initiated as per the University regulations.
- A candidate can take a maximum duration of completion as double the duration norms of University of Mysore.

## **TEACHING AND EVALUATION**

### **FACULTY QUALIFICATION**

1<sup>st</sup> class in B.Des/M.Des/BFA graduates will be eligible to teach and evaluate the B. Des (Hons.) (Visual Communication & Digital Design course) excluding Languages, Constitution of India, Environmental Studies, Health Wellness/Social and Emotional learning, Sports/NCC/NSS/Other.

### **SCHEME OF EXAMINATION**

1. There shall be a University examination at the end of each semester. The maximum marks for the university examination in each theory paper shall be 60 marks for DSC (Discipline Specific Course), DSE (Discipline Specific Elective), Vocational, SEC (Skill Enhancement Course) and OEC (Open Elective Course).
2. Continuous Internal Evaluation 40 marks for DSC, DSE, Vocational, SEC and OEC.
3. There shall be a University examination at the end of each semester. The maximum marks for the university examination in each Practical paper shall be 25 marks for DSC, DSE
4. Continuous Internal Evaluation in each Practical is 25 marks for DSC, DSE
5. The maximum marks for the university examination in only Practical paper shall be 100 marks for DSC, DSE
6. Continuous Internal Evaluation in only Practical is 50 marks for DSC, DSE

### **Guidelines for Continuous Internal Evaluation and Semester End Examination:**

The CIE and SEE will carry 40% and 60% weightage each, to enable the course to be evaluated for a total of 100 marks, irrespective of its credits. The evaluation system of the course is comprehensive & continuous during the entire period of the Semester. For a course, the CIE and SEE evaluation will be on the following parameters:



Sl. No	Parameters for the Evaluation Theory Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment – (A)	20 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	40 Marks
3	Semester End Examination (SEE) – (C)	60 Marks
	Total of CA and SEE (A + B + C)	100 Marks

a. Continuous & Comprehensive Evaluation (CCE): The CCE will carry a maximum of 20% weightage (20 marks) of total marks of a course. Before the start of the academic session in each semester, a faculty member should choose for his/her course, minimum of two of the following assessment methods with

- 1) Internal Assessment Test Marks: 20 marks
- 2) Following assessment can be given for the students: 2 x 10 = 20 Marks
  - i. Seminars/Classroom Presentations/ Quizzes
  - ii. Group Discussions /Class Discussion/ Group Assignments
  - iii. Case studies
  - iv. Participatory & Industry-Integrated Learning/ Industrial visits

Sl. No.	Parameters for the Evaluation Practical (Theory + Practical) Subjects	Marks
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous Assessment (CCE) – (A)	15 Marks
2	Internal Practical Tests (IAT) –(B)	10 Marks
	Total of CIE (A+B)	25 Marks
3	Semester End Practical Examination (SEE) – (C)	25 Marks
	Total of CA and SEE (A + B + C)	50 Marks

a. Continuous & Comprehensive Evaluation (CCE): The following assessment methods with Drawing Sheets/Experiments/Records -10 (marks)

- i. Any one of the below assessment 1 x 5 = 05 marks
  - Seminars/Class Room Presentations/ Quizzes
  - Group Discussions /Class Discussion/ Group Assignments Case studies
  - Participatory & Industry-Integrated Learning/ Industrial visits

<b>Sl. No.</b>	<b>Parameters for the Evaluation of only Practical Subjects</b>	<b>Marks</b>
	<b>Continuous Internal Evaluation (CIE)</b>	
1	Continuous & Comprehensive Evaluation (CCE) – (A)	30 Marks
2	Internal Assessment Tests (IAT) –(B)	20 Marks
	Total of CIE (A+B)	50 Marks
3	Semester End Practical Examination (SEE) – (C)	100 Marks
	Total of CIE and SEE (A + B + C)	150 Marks

a. Continuous & Comprehensive Evaluation (CCE):

The following assessment methods with

- i. Drawing Sheet Works -20 (marks)
- ii. Any one of the below assessment 1 x  
10 = 10 marks Seminars/Class Room  
Presentations/ Quizzes  
Group Discussions /Class Discussion/ Group  
Assignments Case studies  
Participatory & Industry-Integrated Learning/ Industrial visits

### **SEMESTER END EXAMINATION (SEE): THEORY SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

### **SEMESTER END EXAMINATION (SEE): ONLY PRACTICAL SUBJECTS**

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms.

Semester End Examination (SEE) framework and the question paper pattern is presented below.

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (THEORY)**

**TIME : 2.5 HOURS**

**MA**

**RKS: 60**

**PART – A**

Answer any TEN of the following questions. Each question carries 2 marks.

**10**

**X 2 = 20**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_
11. \_\_\_\_\_
12. \_\_\_\_\_

**PART – B**

Answer any FOUR of the following questions. Each question carries 4 Marks.

19.  
20.  
21.

**=16**

13. \_\_\_\_\_
14. \_\_\_\_\_
15. \_\_\_\_\_
16. \_\_\_\_\_
17. \_\_\_\_\_

**PART – C**

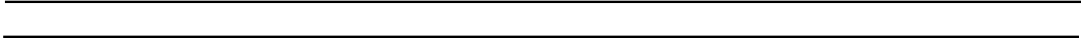
Answer any FOUR of the following questions. Each question carries 6 Marks

**=24**

18. \_\_\_\_\_

**4X4**

**4X6**



22.

**QUESTION PAPER PATTERN FOR EXTERNAL EXAMINATION (PRACTICAL)**

**TIME : 3 HOURS**

**M**

**MARKS: 25**

**PART – A**

Answer any ONE of the following questions. Each question carries 10 marks.

**10**

**X 1 = 10**

1.

---

2.

---

**PART – B**

3. Portfolio

---

**10 marks**

Viva Voice

---

**05 marks**

---

4.

**QUESTION PAPER PATTERN FOR EXTERNAL**

**EXAMINATION (ONLY PRACTICAL)**

**TIME : 3 HOURS**

**MA**

**MARKS: 100**

**PART – A**

Answer any ONE of the following questions. Each question carries 30 marks.

**30**

**X 1 = 30**

---

1. a) & b)

---

2. a) & b)

---

3. Portfolio



---

50 marks

4. Viva Voice

---

20 marks

**Minimum Marks for a Pass:**

Candidates who have obtained a minimum of 35% marks in semester end examination and 40% in aggregate of Semester End Examination marks and Continuous Internal Evaluation .

**Curriculum Structure for Undergraduate Programme**  
**B.Des – (Hons.) Visual Communication & Digital**  
**Design**

COURSE DETAIL OF B.DES (Hons.) Visual Communication & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
1	DSC 1	Practical	5	0	4	1	Visual Arts	100	50	150
	DSC 2	Practical	5	0	4	1	Design Principles	100	50	150
	DSE 1	Theory	3	2	0	1	Visual Arts Theory	60	40	100
	OE 1	Theory	3	2	0	1	Open Elective	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Digital Fluency	25	25	50
	VB	Practical	1	0	1	0	Yoga + Health and Wellness	15	10	25
Total Credits			25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) Visual Communication & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
2	DSC 3	Practical	5	0	4	1	Visual Arts 2	100	50	150
	DSC 4	Practical	5	0	4	1	Design Principles 2	100	50	150
	DSE 2	Theory	3	2	0	1	Visual Arts Theory 2	60	40	100
	OE 2	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Environmental studies	25	25	50
	VB	Practical	1	0	1	0	Yoga + Health and Wellness	15	10	25
Total Credits			25							775

The Languages and other mandatory courses are according to University of Mysore Syllabus.

Exit Option with Certificate (with completion of courses equal to a minimum of 48 Credits)

COURSE DETAIL OF B.DES (Hons.) Visual Communication & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EX AM	IA	TOTAL
3	DSC 5	Practical	5	0	4	1	Visual Communication	100	50	150
	DSC 6	Practical	5	0	4	1	Digital Design	100	50	150
	DSE 3	Theory	3	2	0	1	Visual Communication Theory	60	40	100
	OE 3	Theory	3	2	0	1	Open Elective.	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	SEC	Theory	2	1	0	1	Artificial Intelligence	25	25	50
	VB	Practical	2	0	2	0	Sports + NSS	25	25	50
	Total Credits		26							800

The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) Visual Communication & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
4	DSC 7	Practical	5	0	4	1	Visual Communication 2	100	50	150
	DSC 8	Practical	5	0	4	1	Digital Design 2	100	50	150
	DSE 4	Theory	3	2	0	1	Visual Communication Theory 2	60	40	100
	OE 4	Theory	3	2	0	1	Open Elective 2	60	40	100
	AECC	Theory	3	2	0	1	Language 1	60	40	100
	AECC	Theory	3	2	0	1	Language 2	60	40	100
	AECC	Theory	2	1	0	1	Constitution of India	25	25	50
	VB	Practical	2	0	2	0	Sports + NSS	25	25	50
Total Credits			26							800

Exit Option with Diploma (with completion of courses equal to a minimum of 96 Credits)  
The Languages and other mandatory courses are according to University of Mysore Syllabus.

COURSE DETAIL OF B.DES (Hons.) Visual Communication & Design										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
5	DSC 9	Practical	5	0	4	1	Advance Visual Communication	100	50	150
	DSC 10	Practical	5	0	4	1	Advance Digital Design	100	50	150
	DSE 5	Practical	3	2	0	1	Advance Brand Communication	60	40	100
	DSE 6	Practical	3	2	0	1	Industry Based Project	100	50	100
	VC	Theory	3	2	0	1	Visual Communication Process	60	40	100
	SEC	Theory	2	1	0	1	Cyber Security	25	25	50
		Total Credits		21						

COURSE DETAIL OF B.DES (Hons.) ( Digital product design)(Advance UI/UX)										
Semester	Category of Course	Theory/ Practical	Credits	L	P	T	Title	Marks		
								EXAM	IA	TOTAL
6	DSC 11	Practical	5	0	4	1	Advance Visual Communication 2	100	50	150
	DSC 12	Practical	5	0	4	1	Advance Digital Design 2	100	50	150
	DSE 7	Theory	3	2	0	1	Advance Brand Communication2	60	40	100
	DSE 8	Theory	3	2	0	1	Brand Based Project	60	40	100
	VC	Theory	3	2	0	1	Visual Communication Process2	60	40	100
	SEC	Theory	3	2	0	1	Professional Communication	60	40	100
	Total Credits		22							800
	Total Credits (1 <sup>st</sup> +2 <sup>nd</sup> +3 <sup>rd</sup> +4 <sup>th</sup> +5 <sup>th</sup> +6 <sup>th</sup> )		149							

Exit Option with Bachelors of Design (with completion of courses equal to a minimum of 140 Credits)

COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) Visual Communication & Digital Design										
Sem	Category of Course	Practical	Credit s	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
7	DSC 13	Practical	22		22		Internship Minimum of 16 Weeks	500	150	650
Total Credits			22							650

COURSE DETAIL OF B.DES HONORS B.Des – (Hons.) Visual Communication & Digital Design										
Seme ster	Category of Course	Theory/ Practical	Credits	L	P	T	Paper Title	Marks		
								EXAM	IA	TOTAL
8	DSC 14	Practical	5	0	3	2	Brand Based Project	100	50	150
	DSC 15	Practical	5	0	3	2	Visual Communication Based Project	100	50	150
	CC	Practical	6	0	4	2	Research Project	150	50	200
	VC	Practical	6	0	4	2	Portfolio Presentation	100	50	150
Total Credits			22							650
Total Credits (1st+2nd+3rd+4th+5th+6th Sem+7th+8th)			196							

Exit Option with Bachelors of Design with Hons (with completion of courses equal to a minimum of 180 Credits)

SUBJECT CODE	YEAR: 1	SEMESTER: 1	DS C 1	Visual Arts	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICALS : 100	DURATION OF EXAM: 3 HRS

## VISUAL ARTS

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular

skillset is developed to help students understand visual arts better.

**OBJECTIVES**

- The primary aim is to develop the student"s analytical drawing skills with perceptual skills.



- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.

- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

## OUTLINE

### UNIT 1

#### ANALYTICAL DRAWING

5 basic fundamental perceptual skills of drawing through a series of exercises,  
 Variety of approaches in drawing,  
 Media exploration and mark Making, Drawing- the perception of edges. Contour drawing  
 2nd perceptual skill in drawing - Negative/Positive space,  
 3rd perceptual skill in drawing - The perception of relationships. Spatial illusions and informal perspective.

### UNIT 2

#### ANATOMY

The students develop skills in observation of the human body, the verticals, directions and lines of force, skeletal study as supporting substructure of human proportions and the character of the model. Students learn tools and methods (hand movement and gesture exercises), Proportions of human body and anatomy study in detail, Through history looking to the old masters, Layout and composition of human figures on paper, Sketching (1-2mins)

### UNIT 3 -

#### EXTERIOR DRAWING

The understand different ways of drawing via contours, shapes  
 Line quality  
 Working within a size  
 Light and shadow ,cast shadows  
 Focal point in a sketch

#### Outcome :

1. Learns to pick up fundamental perceptual skills of drawing through a series of exercises.
2. Learns variety of approaches in drawing
3. Understands the importance of space negative/positive in drawing
4. Learns observation skills and skill to analyse.
5. Students learn to understand the human anatomy in detail.
6. Learn to appreciate the anatomy drawing through learning about the masters.
7. Learn to observe the external environment and the details.
8. Develop a quick rapid sketch for observation
9. Explore and develop different styles.

#### References :

Figure Drawing: Design and Invention By Michael Hampton  
 The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
 Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup.  
 Anatomy and Drawing By Victor Perard

Drawing Anatomy: An Artist's Guide to the Human Figure By Barrington Barber  
 Drawing Human Anatomy By Giovanni Civardi  
 Sketching Outdoors By Leonard Richmond  
 Drawing: Landscapes with William F. Powell: Learn to draw  
 Course in Pencil Sketching: Buildings and streets by Ernest William Watson

SUBJE CT CODE	YEAR: 1	SEMESTER:1	DS C 2	DESIGN PRINCIPLES	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT:50		PRACTICALS :100	DURATION OF EXAM: 3 HRS

### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

### UNIT1

#### ILLUSTRATION

Introduction to illustration moving past fear  
 Using Imagination to see the illustration through  
 Exploring mediums & techniques  
 Storytelling  
 Conceptual Thinking

### UNIT2

#### PERSPECTIVE

Basics of Perspective  
 3D Geometric Exploration, Surface Development  
 Orthographic Projections  
 1 Point Perspective  
 Isometrics & Axonometric  
 2 Point Perspective  
 Basics of Sciagraphy  
 Interior and Exterior drawing  
 Anamorphic and Reverspective  
 3D Geometric Exploration, Surface Development and Orthographic Projections

### UNIT 3

#### CREATIVITY

Develop the ability to use diverse materials to respond to projects that require the resolution of formal or literary questions.  
 Learn to create solutions that have real value and that fulfil a brief or respond to a question, rather than relying solely on imagination.  
 Develop the ability to collaborate with peers and provide constructive feedback through physical collaboration or mock juries.  
 Explore the nature of the image, its definitions, and the consequences of those definitions.  
 Learn to define concepts and pose problems through personal projects, developing conceptual basis and augmenting the work process.

## UNIT 4

### COLOUR

Introduction of Colour: History of colour and the importance of colour in Art and Design. Using colours to express emotions and feelings.  
 Learning basic colour theory - The 3 attributes of colour-Hue, Value and Intensity  
 Colour schemes -learning to use the colour wheel to choose various combinations to achieve colour harmony.  
 Seeing the effect of light on 3 dimensional objects, colour constancy and simultaneous contrast.  
 A study of colours in nature.  
 Optical effects in colour- Pop art, Op art

#### Outcomes :

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.
4. Explore perspective as a medium of drawing.
5. Understand different kind of perspectives
6. Use the knowledge in your work.
7. Explore the art of creativity and lateral thinking.
8. Learn to express ideas through creative exploration.
9. Explore processes like visual mind-mapping.
10. Understand the importance of colours
11. Explore the psychology of colour
12. Understand various ways to express colours.

#### References

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 The Art of Creative Thinking By Rod Judkins  
 The Creative Thinking Plan By Guy Claxton, Bill Lucas  
 Visual Thinking By Willemien Bran  
 Basic Color Theory by Patti Mollica  
 Making Color Sense Out of Color Theory By Stephen Quiller  
 Interaction of Color: 50th Anniversary Edition by Josef Albers

SUBJE CT CODE	YEAR: 1	SEMESTER:1	DS E 1	VISUAL ARTS THEORY	CREDITS 3
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CONTACT PERIOD:	INTERNAL ASSESMENT: 40	THEORY :60	DURATION OF EXAM: 2.5 HRS
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## HISTORY OF ART

### UNIT 1

What is Art ? What is the Art object?

### UNIT 2

Introduction to Aesthetic & Representational Regime.

### UNIT 3

The Philosophical Praxis of Art.

### UNIT 4

The Representational Regime through History

### UNIT 5

Renaissance Perspective

### Outcomes

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

### References

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson A  
 Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR: 1	SEMESTER: 1	OE 1	OPTIONAL ELECTIVE : CREATIVITY	CR EDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT :40	THEORY EXAM: 60	DURATION OF EXAM :: 2.5 HR	

## UNIT1

### VISUAL EXPRESSION

If the creativity course develops the ability of a student to respond to a question or brief in a stimulating and original manner, the Visual Expression course is destined to alert the student to the manner in which a visual sign can communicate a message. For this, the student should be able to determine a concept, and to translate this concept into visual terms. Once the ability to translate a concept into visual terms has been acquired, the course then explores the question of impact, and how the efficiency of the message may be increased by formal means.

#### UNIT 1

Understand the Subject  
Its history & Meaning

#### UNIT 2

Introduction to Forms & Various Techniques  
Understanding Concept, how to build one and how to convert an idea into concept.

#### UNIT 3

The Universe of Pictograms, Logos, Signs & Symbols  
How communication is the key to a visual sign & symbols

#### UNIT 4

Application of Signs/Logos as a Brand  
The Digital Universe of Signs & Symbols

#### Outcomes.

1. Understanding Concept, how to build one and how to convert an idea into concept.
2. The Universe of Pictograms, Logos, Signs & Symbols
3. Understand Semiotics
4. The exposure to Universe of Signs & Symbols

#### References

Rethinking the Forms of Visual Expression by Robert Sowers  
Visual Expression by Jeannine Hart

SUBJECT CODE	YEAR: 1	SEMESTER: 2	DS C 3	Visual Arts II	CREDITS 5
CONTACT PERIOD:			INTERNAL ASSESSMENT : 50 PRACTICAL : 100		DURATION OF EXAM : 3 HR

## VISUAL ARTS

### OBJECTIVES

- The primary aim is to develop the student's analytical drawing skills with perceptual skills.
- Develop skills in observation of the human body, the verticals, directions and lines of force to draw the anatomy well.
- The aim of the visual art unit is to encourage observation / composition / multi-composition / framing / personal.
- The aim of the exterior drawing class is to get the students out of the school and into diverse environments – museum, zoo, public garden or other public places.

### UNIT 1

#### ANALYTICAL DRAWING

4th perceptual skill in drawing - The perception of light and shade. Light Logic.

Draw an accurate ellipse

Drawing and construction-How to observe and analyse a composition. Understanding the format of the page and usage of space.

Precise observation of proportions, angles, space, shapes, ellipses, foreshortening.

Analysis of the elementary forms to gain understanding of complex forms. Developing an individual freestyle expression that is both personal and stylised.

### UNIT 2

#### LIVE MODEL SKETCHING

Life Drawing is the skill of drawing the human figure, especially from observing a living model. It is considered as an essential skill for an artist and an important component of an artist's education. It provides the artist with an enhanced knowledge of the human structure.

Understanding of medium and approaches to building on the human structure (volume, light, shadow).

Develop via sketching starting with a longer duration and slowly reducing time.  
 Study of Proportion with focus on movement, foreshortening  
 Layout and composition of human figures  
 historical examples to study muscle and posture

**UNIT 3**

ENVIRONMENT ART

Apply the principles of design to develop original, visually compelling, and functional concepts for environments that address specific design challenges.  
 Foster a creative mindset that emphasizes experimentation and exploration of materials, techniques, and styles to inspire unique and innovative designs.  
 Master traditional art tools, such as drawing and painting, to effectively and efficiently communicate creative ideas through sketches, storyboards, and paintings.  
 Develop an understanding of how visual storytelling techniques can be used to create immersive environments that connect with audiences and effectively communicate a narrative or message.  
 Apply problem-solving skills to analyze design challenges, develop solutions, and adjust designs as needed to ensure that the final product meets the intended user experience and design goals.

**Outcome :**

Learns to pick up fundamental perceptual skills of drawing through a series of exercises.  
 Learns variety of approaches in drawing  
 Understands the importance of space negative/positive in drawing  
 Learns observation skills and skill to analyse.  
 Life Drawing enhances the artist's eye, brain and hand coordination.  
 To enhance basic skills of line drawing, visual approach and fast-sketching as the preceding exercises to complete figure rendering.  
 Learn to observe the external environment and the details.  
 Develop a quick rapid sketch for observation  
 Explore and develop different styles.

**References :**

Figure Drawing: Design and Invention By Michael Hampton  
 The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
 Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup  
 Keys to Drawing by Bert Dodson  
 Figure Drawing for Artists: Making Every Mark Count by Steve Huston  
 Environment Art in the Creative Industry by Henry Kelly  
 Arts of the Environment by Gyorgy Kepes

SUBJECT CODE	YEAR:1	SEMESTER:2	DISCIPLINE 4	DESIGN PRINCIPLES II	CREDITS 5
CONTACT PERIOD:				INTERNALASSESSMENT : 50 PRACTICAL : 100	DURATION OF PAPER : 3 HR

**Objectives**



- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to volume.

**UNIT1**

ILLUSTRATION

Mood based illustration/creating a mood  
 Adapting an experience into an illustration  
 Broadening a concept through a mind map and then translating into an illustration  
 Words of Visuals  
 Self Expression

**UNIT 2**

VOLUME

This course is divided into three sections.  
 Classification of polyhedra, as regular, semi-regular and irregular. Look at symmetry, and particularly that of the cube and the tetrahedron Know the basic volume shape and how they are built  
 Understand the basics of packaging  
 Strengthen the skills in paper folding and shell design  
 Develop the eye for proportion  
 Prepare the student to bridge to 3D softwares

SUBJ EC T CODE	YEAR: 1	SEMESTER: 2	DS E 2	VISUAL ARTS THEORY	C R E D I T S 3
CONTACT PERIOD:		INTERNAL ASSESMENT : 40		THEORY MARKS: 60	DUR AT ION OF EXA M: 2.5 HRS

**UNIT 1  
HISTORY OF ART**

We understand the history of humanity through art.  
 From prehistoric depictions of bison to contemporary abstraction,  
 The artists have addressed their time and place in history and expressed  
 Universal truths for tens of thousands of years.  
 Art history course is based on a straight-forward chronological narrative.

**UNIT 1**

The Aesthetic Regime. Thought to Image.  
 Relationship between form & content/method & content.  
 To understand modern art movements.  
 Post modern art leading to cinema/video.  
 To read contemporary art through a historical lens

**Outcomes**

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

**References**

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson A  
 Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR: 1	SEMESTER: 2	OE 2	OPEN ELECTIVE : Mechanics of Game	C R E D I T S 3
CONTACT PERIOD:		INTERNAL ASSESSMENT: 40	THEORY : 60		DURATION OF EXAM : 2.5 HRS

**UNIT1**

**Mechanics of games**

The course helps in developing aesthetics of designing a game.

Understanding & Theory of Board Games/Tabletop Games.

Design & Aesthetics  
 Becoming a Game Master  
 Becoming a Game Master.\* Scenario Building Addictiveness/  
 Stickiness Factor  
 Thinking -Strategic & Logical & Predictive  
 Skills- Focus ,Negotiation..  
 Resource Management & Understanding Risk  
 Creating a Prototype  
 Play-testing & Real Life Feedback

**Outcome :**

1. Explore different styles of illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative.

1. Explore volumes in different manner.
2. The importance of volume in design industry
3. Use the knowledge in your work.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Make Your Own Board Game: By Jesse Terrance Daniels  
 Ethics and Game Design by Schrier, Karen, Gibson, David

SUBJECT CODE	YEAR: 2	SEMESTER: 3	DS C 5	VISUAL COMMUNICATION	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL: 100	DURATION OF EXAM: 3 HRS

**VISUAL COMMUNICATION**

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

**OBJECTIVES**

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

**UNIT 1**

**TYPOGRAPHY**

A Typography class is a course that teaches the art and technique of arranging type to make written language legible, readable, and appealing when displayed. Typography involves the study of different typefaces, their characteristics, and how they can be used to communicate a message effectively through visual communication.

- Develop an understanding of the history and evolution of typography and its role in visual communication.

- Acquire knowledge of typography terminology and how to use typography tools and software.
- Gain an understanding of typography design principles, including hierarchy, balance, contrast, and legibility.
- Learn how to analyze and critique typography design work.
- Develop skills in selecting appropriate typefaces and using typography to enhance visual communication projects.
- Understand how typography affects brand identity and the role of typography in branding.

## **UNIT 2**

### **PAGE LAYOUT**

A page layout class in visual communication design is a course that teaches students how to effectively organize and arrange visual elements on a page. This includes the use of typography, images, color, and negative space to create a visually appealing and functional design.

#### **Objective:**

1. Principles of layout design, including composition, hierarchy, balance, and rhythm, to create effective and visually compelling layouts.
2. Usage of typography to enhance the message and visual impact of a layout.
3. Use color theory to create layouts that evoke the desired emotional response from the viewer.
4. Grid systems and other layout tools to create layouts that are structured, organized, and easy to navigate.
5. Importance of white space in layout design and learn how to use it to create visual impact and emphasize key elements.

## **UNIT 3**

### **GRAPHIC DESIGN**

Students are taught the craft of Graphic design where professionals create visual content to communicate messages. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

#### **Objective:**

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.

#### **Outcome :**

1. Learns to pick up fundamental of typography.
2. Typography and its impact on Branding, Posters and other mediums.
3. Learn to use the type in different format & styles
1. Effective implementation of Page Layout Principles
2. To understand that Page Layout will be the fundamental to Editorial Design.
3. Understand the impact of Graphic Design in all creative industries.
4. Fundamentals of Graphic Design

- 5. Using Graphic Design as a powerful medium of communication.
- 6.

**References :**

Layout for Graphic Designers by Gavin Ambrose, Paul Harris  
 Flipping Pages By Huang Weiming  
 Just My Type By Simon Garfield  
 Typography Sketchbooks By Steven Heller, Lita Talarico  
 Graphic Design Play Book by Sophie Cure, Aurélien Farina  
 The Graphic Design Process by Jeremy Stout

SUBJECT CODE	YEAR: 2	SEMESTER: 3	DS C 6	DIGITAL DESIGN	CREDIT: 5
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

**Objectives**

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

**UNIT1**

**COMPUTER GRAPHICS**

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

**Objective :**

1. Introduction to the basics of digital graphics and computer hardware and software.
2. Understanding of the basics of color theory and color management in digital graphics.
3. Familiarization with industry-standard graphics software, such as Adobe Photoshop or Illustrator.
4. Creation of simple graphics and practice with basic tools and features.

5. Study of traditional design principles, such as composition, typography, and visual hierarchy, and how they apply in a digital context.

## **UNIT 2**

### **MOTION DESIGN**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

#### **Objectives**

1. Master the principles of motion design: learn the foundational principles of motion design, including timing, spacing, and motion graphics animation, in order to create compelling and visually appealing animations.
2. Learn the technical skills required for motion design: learn the technical skills required for motion design, including software proficiency in industry-standard tools such as After Effects.
3. Develop a strong visual language: Students should learn how to apply their knowledge of graphic design and visual communication to motion design, with an emphasis on the development of a unique and visually cohesive design language.
4. Understand the storytelling potential of motion design: explore the storytelling potential of motion design and learn how to effectively communicate complex ideas and narratives through animation.
5. Apply motion design to a range of media including social media, broadcast, film, and interactive installations. By exploring different mediums, students can gain a deeper understanding of the unique demands and opportunities of each format, and develop their ability to create engaging and effective motion design content across a variety of platforms.

#### **Outcome :**

1. Importance of computer graphics in Design & Technology
2. Understand the impact of computer graphics on popular culture.
3. Computer Graphic to be used for different mediums.
4. Explore motion design as an important component for creative industry.
5. Motion graphic in design industry
6. Motion Graphic as a medium to create powerful creatives.

#### **References**

Fundamental of Motion Design By Ronnie Munro  
Motion Design Dynamics By Jaleen Grove, Whitney Sherman

## **UNIT 3**

### **INTRODUCTION TO USER INTERFACE DESIGN**

Effective user interface design is about removing as many obstacles, bottlenecks, stumbling blocks, and potential causes of confusion as possible from the user experience. Above all, the aim is to create an environment that all users find fluid and intuitive to navigate; allowing them to achieve their objectives with a minimum of fuss.

Every UI design project is different of course. Especially when it comes to the finer details. And what works for a mobile app, for instance, won't necessarily be the right solution for desktop software or a website. Yet the general principles of good UI design remain consistent across all platforms and projects.

What follows is a series of fundamental UI design principles that can—indeed should—be applied to almost every UI design project you work on. Ignore these golden rules at your peril!

**Objectives**

1. Keep the UI design simple
2. Predict and preempt
3. Put the user in the driving seat
4. Be methodical and consistent
5. Avoid unnecessary complexity

**Outcomes**

1. Improves customer acquisition
2. Helps with customer retention
3. Optimizes development time and cost
4. Increased productivity
5. More user engagement

**References**

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 2	SEMESTER: 3	DS E 3	VISUAL COMMUNICATION THEORY	C R EDI TS3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 40	THEORY : 60	DURATION OF EXAM : 2.5 HRS	

**UNIT 1**

**GRAPHIC CULTURE**

A Graphic Culture class is a course that aims to explore the historical, cultural, and social contexts of graphic design and visual communication. This class covers the evolution of graphic design, its impact on society, and how it has been used to influence culture and shape our understanding of the world. The course may include discussions on topics such as art movements, political propaganda, advertising, branding, and the role of graphic design in contemporary society.

**Objectives**

1. Historical development of graphic design, from pre-industrialization to contemporary practice.
2. Role of graphic design in shaping culture and its impact on society.
3. Analyze and interpret visual communication within its cultural context.
4. Role of graphic design in shaping identity, cultural values, and social change.
5. Influence of art movements on graphic design and its evolution over time.
6. Relationship between graphic design and technology, and how it has influenced design practice.
7. Role of graphic design in advertising, branding, and corporate identity.
8. Ethical implications of graphic design, including the use of propaganda and persuasion.
9. Relationship between graphic design and social issues such as gender, race, and power.
10. Issues and debates within graphic design, and current trends and emerging practices in the field.

**Outcomes**

1. The importance of Art History
2. Art History in the chronological timeline
3. The importance of Art in Modern times
4. The philosophical, psychological and social impact of Art

**References**

The Story of Art By Ernst Hans Gombrich  
 History of Art By H. W. Janson, Anthony F. Janson A  
 Little History of Art By Charlotte Mullins

SUBJECT CODE	YEAR: 2	SEMESTER: 3	OE 3	OPEN ELECTIVE	CREDIT: 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

**UNIT1****INTERACTION DESIGN**

It's essential to have a good grasp on the fundamentals of UX design.

Despite the relative popularity of the UX design industry, there is still a good amount of confusion around what UX design is and what UX designers actually do. To help clear this uncertainty, we've created this comprehensive, beginner's guide to everything UX—a good #first taste” of UX design!

**Objectives:**

1. What is UX?
2. The five main principles of UX design
3. What do UX designers do?
4. Benefits of UX design (and UX designers!)
5. What's next? Key takeaways

There are many important principles within UX design but to simplify things a bit, we've broken them down into five main concepts: Empathy, strategy, usability, inclusivity, and validation.

**Outcomes:**

1. Attention to UX design boosts customer acquisition and retention.
2. Great UX designers help keeps development costs in check
3. UX improves users "quality of life"

**References**

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk



SUBJECT CODE	YEAR: 2	SEMESTER: 3	DS C 5	VISUAL COMMUNICATION II	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL: 100	DURATION OF EXAM: 3 HRS

## VISUAL COMMUNICATION

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

### OBJECTIVES

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

### UNIT 1

#### GRAPHIC DESIGN

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping."

### UNIT 2

#### ADVERTISING

Advertising is a process by which we create a desire for a product.

When a desire is created we tend to buy that particular product.

Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions.

Alternative Media

New Trends

### UNIT 3

## BRANDING

Creating a brand manual and understanding its importance

Using form, tone of voice, typography, and color in branding

Defining buyer personas and understanding the emotional connection between brands and consumers

Studying the impact of branding touchpoints on the target audience

Building a strong foundation in the principles of branding and developing skills to create a successful brand identity.

### Outcomes:

Understanding branding process.

Brand Identity or visual identity play

Make Brand & Branding symbiotic in a program.

Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.

Apply graphic design principles in the ideation, development, and production of visual messages.

Identify and utilize design history, theory, and criticism from a variety of perspectives, including: art history, communication/information theory, and the social/cultural use of design objects

Students who successfully complete a degree in Editorial Design will be able to:

Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.

Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.

Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.

### References :

Graphic Design By Bob M. Fennis, Wolfgang Stroebe

Why does the Graphic Design Matter? By Paul Feldwick

Environment Art in the Creative Industry by Henry Kelly

Arts of the Environment by Gyorgy Kepes

The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris

The Elements of Graphic Design By Alex W. White

SUBJECT CODE	YEAR: 2	SEMESTER: 4	DS C 6	DIGITAL DESIGN II	CREDIT: 5
CONTACT D:	PERIOD:	INTERNAL ASSESSMENT: 50	PRACTICAL: 100	DURATION OF EXAM: 3 HRS	

## UNIT1

### COMPUTER GRAPHICS

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums,

such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message.

**Objective :**

1. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
2. Study of vector and raster graphics and the differences between them.
3. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
4. Study of advanced features in graphics software, such as layer masks and blending modes.
5. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

**UNIT 2**

**MOTION DESIGN**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

**Objectives**

1. Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.
2. Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.
3. Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.
4. Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.
5. Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

**Outcome :**

Importance of computer graphics in Design & Technology  
Understand the impact of computer graphics on popular culture.  
Computer Graphic to be used for different mediums.  
Explore motion design as an important component for creative industry.  
Motion graphic in design industry  
Motion Graphic as a medium to create powerful creatives.

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
What is Illustration? By Lawrence Zeegen

**UNIT 3**

**USER INTERFACE DESIGN**

Effective user interface design is about removing as many obstacles, bottlenecks, stumbling blocks, and potential causes of confusion as possible from the user experience. Above all, the aim is to create an environment that all users find fluid and intuitive to navigate; allowing them to achieve their objectives with a minimum of fuss.

Every UI design project is different of course. Especially when it comes to the finer details. And what works for a mobile app, for instance, won't necessarily be the right solution for desktop software or a website. Yet the general principles of good UI design remain consistent across all platforms and projects.

What follows is a series of fundamental UI design principles that can—indeed should—be applied to almost every UI design project you work on. Ignore these golden rules at your peril!

**Objectives**

1. Provide clear signposts
2. Be tolerant of mistakes
3. Give relevant feedback
4. Prioritize functions
5. Design the UI for accessibility

**Outcomes**

1. Improves customer acquisition
2. Helps with customer retention
3. Optimizes development time and cost
4. Increased productivity
5. More user engagement

**References**

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 2	SEMESTER: 4	DEGREE 3	VISUAL COMMUNICATION THEORY	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5HRS

**UNIT 1**

**HUMAN SCIENCES**

This class typically refers to a course of study that focuses on the social, cultural, and psychological aspects of human behavior. This may include subjects such as sociology, psychology, anthropology, political science, philosophy, and history, among others.

For visual communication students, taking a human sciences class can be incredibly valuable, especially if their focus is on storytelling and problem solving.

It's important for students to understand the human experience to tell compelling stories or solve problems that resonate with people. By studying human behavior and society, students can gain insights into what motivates people, what drives cultural norms, and how to connect with different audiences.

Students can learn how to put themselves in someone else's shoes and understand their perspective, which can help them create more authentic and relatable work. Empathy is a crucial skill for visual communication students who want to tell stories that connect with people on an emotional level.

Visual communication is a global discipline, and understanding cultural differences is important for creating work that is inclusive and respectful. By studying anthropology, political science, and history, students can gain a deeper understanding of different cultures and societies, which can help them create work that is sensitive to these differences.

Many human sciences courses teach critical thinking and problem solving skills, which can be invaluable for students. By learning how to analyze complex issues and develop solutions, students can become better problem solvers, which can help them create work that is more effective and impactful.

This class helps students to become more well-rounded, empathetic, and effective communicators. By understanding the complexities of human behavior and society, students can create work that resonates with people and solves real-world problems.

**Outcome**

Foster critical thinking and creativity: encourage students to develop their critical thinking skills and creativity by engaging with challenging problems and exploring new ideas. This could involve brainstorming sessions, group discussions, and collaborative projects that challenge students to think outside the box and come up with innovative solutions.

Develop empathy and cross-cultural communication skills: The class could include exercises and assignments that encourage students to explore different perspectives and consider how cultural differences can impact communication.

Promote ethical and socially responsible communication: Emphasize the importance of these values and provide opportunities for students to explore the impact of their work on different audiences and communities. This could involve discussions of issues such as bias, representation, and social justice.

**Resource**

Website and links will be shared.

SUBJECT CODE	YEAR: 2	SEMESTER: 4	OE 4	OPEN ELECTIVE	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5HRS

**INTERACTION DESIGN**

A UX designer's toolkit is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

## OBJECTIVES

1. Surveys
2. Interviews
3. Focus groups
4. Observation
5. Ethnographic field studies
6. Analytics
7. Eye tracking
8. Customer feedback
9. Desirability studies
10. To learn more about user research, check out these guides:
11. What is user research?
12. Beginner's guide to qualitative UX research
13. How to conduct inclusive user research
14. The best remote UX research tools

## UNIT 1

### Define

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

1. What is a persona?
2. How to define a user persona
3. Beginner's guide to user persona spectrums
4. 5 Steps to create your first user persona

## UNIT 2

### Ideate

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

## UNIT 3

### Prototype

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe

- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

#### UNIT 4

##### Test

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

#### UNIT 5

##### Iterate!

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

##### Outcomes:

1. Attention to UX design boosts customer acquisition and retention.
2. Great UX designers help keeps development costs in check
3. UX improves users "quality of life"

##### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 3	SEMESTER: 5	DS C 9	Advance Visual Communication	CREDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL: 100	DURATION OF EXAM: 3 HRS

#### ADVANCE VISUAL COMMUNICATION

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

#### OBJECTIVES

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

## **OUTLINE**

### **UNIT 1**

#### **GRAPHIC DESIGN**

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping."

### **UNIT 2**

#### **ADVERTISING**

Advertising is a process by which we create a desire for a product. When a desire is created we tend to buy that particular product. Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions. Building intermediate to advanced skills in developing concepts for advertising

and design. You'll learn how to integrate all media--old and new, offline and online, what's coming down the line--into the ideal conduit for your branded message.

You'll explore applications of the next technological blockbusters: touch screen, voice and face recognition, telepresence. What's next? Teleportation? AD/CW/DD/PV creative pods.

The QR-Ad uses the banner format in two ways

- a) as a normal banner to click, to go to a web destination page
- b) as a support for a QR Code which can be scanned with a mobile phone equipped with a QR Code reader.

### **UNIT 3**

#### **EDITORIAL DESIGN**

Editorial design refers to designing pages and screens for content-driven publications such as newspapers, magazines, books, and even websites.

Editorial graphic designers need to think about typography, layouts, graphics, and images to create a comprehensive editorial design.

Although these may seem like small details to the layperson, editorial design is important because it impacts how people understand written texts. Whether you're a business leader looking to post engaging, SEO-friendly content, a magazine publishing regular print and digital content, or even a book publisher, your editorial design can dictate how well your editorial content is received.

1. Use Grids
2. Create Hierarchy
3. Feature Images
4. Consider Cross-Platform Ramifications



## PACKAGING DESIGN

Packaging design is creating not only the graphics but also the physical container of the product that a consumer buys. Packaging design is crucial to not only the product itself but to the entire company because it becomes a memorable representation of a brand.

In order to avoid this, there are eight rules of packaging design that are important to follow.

### Objectives :

Know your customer  
 Form follows function  
 Simplicity sells  
 Think of the brand  
 Test, test, test  
 Take a peek at your competitors  
 Stay in line  
 Prime printing

### Outcomes:

Students who successfully complete a degree in Editorial Design will be able to:  
 Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.  
 Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.  
 Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.  
 Describe editorial design development in a historical context.  
 Develop the visual content and purpose of a publication for a desired target audience. Critically apply acquired knowledge to design projects with multiple levels of information across one or more editions.  
 Present proficient editorial design ideas and development in presentations and group discussions.  
 Participate actively in class discussion and critique editorial design ideas and techniques employed by peers in a constructive manner  
 Edit the relationship between packaging design and the user.  
 Determines the priorities and expectations of the target group of the product. Designs corporate identity and label design related with the target group's profile.  
 Designs a creative form which reflects the corporate identity and attracts attention between similars.

### Resources:

The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris  
 The Elements of Graphic Design By Alex W. White  
 The Grid Book by Hannah B Higgins  
 Making and Breaking the Grid By Timothy Samara  
 The Package Design Book by Julius Wiedemann, Pent-awards  
 Package Design Workbook By Steven DuPuis, John Silva

SUBJECT CODE	YEAR: 3	SEMESTER: 5	DS C 10	Advance Digital Design	C R EDITS 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

## UNIT1

### COMPUTER GRAPHICS

Practice with image manipulation techniques, such as cropping, resizing, and color correction.  
Study of vector and raster graphics and the differences between them.  
Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.  
Study of advanced features in graphics software, such as layer masks and blending modes.  
Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## UNIT2

### DIGITAL DESIGN (WEB DESIGN)

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.  
Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.  
Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.  
Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.  
Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

## UNIT 3

### UX CHOREOGRAPHY

What is information architecture (IA) without its complementary elements?  
On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography.  
While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact. Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.  
An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

### Outcome

Importance of computer graphics in Design & Technology  
Understand the impact of computer graphics on popular culture.  
Computer Graphic to be used for different mediums.  
Explore motion design as an important component for creative industry.

Motion graphic in design industry  
 Motion Graphic as a medium to create powerful creatives.  
 Expand CX solution space  
 Acquire new design vocabulary for ideation and presentation of motion  
 Synergize collaboration between stakeholders, designers, and engineers  
 Effectively communicate the value of motion  
 • Accelerate timelines and conserve budget with paper prototyping

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Online Articles & Blog  
 Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 3	SEMESTER: 5	VC	Advance Visual Communication Process	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESMENT: 40		THEORY : 60	DURATION OF EXAM : 2.5 HRS

**UNIT 1**

**DESIGN THINKING**

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

**UNIT 1**

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

- What is a persona?
- How to define a user persona
- Beginner's guide to user persona spectrums

- 5 Steps to create your first user persona

## UNIT 2

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems! But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

### Curious about a career in UX design?

Start learning for free!

## UNIT 3

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

## UNIT 4

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

## UNIT 5

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

### Outcomes:

1. The application of Design Thinking in your own design projects.
2. Importance of Testing
3. Agility to apply it to digital design space.

SUBJECT CODE	YEAR: 3	SEMESTER: 5	DS E 5	Industry Based Project	CREDITS 3
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CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICA L : 100	DU RA TION OF EXA M : 3 HRS
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## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

SUBJECT CODE	YEAR: 3	SEMESTER: 5	DS E 6	Advance Brand Communication	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL: 100	DURATION OF EXAM: 3 HRS	

**UNIT 1A**

**The Art of Self Promotion**

Understand yourself. Develop Self Branding.

**OBJECTIVES**

1. What kind of creative am I? Are you a gag-a-minute writer, or perhaps a hippy-chic art director or a bauhaus-meets-anime designer, photographer, videographer?

2. What kind of place do you want to work for? Big shop? Small shop? Hot creative boutique? How about a freelance collective?

Why are these questions—or, to put it more accurately, the answers—so important? Because before you can develop a brand, you had better know your product. As the Oracle at Delphi said, #Know thyself.” And once you know the nature of your product, you must tailor your presentation to your market. Marketing 101.

**UNIT 1**

What kind of creative am I?

What kind of place do you want to work for?

Discussion about agencies, in-house agencies, and all options available.

[www.Linkedin.com](http://www.Linkedin.com)

A great resource for finding people in agencies and finding about ad agencies. Join!

**UNIT 2**

**Pecha Kucha Presentation.**

Each presenter will use InDesign to create an Interactive PDF to show 20 images for 20 seconds apiece, for a total time of 6 minutes, 40 seconds. Topics to be assigned.

**UNIT 3**

Discuss each student's brand strategy, list of passions, handwriting analysis and Astrological profiles. Find golden nuggets for each Creative.

**Suggested Assignment**

*Rethink #Your brand strategy” based on the feedback. Rethink your target agencies based on the feedback. Bring updated strategy and target agencies to next class.*

*Assemble:*

*Your best work - online and offline Bring best work to next class.*

*Continue working on History / Herstory books.*

**UNIT 4**

Discuss your best work.

Does your work connect with your strategy and your target agency culture?

You'll put some work in, keep some marginal work out. New work will go in, pushing out some work that you used to love. Some seemingly marginal work will go back in. Your portfolio components will be in flux through out all this time. And for the rest of your career too.

## UNIT 5

Review favorite memory book pages.

Based on your life experience, passions, innovations, inventions and campaigns to date, show me something I've never seen before - brainstorming session.

Come up with ideas for products/innovations/pieces that will show Creative Directors/ Clients something they have never seen before. It is even more special because it related to your personality and passions.

### Outcome :

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR: 3	SEMESTER: 5	SEC	AI	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL: 100	DURATION OF EXAM: 3 HRS	

## UNIT 1.

### ARTIFICIAL INTELLIGENCE

The Artificial Intelligence tutorial provides an introduction to AI which will help you to understand the concepts behind Artificial Intelligence. In this tutorial, we have also discussed various popular topics such as History of AI, applications of AI, deep learning, machine learning, natural language processing, Reinforcement learning, Q-learning, Intelligent agents, Various search algorithms, etc.

Our AI tutorial is prepared from an elementary level so you can easily understand the complete tutorial from basic concepts to the high-level concepts.

#### What is Artificial Intelligence (AI)?

In today's world, technology is growing very fast, and we are getting in touch with different new technologies day by day.

Here, one of the booming technologies of computer science is Artificial Intelligence which is ready to create a new revolution in the world by making intelligent machines. The Artificial Intelligence is now all around us. It is currently working with a variety of subfields, ranging from general to specific, such as self-driving cars, playing chess, proving theorems, playing music, Painting, etc.

AI is one of the fascinating and universal fields of Computer science which has a great scope in future. AI holds a tendency to cause a machine to work as a human. Artificial Intelligence is composed of two words **Artificial** and **Intelligence**, where Artificial defines "*man-made*," and intelligence defines "*thinking power*", hence AI means "*a man-made thinking power*."

So, we can define AI as:

"It is a branch of computer science by which we can create intelligent machines which can behave like a human, think like humans, and able to make decisions."

Artificial Intelligence exists when a machine can have human based skills such as learning, reasoning, and solving problems

With Artificial Intelligence you do not need to preprogram a machine to do some work, despite that you can create a machine with programmed algorithms which can work with own intelligence, and that is the awesomeness of AI.

It is believed that AI is not a new technology, and some people says that as per Greek myth, there were Mechanical men in early days which can work and behave like humans.

### Why Artificial Intelligence?

Before Learning about Artificial Intelligence, we should know that what is the importance of AI and why should we learn it. Following are some main reasons to learn about AI:

- With the help of AI, you can create such software or devices which can solve real-world problems very easily and with accuracy such as health issues, marketing, traffic issues, etc.
- With the help of AI, you can create your personal virtual Assistant, such as Cortana, Google Assistant, Siri, etc.
- With the help of AI, you can build such Robots which can work in an environment where survival of humans can be at risk.
- AI opens a path for other new technologies, new devices, and new Opportunities.

### Objectives of Artificial Intelligence

Following are the main goals of Artificial Intelligence:

1. Replicate human intelligence
2. Solve Knowledge-intensive tasks
3. An intelligent connection of perception and action
4. Building a machine which can perform tasks that requires human intelligence such as:
  - Proving a theorem
  - Playing chess
  - Plan some surgical operation
  - Driving a car in traffic
5. Creating some system which can exhibit intelligent behavior, learn new things by itself, demonstrate, explain, and can advise to its user.

### Advantages of Artificial Intelligence

Following are some main advantages of Artificial Intelligence:

- **High Accuracy with less errors:** AI machines or systems are prone to less errors and high accuracy as it takes decisions as per pre-experience or information.
- **High-Speed:** AI systems can be of very high-speed and fast-decision making, because of that AI systems can beat a chess champion in the Chess game.
- **High reliability:** AI machines are highly reliable and can perform the same action multiple times with high accuracy.
- **Useful for risky areas:** AI machines can be helpful in situations such as defusing a bomb, exploring the ocean floor, where to employ a human can be risky.
- **Digital Assistant:** AI can be very useful to provide digital assistant to the users such as AI technology is currently used by various E-commerce websites to show the products as per customer requirement.
- **Useful as a public utility:** AI can be very useful for public utilities such as a self-driving car which can make our journey safer and hassle-free, facial recognition for security purpose, Natural language processing to communicate with the human in human-language, etc.

### Disadvantages of Artificial Intelligence



Every technology has some disadvantages, and the same goes for Artificial intelligence. Being so advantageous technology still, it has some disadvantages which we need to keep in our mind while creating an AI system. Following are the disadvantages of AI:

- **High Cost:** The hardware and software requirement of AI is very costly as it requires lots of maintenance to meet current world requirements.
- **Can't think out of the box:** Even we are making smarter machines with AI, but still they cannot work out of the box, as the robot will only do that work for which they are trained, or programmed.
- **No feelings and emotions:** AI machines can be an outstanding performer, but still it does not have the feeling so it cannot make any kind of emotional attachment with human, and may sometime be harmful for users if the proper care is not taken.
- **Increase dependency on machines:** With the increment of technology, people are getting more dependent on devices and hence they are losing their mental capabilities.
- **No Original Creativity:** As humans are so creative and can imagine some new ideas but still AI machines cannot beat this power of human intelligence and cannot be creative and imaginative.

#### Outcomes:

1. Artificial Intelligence and its application
2. Ethics & AI
3. Future with AI

#### References

1. Online Articles & Blog
2. Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 3	SEMESTER: 6	DS C 11	Advance Visual Communication II	CREDITS 5
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL: 100	DURATION OF EXAM: 3 HRS	

#### ADVANCE VISUAL COMMUNICATION II

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand visual arts better. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

#### OBJECTIVES

- The primary aim is to develop the student's Visual Communication skills.
- Develop skills applicable in various disciplines.
- The aim of the visual communication unit is to understand fundamental building blocks of the disciplines.

## **OUTLINE**

### **UNIT 1**

#### **GRAPHIC DESIGN**

- Introduce students to a variety of creative problem solving processes that will allow them to come up with and execute visually impactful and memorable work.
- The class will explore a variety of unusual resources to fertilize the imagination.
- The students will learn to create original ideas and images and not be dependent on stock images or #photoshopping.”

### **UNIT 2**

#### **ADVERTISING**

Advertising is a process by which we create a desire for a product. When a desire is created we tend to buy that particular product. Advertising serves to bring opinions, services or causes to the public. This enables the public to respond in a particular way.

Advertising informs people about a particular product, its specialities and unique selling propositions. Building intermediate to advanced skills in developing concepts for advertising

and design. You'll learn how to integrate all media--old and new, offline and online, what's coming down the line--into the ideal conduit for your branded message.

You'll explore applications of the next technological blockbusters: touch screen, voice and face recognition, telepresence. What's next? Teleportation? AD/CW/DD/PV creative pods.

The QR-Ad uses the banner format in two ways

- a) as a normal banner to click, to go to a web destination page
- b) as a support for a QR Code which can be scanned with a mobile phone equipped with a QR Code reader.

### **UNIT 3**

#### **EDITORIAL DESIGN**

Editorial design refers to designing pages and screens for content-driven publications such as newspapers, magazines, books, and even websites.

Editorial graphic designers need to think about typography, layouts, graphics, and images to create a comprehensive editorial design.

Although these may seem like small details to the layperson, editorial design is important because it impacts how people understand written texts. Whether you're a business leader looking to post engaging, SEO-friendly content, a magazine publishing regular print and digital content, or even a book publisher, your editorial design can dictate how well your editorial content is received.

1. Use Grids
2. Create Hierarchy
3. Feature Images
4. Consider Cross-Platform Ramifications

#### **PACKAGING DESIGN**

Packaging design is creating not only the graphics but also the physical container of the product that a consumer buys. Packaging design is crucial to not only the product itself but to the entire company because it becomes a memorable representation of a brand. In order to avoid this, there are eight rules of packaging design that are important to follow.

**Objectives :**

- Know your customer
- Form follows function
- Simplicity sells
- Think of the brand
- Test, test, test
- Take a peek at your competitors
- Stay in line
- Prime printing

**Outcomes:**

- Students who successfully complete a degree in Editorial Design will be able to:
- Analyze, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.
- Create communication solutions that address audiences and contexts, by recognizing the human factors that determine design decisions.
- Utilize relevant applications of tools and technology in the creation, reproduction, and distribution of visual messages.
- Describe editorial design development in a historical context.
- Develop the visual content and purpose of a publication for a desired target audience. Critically apply acquired knowledge to design projects with multiple levels of information across one or more editions.
- Present proficient editorial design ideas and development in presentations and group discussions.
- Participate actively in class discussion and critique editorial design ideas and techniques employed by peers in a constructive manner
- Edit the relationship between packaging design and the user.
- Determines the priorities and expectations of the target group of the product. Designs corporate identity and label design related with the target group's profile.
- Designs a creative form which reflects the corporate identity and attracts attention between similars.

**Resources:**

- The Fundamentals of Creative Design By Gavin Ambrose, Paul Harris
- The Elements of Graphic Design By Alex W. White
- The Grid Book by Hannah B Higgins
- Making and Breaking the Grid By Timothy Samara
- The Package Design Book by Julius Wiedemann, Pent-awards
- Package Design Workbook By Steven DuPuis, John Silva

SUBJECT CODE	YEAR: 3	SEMESTER: 6	DS C 12	Advance Digital Design II	CREDIT: 5
CONTACT PERIOD:		INTERNAL ASSESSMENT: 50		PRACTICAL : 100	DURATION OF EXAM : 3 HRS

## UNIT1

### COMPUTER GRAPHICS

Practice with image manipulation techniques, such as cropping, resizing, and color correction.

Study of vector and raster graphics and the differences between them.

Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.

Study of advanced features in graphics software, such as layer masks and blending modes.

Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## UNIT2

### DIGITAL DESIGN (WEB DESIGN)

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

Explore advanced design principles and apply them to create compelling motion designs with an emphasis on art direction and storytelling.

Develop a refined aesthetic sensibility and use it to experiment with different visual styles, typography, color theory, and composition in order to tell engaging stories through motion design.

Develop critical thinking and problem-solving skills to solve complex design challenges and create cohesive narratives that resonate with target audiences.

Refine presentation and communication skills to effectively convey design concepts and ideas to clients and stakeholders while staying true to the overarching narrative.

Cultivate a passion for continuous learning and experimentation, pushing boundaries to create new, innovative narratives that captivate audiences.

## UNIT 3

### UX CHOREOGRAPHY

What is information architecture (IA) without its complementary elements?

On this blog we've already discussed the information architecture elements of taxonomy and ontology, and now it's time to take a look at choreography.

While taxonomy refers to how information is grouped, classified and labeled and ontology refers to the meaning behind our words, choreography describes the rules for how all those parts should interact.

Choreography is essentially the nuts and bolts that bring organization, structure and meaning together to form one well-oiled machine that supports, enables and delights users on their path to task completion within a specific context.

An often overlooked element of information architecture, nailing your choreography is essential to the delivery of a seamless user experience because it is present in everything your users will do on your website.

### Outcome

Importance of computer graphics in Design & Technology

Understand the impact of computer graphics on popular culture.

Computer Graphic to be used for different mediums.

Explore motion design as an important component for creative industry.

Motion graphic in design industry

Motion Graphic as a medium to create powerful creatives.

Expand CX solution space

- Acquire new design vocabulary for ideation and presentation of motion
- Synergize collaboration between stakeholders, designers, and engineers
- Effectively communicate the value of motion
- Accelerate timelines and conserve budget with paper prototyping

**References**

Illustration: What's the Point?: A Book of Illustrated By Mouni Feddag  
 History of Illustration By Susan Doyle, Jaleen Grove, Whitney Sherman  
 What is Illustration? By Lawrence Zeegen  
 Online Articles & Blog  
 Ux UI Design Complete Self-Assessment Guide By Gerardus Blokdyk

SUBJECT CODE	YEAR: 3	SEMESTER: 6	VC	Advance Visual Communication Process II	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 40	THEORY : 60	DURATION OF EXAM : 2.5 HRS	

**UNIT 1**

**DESIGN THINKING**

A Design Thinking is extensive and their skillset is typically quite broad. On a day-to-day basis, UX designers complete tasks like user research, usability testing, sketching wireframes and prototypes, running focus groups, or presenting their work to stakeholders.

To understand a bit more about what UX designers do, let's look at the UX design process:

**UNIT 1**

After they've come to understand their users needs and goals, UX designers figure out and define what problems need solving, and set direct guidelines for the tasks ahead.

Here UX designers get a clear idea of the project their client or employer has for them and what the goals for the business are. Designers may also collaborate with their design teams and come up with an effective approach to creating design solutions.

Once designers have a comprehensive idea of their users, they'll present their findings in the form of a user persona—an archetypical person that represents the needs and behaviors of the larger population. They may also come up with a user journey map to visually represent the ideal customer experience.

These are two common deliverables that help define user needs and design opportunities in a more visual manner. To learn more about common UX deliverables, check out these guides:

- What is a persona?
- How to define a user persona
- Beginner's guide to user persona spectrums
- 5 Steps to create your first user persona

**UNIT 2**

This stage often happens recursively throughout the defining, prototyping, and even testing stages—you discover user needs and your imagination starts coming up with ways to solve those problems!

But skilled UX designers also know how to come up with ideas in systematic ways. Ideation often happens, then, in a design thinking workshop. There are also a wide variety of design thinking exercises that help UX designers (and the people they collaborate with) to generate innovative and delightful solutions to design problems.

**Curious about a career in UX design?**

Start learning for free!

**UNIT 3**

Now, it's time to put pen to paper and start designing! This is the phase that most people think of when it comes to UX design as it involves the actual creation of the product or service. Designers create mockups and prototypes to initially test their ideas to make sure they'll actually work as intended.

In later stages, UXers create wireframes to ensure that the ideas are translated well from design to development—and then out into the world and in the hands of users.

To learn more about prototyping and wireframing, check out these guides:

- How to create your first wireframe
- Wireframe, prototype, or mockup—what's the difference?
- The best free wireframing tools for UX designers

**UNIT 4**

As we've already hinted, no UX design process is complete without testing your design solutions to ensure that they'll actually work the way you intend!

So, now that a design has been created, it's time to test that design against actual users with usability testing. Designers will observe their users interact with their designs and ask them to complete certain tasks or sort information. They take note of the user's emotions, body language, statements, frustrations, and difficulties they have when using the product.

After testing, designers compile the data, analyze it, and determine what improvements need to be made.

**UNIT 5**

The UX design process is a cyclical one meaning that once the designs have been created and user feedback has been obtained, it's time to repeat the steps again.

With each cycle of the design process, designers take what they've learned from previous ones and address new problems, make meaningful improvements, and design more effective solutions. Even after product release, designers will continue to obtain user feedback and iterate upon their original designs.

**Outcomes:**

1. The application of Design Thinking in your own design projects.
2. Importance of Testing
3. Agility to apply it to digital design space.

SUBJECT CODE	YEAR: 3	SEMESTER: 6	DS E 7	Industry Based Project	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESSMENT: 50	PRACTICAL: 100	DURATION OF EXAM: 3 HRS	

## UNIT 1

### INDUSTRY BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

SUBJECT CODE	YEAR: 3	SEMESTER: 6	DS E 8	Advance Brand Communication	C R E D ITS 3
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CONTACT D:	PERIO	INTERNAL ASSESSMENT: 50	PRACTICA L : 100	DU RA TION OF EXA M : 3 HRS
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## UNIT 1A

### The Art of Self Promotion

Understand yourself. Develop Self Branding.

#### OBJECTIVES

1. What kind of creative am I? Are you a gag-a-minute writer, or perhaps a hippy-chic art director or a bauhaus-meets-anime designer, photographer, videographer?

2. What kind of place do you want to work for? Big shop? Small shop? Hot creative boutique? How about a freelance collective?

Why are these questions—or, to put it more accurately, the answers—so important? Because before you can develop a brand, you had better know your product. As the Oracle at Delphi said, #Know thyself.” And once you know the nature of your product, you must tailor your presentation to your market. Marketing 101.

#### UNIT 1

What kind of creative am I?

What kind of place do you want to work for?

Discussion about agencies, in-house agencies, and all options available.

[www.Linkedin.com](http://www.Linkedin.com)

A great resource for finding people in agencies and finding about ad agencies. Join!

#### UNIT 2

##### **Pecha Kucha Presentation.**

Each presenter will use InDesign to create an Interactive PDF to show 20 images for 20 seconds apiece, for a total time of 6 minutes, 40 seconds. Topics to be assigned.

#### UNIT 3

Discuss each student's brand strategy, list of passions, handwriting analysis and Astrological profiles. Find golden nuggets for each Creative.

##### **Suggested Assignment**

*Rethink #Your brand strategy” based on the feedback. Rethink your target agencies based on the feedback. Bring updated strategy and target agencies to next class.*

*Assemble:*

*Your best work - online and offline Bring best work to next class.*

*Continue working on History / Herstory books.*

#### UNIT 4

Discuss your best work.

Does your work connect with your strategy and your target agency culture?

You'll put some work in, keep some marginal work out. New work will go in, pushing out some work that you used to love. Some seemingly marginal work will go back in. Your portfolio components will be in flux through out all this time. And for the rest of your career too.

#### UNIT 5

Review favorite memory book pages.



Based on your life experience, passions, innovations, inventions and campaigns to date, show me something I've never seen before - brainstorming session.  
 Come up with ideas for products/innovations/pieces that will show Creative Directors/ Clients something they have never seen before. It is even more special because it related to your personality and passions.

**Outcome :**

1. Explore different styles of digital illustration.
2. Understand the impact of illustration on the observer.
3. The power of illustration to be a narrative in a digital medium.

SUBJECT CODE	YEAR: 3	SEMESTER: 6	SEC	Media Writing	CREDITS 3
CONTACT D:	PERIOD	INTERNAL ASSESMENT: 40		THEORY : 100	DURATION OF EXAM : 2.5 HRS

**UNIT 1.**

**MEDIA WRITING**

Nobody reads ads. They read what interests them. Sometimes, it's an ad. Headlines are still meant to telegraph information vital to our survival. Well, somewhat. And today, some are like fine wine, and some are like smelly old French cheese. In this course, the student will study the thinking and writing of the world's great copywriters, the objective being to spawn a new golden age of ads with headlines, thus bringing about the inevitable extinction of the all-visual ad. Okay, that's a lie. But the world does desperately need more great headline writers.

**COURSE OBJECTIVE**

Importance of connecting with people

**UNIT 1**

Writing for outdoor.

**UNIT 2**

Writing for print. Someone said long ago that #Print is Dead." They were very wrong. The print ad is still the most visible showcase for the brilliance of a writer. Headlines, long copy, visual, body copy, single frame of tv

**UNIT 3**

Web Banners. Where they appear. Why they need to be short and powerful. Rich media vs. static.

**UNIT 4**

News headlines. What differentiates the headlines in a editorial (newspaper/magazine/ weblog) environment from an advertising headline? How is the style different? How is language and phrasing changed to streamline communication?

**UNIT 5**

Write a Deep Thought

#The face of a child can say it all, especially the mouth part of the face.”

BDV71	YEAR: 4	SEMESTE R: 7	DS C 13	INDUSTRY EXPERIENCE	CREDITS 22
DURATION : 16 Weeks			Internal Assessment:150 Practical Marks:500		DURATION OF PAPER: 3 HR

**UNIT 1**

**OBJECTIVE**

To provide exposure to the various aspects of visual communication.

**Objectives:**

- Create visual collaterals for campaigns across web, social, email, and events.
- Work on illustrations and graphics for website, blog, newsletters, and more.
- Create animations and motion graphics as part of our website, marketing campaigns and blogs for effective and engaging communication with the audience.
- Translate abstract ideas into videos and visual designs to be understood by the company"s audience.
- Collaborate with the team to plan and develop the design systems using original interactive visuals to enhance the company"s online presence.
- Participate in brainstorming sessions to devise appealing ideas for the company"s virtual presence.
- Exercise a keen eye for design and aesthetics.

**Requirement:**

- Educational internship in Graphic Design/ Visual Communication Design from a reputed design institution.
- Fluency in Adobe creative suite.
- Must be comfortable in a team setting utilizing excellent communication skills.

**Expectations from a Communication Design Intern:**

- Capability to communicate design decisions and collaborate with the project team.
- A good understanding of current technologies and design trends, and the desire to innovate using digital platforms.
- A strong eye for detail
- Work well in a participatory, team-based environment
- Positive and enthusiastic with a drive for continuous learning and skill development of self & team
- 

**Exposure to Internship**

- Two-day induction and introduction to your mentor

- Two live projects in 4-5 months
- Exposure to on-going client work
- Performance reviews every 3 months
- Pre-placement offer on successful completion of the program basis fair assessment.

### Outcomes

- Knowledge of social media channels and applications
- Strong academic performance with a focus on subjects that are relevant to the internship that you are applying for.
- Good written and communication skills
- Strong creative writing skills
- Ability to create exciting and compelling content.

### Submission

- Report with all the documents

SUBJECT CODE	YEAR: 4	SEMESTER: 8	DS C 14	BRAND BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100	Duration of Paper : 3 HR	

## UNIT 1

### BRAND BASED PROJECT

This is a project which should be carried out by the student. Student has to arrive on a problem they want to solve for a brand.

### Objectives

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

### Process

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2 :** Choosing the Topic. Creating a brief.

**CHAPTER 3 :** Presentation of the process and various stage of design.

**CHAPTER 5 :** The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

:

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER: 8	DS C 15	DIGITAL DESIGN BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:100		Duration of Paper : 3 HR

**UNIT 1**

**DIGITAL DESIGN BASED PROJECT**

This is a project which should be carried out by the student. Student has to design an app.

**Objectives**

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables. Using the knowledge.
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

**Process**

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the DIGITAL DESIGN BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1 :** Research process, exploring ideas.

**CHAPTER 2 :** Choosing the Topic. Creating a brief.

**CHAPTER 3 :** Presentation of the process and various stage of design.

**CHAPTER 5 :** The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of UI/UX Thinking.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER: 8	SC 2	RESEARCH BASED PROJECT	CREDITS:6
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:150	Duration of Paper : 3 HR	

**UNIT 1**

**EDITORIAL BASED PROJECT**

This is a project which should be carried out by the student. Student has to design a book.

**Objectives**

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

**Process**

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1** : Research notebook, exploring ideas.

**CHAPTER 2** : Choosing the Topic. Creating a brief.

**CHAPTER 3** : Presentation of the process and various stage of design.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

**Outcomes:**

- Understand the process of problem solving for a brand.
- Critical thinking and Brief understanding.
- Presentation Skills.

**References**

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett

SUBJECT CODE	YEAR: 4	SEMESTER: 8	SC 2	BRAND BASED PROJECT	CREDITS:5
CONTACT PERIOD:			Internal Assessment: 50 Practical Marks:150	Duration of Paper : 3 HR	

## UNIT 1

### PORTFOLIO DISPLAY PROJECT

This is a project which should be carried out by the student. Student has to design their portfolio book.

#### Objectives

- Showcase your Portfolio in the most impactful manner
- Digital & Online Portfolio
- Physical Portfolio
- Showcase your uniqueness in the work you display

#### Process

- Shortlist your best work and design it sequentially
- Have a theme to your portfolio
- After feedback complete your compilation

The most important aspect of the BRAND BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

#### Presentation

The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

- Presentation Skills.

# **SEEMORE EDUCATION INSTITUTE**

## **Regulations Governing the**

### **M. Des.- (Advertising, Design & Digital Communication)**

Under

CREDIT AND SEMESTER SYSTEM AND GRADING  
Scheme for the Distribution of Credits, Period of Instruction and Syllabus

#### **PREAMBLE:**

This programme is designed to develop the logical, design thinking, and industry related skills in the field of Advertising, Design & Digital Communication.

We are committed to creating 'industry-ready' students to meet the market needs. We achieve this by embedding real-life, professional exposure for the students into the academic curriculum. Through professional faculties, regular workshops, exchange programmes and compulsory local & international internships, we make sure that every student who walks out of our campus is ready for the professional world.

#### **OBJECTIVES**

##### **M. Des.- ( Advertising, Design & Digital Design))**

Advertising is reinventing itself, shifting from the era of the mass campaign to one of continued brand engagement. Modern communication must be at least as sophisticated as today's consumers. This is a full-time 2 Year programme that provides an in-depth understanding of Advertising, Branding, Design, Digital and Communication Strategies.

The intensive nature of this programme extends the capacity of creative minds and transforms them into innovative professionals. They are equipped to partake in global marketing and communication campaigns as designers, strategists, art directors and above all, powerful communicators.



## **Rules & Regulations of the course**

**Course Title:** M. Des (Advertising, Design & Digital Communication)

- It is two years program consisting of four semesters; two semesters in each year. Candidate admitted to this course shall be governed by following rules and regulations.

### **Eligibility**

- A candidate who has passed any Bachelor's degree of three years duration, from a recognized University with overall 40% marks is eligible for admission to the first semester of the program.
- Selection Process will be based on the merit drawn from the eligibility degree.
- There shall be a total intake of 40 candidates.

### **Course content:**

The course of study for the M. Des (Advertising, Design & Digital Communication) comprises subjects, project work as prescribed. The academic calendar shall be as notified by the university from time to time. Pedagogy includes PowerPoint Presentation, lecturing, case studies, group discussions, seminars, computer practical, internship, Industrial visits etc.

### **Medium of instruction: -English. Attendance, progress and conduct**

- Each semester shall be taken as a unit for the purpose of calculating attendance.
- The students shall attend practical and theory classes as prescribed by the University during each semester.
- Minimum attendance of 75% of actual working hours is required in each paper, a student who doesn't satisfied the requirement of attendance shall not be permitted to write the examination in concern subject
- If the conduct/behaviour of the student is not found to be satisfactory, action will be initiated as per the University regulations.
- A candidate can take a maximum duration of completion as double the duration norms of University of Mysore.

### **Formation of Board of Examiners**

- Chairman Board of Studies shall form Board of Examiners members consisting of Principal Partnership Institution, Head of the Concerned Department, Subject Faculties and University Representatives. The duties of Board of Examiners include setting question papers, conducting the examinations, valuation of answer scripts and submitting the marks list to University for result announcement.

### **A. Total Marks -Theory papers - 100 marks**

1. Semester end examination - 70 Marks
2. Continuous Assessment - 30 Marks

(Continues Assessment Includes test, Presentation, Assignments and Portfolios)

- Each student has to score minimum of 40% in each paper.

### **B. Total Marks -Practical papers - 100 marks**

3. Semester end examination - 70 Marks
4. Continuous Assessment - 30 Marks

(Continues Assessment Includes test, Presentation, Assignments and Portfolios)

- Each student has to score minimum of 40% in each paper.

#### D. Project work

- Project report & portfolio completed during the semester will be evaluated, as follows.
- 200 marks for Continuous Assessment for project report & portfolio by internal guide.
- 100 marks will be for examination conducted external examiner appointed by BOE Chairperson.

#### D. Internship

During Holidays after 3rd semester students are placed into an internship/practical experience.in a registered design firm/studio for 16 weeks. Project report and Portfolio will be submitted to college in the time of 4th semester examination.

200 marks for Continuous Assessment for project report & portfolio by internal guide.

100 marks will be for examination/viva conducted external examiner appointed by BOE Chairperson

#### 8. Declaration of results:

- The results and grades of the M. Des (Advertising, Design & Digital Communication) shall be declared as per the regulations of the Choice Based Credit System of University of Mysore.

#### SEMESTER 1

PAPER CODE	TITLE OF THE PAPER	HC/S C/E/ OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDV 11	Communication Design	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDV 12	Digital Design	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDV 13	Communication Design Theory	HC	1	0	2	3	30	12	–	–	70	28	100	40
MDV 14	Integrated Studio Project	SC	1	2	0	3	30	12	70	28	–	–	100	40
MDV 15	Design Elective 1	E	0	3	0	3	30	12	70	28	–	–	100	40
MDV 16	Design Elective 2	OE	0	3	0	3	30	12	70	28	–	–	100	40
	<b>TOTAL</b>		<b>4</b>	<b>16</b>	<b>6</b>	<b>26</b>	–	–	–	–	–	–	<b>700</b>	–

#### SEMESTER 2

PAPER CODE	TITLE OF THE PAPER	HC/SC/ E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDV 21	Communication Design 2	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDV 22	Digital Design 2	HC	1	4	2	7	30	12	70	28	–	–	100	40
MDV 23	Communication Design Theory 2	HC	1	0	2	3	30	12	–	–	70	28	100	40

MDV 24	Integrated Studio Project 2	SC	1	2	0	3	30	12	70	28	-	-	100	40
MDV 25	Design Elective 3	E	0	3	0	3	30	12	70	28	-	-	100	40
MDV 26	Design Elective 4	OE	0	3	0	3	30	12	70	28	-	-	100	40
<b>TOTAL</b>			<b>4</b>	<b>16</b>	<b>4</b>	<b>26</b>	-	-	-	-	-	-	<b>700</b>	-

### SEMESTER 3

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDV 31	Communication Design Based Project	SC	6	20	0	26	30	12	70	28	-	-	100	40
<b>TOTAL</b>			<b>6</b>	<b>20</b>	<b>0</b>	<b>26</b>	-	-	-	-	-	-	<b>100</b>	-

#### Project work

200 marks for Continuous Assessment for project report & portfolio by internal guide.  
100 marks will be for examination conducted external examiner appointed by BOE Chairperson.

### SEMESTER 4

PAPER CODE	TITLE OF THE PAPER	HC/SC/E/OE	Credits				Marks							
			L	P	T	Total Credits	CA Marks		Practical Exam		Theory Exam		Total	
							Max	Min	Max	Min	Max	Min	Max	Min
MDV 41	Professional Practice (Internship - 16 weeks)		4	14	0	18	30	12	70	28	-	-	100	40
<b>TOTAL</b>			<b>4</b>	<b>14</b>	<b>0</b>	<b>18</b>	-	-	-	-	-	-	<b>100</b>	-

#### Internship

During Holidays after 3rd semester students are placed into an internship/practical experience in a registered design firm/studio for 16 Weeks.

Project report and Portfolio will be submitted to college in the time of 4<sup>th</sup> semester examination.

200 marks for Continuous Assessment for project report & portfolio by internal guide. 100 marks will be for examination/viva conducted by external examiner appointed by BOE Chairperson

#### Abbreviations :

HC: Hard Core  
SC: Soft Core  
E: Elective  
OE: Open Elective

MDV11	YEAR:1	SEMESTER:1		COMMUNICATION DESIGN	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS :70	PAPER: 3 HR	

## COMMUNICATION DESIGN

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand communication better.

### OUTLINE

#### UNIT 1

#### GRAPHIC DESIGN

Students are taught the craft of Graphic design **where professionals create visual content to communicate messages**. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems. In a graphic design class, students are encouraged to explore their creativity and experiment with different design approaches, techniques, and styles. This fosters an environment of innovation and allows students to develop their own design aesthetic.

Students must be able to identify and address design challenges in a way that meets the client's goals and objectives. They learn how to analyze design problems, identify user needs and preferences, and develop design solutions that effectively communicate a message and achieve the desired outcome.

#### Assignment based on Objectives

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.
6. Learn how to create designs for a variety of media, including print, web, and mobile.
7. How to create mockups and prototypes to test their designs and iterate based on feedback.
8. How to design for diverse audiences and understand the importance of accessibility in design.
9. How to manage time effectively and keep projects on track to meet deadlines.
10. Develop a professional portfolio of work that showcases their skills and experience.

## References :

Figure Drawing: Design and Invention By Michael Hampton  
The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup

## UNIT 2

### CREATIVITY

#### Assignment based on Objectives

1. Develop the ability to use diverse materials to respond to projects that require the resolution of formal or literary questions.
2. Learn to create solutions that have real value and that fulfil a brief or respond to a question, rather than relying solely on imagination.
3. Develop the ability to collaborate with peers and provide constructive feedback through physical collaboration or mock juries.
4. Explore the nature of the image, its definitions, and the consequences of those definitions.
5. Learn to define concepts and pose problems through personal projects, developing conceptual basis and augmenting the work process.

### CHAPTER 1

The first objective of this course is to resolve a question usually of a formal or literary nature, using materials typical of the fine or graphic arts. There is naturally an element of "do-it-yourself" here, as the students use whatever materials (image or materials that they recover from diverse sources), to respond to projects set by their professor. A fundamental element is thus purely and simply research.

### CHAPTER 2

The second objective is to work with what one might call the "real" – and by that, we mean finding a plastic or formal solution to a problem with real values, and not those belonging to the students capacity for fantasy. A project should "work", that is, fulfill a brief, and reply to a question. It is no good saying, well, if we'd had more time... or better materials... The principle of reality applies.

### CHAPTER 3

A third objective of this course is to open the students to the richness of interactions that they can share with their colleagues. This could be in physical collaboration, or in replying to each other's work, through a kind of mock jury, in which individual students comment upon the work of their colleagues, and in which they are also drawn into placing their own work in the context of the group.

## Outcomes :

1. Explore the art of creativity and lateral thinking.
2. Learn to express ideas through creative exploration.
3. Explore processes like visual mind-mapping.

## References

The Art of Creative Thinking By Rod Judkins  
The Creative Thinking Plan By Guy Claxton, Bill Lucas  
Visual Thinking By Willemien Bran

## **UNIT 3**

### **TYPOGRAPHY**

A Typography class is a course that teaches the art and technique of arranging type to make written language legible, readable, and appealing when displayed. Typography involves the study of different typefaces, their characteristics, and how they can be used to communicate a message effectively through visual communication.

Typography is an essential element of graphic design, branding, and visual communication. Typography is used to create a hierarchy of information, draw attention to specific elements, and create an emotional response in the viewer. A thorough understanding of typography is necessary to create designs that are effective and visually appealing.

Additionally, typography plays a critical role in conveying the tone and message of a brand, making it an essential element of brand identity. A well-designed logo or brand name that utilizes typography can help a brand stand out and create a memorable impression on the audience.

#### **Assignment based on Objectives**

1. Develop an understanding of the history and evolution of typography and its role in visual communication.
2. Acquire knowledge of typography terminology and how to use typography tools and software.
3. Gain an understanding of typography design principles, including hierarchy, balance, contrast, and legibility.
4. Learn how to analyze and critique typography design work.
5. Develop skills in selecting appropriate typefaces and using typography to enhance visual communication projects.
6. Understand how typography affects brand identity and the role of typography in branding.
7. Learn how to create typographic layouts, such as headlines, subheadings, body text, and captions.
8. Practice designing typographic systems for print and digital media, such as posters, book covers, websites, and mobile apps.
9. Develop the ability to experiment with different typographic techniques and tools in order to create original and innovative designs. Explore different styles, mediums, and formats to push the boundaries of traditional typography and produce unique and imaginative typographic compositions.
10. Master the skills to apply an art direction to typographic designs and create cohesive and compelling visual narratives. Learn how to integrate typography with other visual elements, such as images and graphics, to create visually impactful designs that convey a specific creative vision. Additionally, develop a critical eye for evaluating and refining typographic designs to ensure they meet the highest artistic and creative standards.

#### **References :**

Sketching Outdoors By Leonard Richmond  
Drawing: Landscapes with William F. Powell: Learn to draw  
Course in Pencil Sketching: Buildings and streets by Ernest William Watson

MDV12	YEAR:1	SEMESTER:1		DIGITAL DESIGN	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

This course introduces students to the world of design principle. The chance to build a solid foundation of the elements and principles of design that they have been observing in their case studies. Design has been around for a long time and is everywhere around you. The history of design and its effect on society will be covered before the student dives into working through the design process and creating various forms of graphics.

### Objectives

- The power of telling design stories through illustrations.
- Understanding the 2D/3D dimension of perspectives.
- Lateral thinking and expression in form of visuals.
- Developing aesthetics and sensitivity to colours.

## UNIT1

### COMPUTER GRAPHICS

Learning computer graphics is an important part of becoming a designer for students because it allows them to create and manipulate digital images and graphics for use in a variety of mediums, such as websites, posters or packaging designs. With a strong understanding of computer graphics, students can create professional-looking designs that are both aesthetically pleasing and effective in communicating their message. Additionally, computer graphics skills allow students to work with digital tools, such as image editing software and design software, that are essential in the design industry. This not only saves time, but also provides students with a wider range of creative possibilities, as they can create, manipulate, and refine designs until they are exactly how they want them.

It is important to teach computer graphics as a tool rather than as a design approach because while computer graphics can be a powerful tool in the design process, it is not the only aspect of design. Design is a complex field that involves a combination of technical skills, creativity, and problem-solving. Teaching computer graphics solely as a design approach can limit students' understanding of the design process and the role of technology in design.

Instead, computer graphics should be taught as a tool that can be used to aid in the design process. This means that students should understand how to use various digital tools and techniques to create, manipulate, and refine images and graphics. They should also be taught how to integrate these digital tools into their overall design process, which may involve other elements such as sketching, prototyping, and user testing.

By teaching computer graphics as a tool, students will gain a deeper understanding of the role of technology in design, and how to effectively use digital tools to create high-quality designs. This will equip them with a well-rounded skill set that will serve them well in their careers as designers.

### Assignment based on Objectives

1. Introduction to the basics of digital graphics and computer hardware and software.
2. Understanding of the basics of color theory and color management in digital graphics.
3. Familiarization with industry-standard graphics software, such as Adobe Photoshop or Illustrator.
4. Creation of simple graphics and practice with basic tools and features.

5. Study of traditional design principles, such as composition, typography, and visual hierarchy, and how they apply in a digital context.
6. Practice with image manipulation techniques, such as cropping, resizing, and color correction.
7. Study of vector and raster graphics and the differences between them.
8. Practice creating graphics for various mediums, such as web graphics, print materials, and presentations.
9. Study of advanced features in graphics software, such as layer masks and blending modes.
10. Final project that showcases the student's understanding of digital graphics, including the creation of a portfolio of digital graphics.

## **UNIT2**

### **WEB DESIGN**

This teaches students how to design and create websites, including the layout, typography, graphics, user interface, and user experience. The course typically covers both the technical skills needed to create a functional website, as well as the creative skills needed to make it visually appealing and effective at communicating a message or telling a story.

The internet has become an increasingly important platform for sharing information, telling stories, and communicating ideas. As more and more people rely on the internet for news, entertainment, and social interaction, it has become essential for visual communicators to understand how to create effective online content that captures and holds the attention of audiences.

Art direction involves creating a cohesive visual identity for a project or brand, including the layout, color palette, and typography, while problem-solving involves finding creative solutions to technical challenges and user experience issues that may arise during the design process.

#### **Assignment based on Objectives**

1. Develop an understanding of the principles of web design and how to apply them to create visually engaging and user-friendly websites.
2. Cultivate an eye for aesthetics and design sensibility through exploring different visual styles, color theory, typography, and composition, with a focus on telling compelling stories and effectively communicating messages.
3. Learn how to use design software and tools effectively to create functional and visually appealing websites, including Adobe Photoshop, Illustrator, and InDesign, as well as web design tools such as Sketch and Figma.
4. Introduction to the principles of user experience (UX) design, and learn how to create websites that provide an intuitive and satisfying experience for users.
5. Develop critical thinking and problem-solving skills, with an emphasis on finding creative solutions to design challenges and exploring the limits of the medium.
6. Explore the role of art direction in web design, and learn how to create a cohesive visual identity for a website, including the layout, color palette, and typography.
7. Understand the importance of storytelling in web design, and learn how to use design elements to create a narrative that engages and resonates with audiences.
8. Establishing a visual identity: Art direction is the process of establishing a consistent visual identity for a website. This involves choosing a color scheme, typography, and layout that reflect the brand or message being conveyed.
9. Creating a mood: The art direction of a website can also be used to create a mood or atmosphere that supports the content being presented.
10. Fostering engagement: Art direction can be used to create visual interest and foster engagement with the website. This can be achieved through the use of creative visual elements, animation, or interactive features.
11. Unifying design elements: Art direction also plays a key role in unifying design elements across a website. This includes ensuring that all visual elements, from buttons to images to text, are consistent in their use of color, typography, and layout, creating a cohesive user experience.



## **UNIT 3**

### **DIGITAL PHOTOGRAPHY**

This is an introductory course, and aims to familiarize the students with the notion of taking a photograph, as well as being able to select one from a series, and being able to read a photograph, in terms of its composition.

#### **Assignment based on Objectives**

1. Composition : Teaching the different Rules of composition
2. Colors: Different types of Colour Schemes
  1. Exposure: Teaching about Aperture, Shutter Speed, ISO, Shooting modes, White Balance
3. Types : Understanding different Types of Photography
4. Abstract Photography: Shoot 2 Abstract Images
5. Macro Photography : Shoot 3 Macro Images
6. Temperature of light & Hard and Soft Light, Shoot 2 Images:
7. Directions of Light
8. Narrative Photography
9. Presenting the Narrative Idea and giving feedback to Start Assignment

#### **References**

Basic Color Theory by Patti Mollica  
Making Color Sense Out of Color Theory By Stephen Quiller  
Interaction of Color: 50th Anniversary Edition by Josef Albers

MDV13	YEAR:1	SEMESTER:1		COMMUNICATION DESIGN THEORY	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 THEORY MARKS:70	PAPER: 3 HR	

## UNIT 1

### Creative Strategy & Marketing

Every plan made for achieving a goal is a strategy. Every plan made for achieving a goal but with considering an efficient use of resources is a better strategy. So if we understand Marketing as an economic discipline for "bringing something to a free market" then we will probably be more successful with a good plan for how to sell our "something".

The starting point of being a great strategist is to understand what a great strategy looks like. Once you've witnessed it, you can look at basically any challenge through a re-polished strategy lens.

Instinctively we know that creativity plays an essential role in the success of any brand and the same is true for bringing creativity into the context of Strategy & Planning to build great campaigns. As a basic prerequisite for any pitch, the creative strategist must take on 3 important roles

### Assignment based on Objectives

#### CHAPTER 1

#### Brand & Purpose

#### What differentiates a strong brand from a mediocre one?

Strong brands do a few things incredibly well that might seem obvious in hindsight but aren't per se so easy to achieve.

- »1. It is easy to recognize what they stand for.
- »2. They are recognizable with a consistent 'meaning' at all their various touchpoints.
- »3. What they stand for is undoubtedly relevant to the customers' current needs and desires.

#### What is Brand Purpose?

One purpose of a brand is to connect and unite many people in the same understanding of what the brand wants them to believe is desirable and worth buying; but at the same time it is "an organizing thought", a reason for a brand to exist beyond profit.

#### How to define all elements of a brand?

Purpose is at the core of your brand. Expanding outwards from there, is a brand's vision, mission, positioning, and brand codes; or in other words it is about examining what we do and why we do it!

## **CHAPTER 2**

### **Research & Insights**

#### **What is an insight statement?**

Formulating an insight statement seems very difficult initially but gets easier with practice. To lay good groundwork for a well-drafted insight, follow these tips: »1. Try to be as succinct, concrete, and descriptive as possible. »2. Focus on the most important information and make it simple and easy to understand. »3....

#### **Why do we need insights?**

To go beyond the rational product or service quality. Indeed, functional product benefits are important, but there is something more at play here, more substantial. The most important reason for insights is to help identify the audience's emotional desires and create that 'emotional added brand value'.

#### **And how do we research them?**

When searching for insights, you should adopt the attitude of an actor immersing themselves in a role – don't only read the data about your audience – walk in their shoes. Go outside, take a taxi ride (Uber/MOIA) or public transport. Visit a fair, the zoo, or wherever you have the chance to mingle with and observe your audience in their "natural" habitat.

## **CHAPTER 3**

### **Ideas & Creativity**

#### **What is an idea?**

Defined as "the creative translation of a benefit". For example, metaphors are creative translations because they are the opposite of literal and rational communication and are invitations for imaginary play of thoughts, which humans love to do!

#### **I have the idea, now how do I sell it?**

While it begins with the briefing and may end with a creative session or workshop, in the then end, you will need to do a lot of writing and "sensemaking". As a creative strategist, you choose a seat in between all the other departments. So, you better consider yourself as a member of each and every team, and be the link between silos.

#### **How to better judge creative work?**

To compare different ideas, you first need to evaluate every single one. This is when an idea evaluation sheet becomes a crucial step in the evaluation process, built around the following five main criteria that can be taken into account...

## **CHAPTER 4**

### **Communications & Media**

#### **What is communications planning?**

Communications Planning is both a role and a discipline that shows how the creative idea can come to life across all channels. Whether comms planning is your whole job or something you need to consider alongside your other responsibilities as a strategist, the key is what we might call an "advocate for context".

## **How to define the right KPIs?**

When thinking about measurement, a range of metrics is useful. Still defining too many targets to hit simultaneously can make a comms plan not only difficult to measure but even jeopardize the execution. The best bet is to go for different types of metrics.

## **How to organize a comms strategy?**

From tasks to comms ideas to frameworks and plans, communications requires a lot of preparation and work in order to produce any kind of effective advertising. And at the same time can help communicate your strategy instantly, whether to creatives, clients, stakeholders or management.

## **CHAPTER 5**

### **Effectiveness & Performance**

#### **What is effectiveness?**

The aim of effectiveness is quite simply understood as if our creative work works. We often mean if 100% of our spending is working. Marketers are tasked with turning one pound, euro, dollar, or yen into multiples of pounds, euros, dollars, and yen. So, assessing return on investment (ROI) or incremental value for any money spent usually is chief amongst effectiveness indicators.

#### **How do you make sure the work will achieve its objectives?**

Strong, clear, agreed-upon objectives should underpin everything we do and cascade down through to communicate an idea or insight. Setting this up from a strategic standpoint should not be underestimated and continually reevaluated throughout a project lifecycle.

#### **And how to win an effectiveness award?**

If 'effectiveness' is an overarching objective of everything we do, then creativity is the means. But don't fall for the temptation to use creativity for short-term success. This isn't where it has the most impact! Use creativity to catch their attention and tell a damn-good story that they won't soon forget! Then remind them of this story – many, many, many times.

## **CHAPTER 6**

### **Business & Growth**

#### **And how to understand the most relevant business metrics and KPIs?**

KPIs enable management to determine if the business is creating, capturing, or delivering value by meeting certain targets from a business perspective, but there are very different metrics to consider when it comes to marketing.

#### **What is the difference between business, marketing and communication objectives?**

It is vital to understand that above every set of communications objectives, there is a set of marketing objectives and a set of commercial objectives that outline key actions and tasks for an organization to deliver value and ultimately be successful.

#### **How to get under the skin of your client's business?**

A recent report concluded that 89% of marketers and 86% of agencies agree that briefs are important. 78% of the marketers think that the briefs they write provide a clear strategic direction. What do you think: What percentage of agencies agree?

## **CHAPTER 7**

### **Innovation & Design**

#### **How to invent new products and services?**

It is exactly this kind of relationship that can help define innovation as an implementation of creative ideas in a business setting by improving upon something that has come before. Whereas invention refers to the creation of something new that has never been before.

#### **And how do I help facilitate the innovation process?**

The following steps are dedicated to just this type of discovery process and how to lay the groundwork for innovation to happen with back-to-back methods to achieve this for any project, campaign, product, or service. And this discovery simply comes down to working in and around a "problem space" by "making sense" of it.

#### **What's a Design Sprint?**

A sprint is actually a software developer's term and has its origins in the Agile and Lean methods with the idea to develop and deploy code more frequently in order to iterate and improve upon in subsequent sprints. The design sprint is a time-constrained process that is subdivided into five unique phases.

#### **References**

Basic Color Theory by Patti Mollica  
Making Color Sense Out of Color Theory By Stephen Quiller  
Interaction of Color: 50th Anniversary Edition by Josef Albers

MDV14	YEAR:1	SEMESTER:1		INTEGRATED STUDIO PROJECT	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## UNIT 1

### BRIEF BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1 – reference and tendency sheet

2 – preparatory design

3, 4 – Finalized design related to the project (2 sheets)

5 – Intention sheet, giving an idea of the finished project.

These designz are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet

ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

MDV15	YEAR:1	SEMESTER:1		DESIGN ELECTIVE : BRANDING	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70		PAPER: 3 HR

## UNIT1

### BRANDING

The Branding module is a comprehensive course designed to equip students with a deep understanding of the purpose, importance, and process of brand building. Through practical assignments and hands-on projects, students will gain practical experience in the process of creating a successful brand identity from the ground up. The course will begin by introducing students to the concepts of branding, brand identity, and branding, and explore the difference between each of these important elements.

Next, students will delve into the research process, learning how to gather information about the target audience, competitors, and unique selling points of their chosen company. This research will form the foundation of their brand identity and will help them to create a brand ecosystem that resonates with consumers.

As the course progresses, students will learn how to develop a strong brand identity, including the creation of a logo, color palette, typography, imagery, and tone of voice. They will also craft a brand story that captures the essence of the company and its brand identity, and develop a comprehensive brand plan that outlines the steps for implementing the brand identity across all marketing and communication materials.

Each assignment will end with a presentation in which students will showcase their brand identity and brand plan to their peers and instructors. They will have the opportunity to receive feedback and criticism on their work, and to articulate the rationale behind their brand decisions. By the end of the module, students will have a strong foundation in the principles of branding and the skills needed to create a successful brand identity for any company.

#### Assignments based on Objectives

1. Understanding the basics of brand, branding, and brand identity
2. Defining the brand's purpose using the golden circle principle
3. Familiarizing with various brand personalities and how to select the right one for your brand
4. Using elements of brand identity for visual storytelling and fulfilling the brand's purpose
5. Identifying and utilizing branding touchpoints for maximum impact
6. Creating a brand manual and understanding its importance
7. Using form, tone of voice, typography, and color in branding
8. Defining buyer personas and understanding the emotional connection between brands and consumers
9. Studying the impact of branding touchpoints on the target audience
10. Building a strong foundation in the principles of branding and developing skills to create a successful brand identity.

#### References

Rethinking the Forms of Visual Expression by Robert Sowers  
Visual Expression by Jeannine Hart

MDV15	YEAR:1	SEMESTER:1		DESIGN ELECTIVE : DESIGN THINKING	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## UNIT1

### DESIGN THINKING

#### The Five Phases of Design Thinking

These five phases are not always sequential, in that they do not necessarily need to follow any specific order and can repeat iteratively to hone and refine our solutions through the process. Avoid the perception that phases are innately hierarchical or linear; rather, they are a journey, sometimes with side stops or shortcuts, but with direction and a destination in mind.

The short form of the design thinking process can be articulated in five steps or phases: empathize, define, ideate, prototype and test. Let's briefly explore each of these phases in relation to a practical design process.

#### Assignments based on Process

### CHAPTER 1

#### Empathize – Gather High-Quality Consumer Understanding

As marketers, we think that we have our finger on the pulse of our business. But often in reality, we are talking to ourselves first, and framing the problem with myriad assumptions that aren't necessarily true or correct, particularly about our users and consumers. Empathy is the critical starting point for successful design thinking solutions, with the first order of business to know who it is you're solving a problem for; and despite the importance of strategic business objectives, it isn't your client. This may sound harsh, but deeply understanding the consumer is the most important input to assuring business success.

Understanding consumer needs, barriers, attitudes and aspirations is the only way to unlock new solutions that identify whitespace and uncover emergent opportunities for brands. This means observing and engaging with human beings to truly to internalize their experience on an emotional and even psychological level. During this phase, every stakeholder must seek to set aside their assumptions and gather real insights that are relevant to the challenge and actionable for the design team. In designing for CPGs, it's also crucial to consider the culture that our consumer is immersed in—are there seismic culture shifts happening? What does the visual language of our culture or category look like? How are they responding and coping? How can we help them navigate it?

### CHAPTER 2

#### Define – Create a Brilliant Design Brief for All Stakeholders

The second stage in the process is about clarity, focus and definition. Gather all the insights you've collected— consumer need states and barriers, lifestyle realities and cultural influences—to begin to make sense of the landscape of solutions you're exploring. What themes or patterns are bubbling to the surface? What unmet needs came out of left field? What unexpected barriers might shift our focus? Are we asking the right questions, and do we need to reassess our assumptions about the task at hand?



A great creative brief, built with both strategic focus and creative inspiration, is the key to unlocking the best solutions and building consensus along the way. Internally, a strong brief allows guidance and actionability for our design teams, but it also brings early thought leadership to the table with clients to gain consensus and build momentum.

Once we've formulated the challenge into a clear articulation, we can move into the ideation phase with confidence and inspiration.

## **CHAPTER 3**

### **Ideate and Collaborate**

With a deep understanding of your consumer and a focused, well-articulated challenge to solve, it's time to start developing potential solutions. This phase is where creativity is unleashed on the intelligence—where the rubber meets the road. Prior to the granularity of executional options, a multi-stakeholder team (led by design) must establish the creative or design "pathways" that might offer solutions. Before sketches or computer designs happen, we must align on where the challenge could take us and assess the creative legs and longevity of the opportunities we see in the landscape. Brainstorming, mind-mapping, landscape mapping and Post-it Notes are all viable tools to fuel this brilliant but messy phase. The key is to create an environment where divergent and provocative options are embraced and assessed, with the eventual goal of converging on a few strongest pathways to pursue. Leverage your intelligence and your defined brief as your yardstick, and do a S.W.O.T. (strengths, weaknesses, opportunities, threats) assessment to build confidence in the strategic viability of all pathways.

## **CHAPTER 4**

### **Prototype – Hold Inspirational Rapid-Sketch Sessions or Design Sprints**

The fourth step is all about experimentation: transforming ideas into tangible "artifacts." These artifacts may be a packaging design system, a retail experience, a new structural innovation or a customer journey. Regardless of the task at hand, rapid iteration and even prototyping is a crucial step in quickly breathing life into the work. Don't be afraid to bring the solution to life in unexpected ways that consumers will understand. Consumer understanding is key in putting each solution to the test, in order to highlight any gaps, barriers constraints or flaws in the concept.

Throughout this stage, proposed solutions may be improved, redesigned or rejected through a series of reviews and critiques from the broader team. This rapid iterative process does many beneficial things: It allows creatives to be imperfect and detach from their work in healthy ways, it embraces collaboration by "piggybacking" ideas from different sources, and it depersonalizes the delicate process of creativity in a way that empowers teams.

## **CHAPTER 5**

### **Test – Get Fast, Productive Feedback From Human Beings**

After your iterative creative development and prototyping, find ways to test fast and organically with consumers. Although design testing is often relegated to quantitative "benchmarks" or eye-tracking, a qualitative sharing session with consumers can go much deeper on the "why" of the feedback. If budgets are tight or clients are uncomfortable with breaking free from their traditional corporate methodologies, engage a "friends and family" approach. It's important that the consumers you speak with have a vested interest in the problem you're solving.

Questions to ask should be open-ended and solutions-focused, such as, "What problem could this solve for you?" "How could this solution impact your experience?" or "What might make it an even better solution?" This line of questioning avoids answers that shut down iterative improvement and encourage consumers to build on the concept or solution in productive ways. Avoid yes/no questions or "Which do you like?" and focus on solving the problem at hand the very best way you can. At this

point, the stepwise aspect of Design Thinking comes into play—insert your new learning back into the process and optimize your concepts until you've solved the problem.

### **Design Thinking Is Intuitive and Natural**

Don't get caught up in the academic dialogue around design thinking; it can be needlessly intimidating and can undermine its own fundamental purpose. Embracing design thinking as a way to codify and organize your creative development and output will create stronger teams, instill deeper collaboration, build confidence of your designers, foster a more resilient design culture, and most importantly, create potentially monumental solutions that improve the lives of other human beings.

MDV21	YEAR:1	SEMESTER:2		COMMUNICATION DESIGN I	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70		PAPER: 3 HR

## COMMUNICATION DESIGN

The primary aim of this module is to enhance the observation skills & hand skills of the students. The particular skillset is developed to help students understand communication better.

### UNIT 1

#### GRAPHIC DESIGN

Students are taught the craft of Graphic design **where professionals create visual content to communicate messages**. By applying visual hierarchy and page layout techniques, students use typography and pictures to communicate effectively and focus on the logic of displaying elements in a visual aesthetic format. They learn to problem solve visually with ideas and concepts and learn the design process.

It teaches the principles and techniques of creating visual designs for various purposes, such as advertising, branding, packaging, and web design.

This class provides them with the foundational knowledge and skills necessary to create effective visual designs that communicate a message or solve a problem. Visual communication is all about conveying information through visual media, and graphic design is an integral part of this process.

Creativity is a key aspect of graphic design, as it allows designers to think outside the box and come up with unique solutions to design problems. In a graphic design class, students are encouraged to explore their creativity and experiment with different design approaches, techniques, and styles. This fosters an environment of innovation and allows students to develop their own design aesthetic. Students must be able to identify and address design challenges in a way that meets the client's goals and objectives. They learn how to analyze design problems, identify user needs and preferences, and develop design solutions that effectively communicate a message and achieve the desired outcome.

#### Assignment based on Objectives

1. Develop an understanding of the principles of design and apply them to a variety of design projects. Students will learn how to use design elements to create effective and visually compelling designs.
2. Develop proficiency in tools to create designs that meet the needs of clients and convey the desired message.
3. Learn how to conduct research and gather information to inform the design process. Students will learn how to analyze data and create design briefs to guide their work.
4. Learn how to work with clients, gather feedback, and iterate on their designs based on client input.
5. How to use design to tell stories and convey messages in a compelling and engaging way.
6. Learn how to create designs for a variety of media, including print, web, and mobile.
7. How to create mockups and prototypes to test their designs and iterate based on feedback.

8. How to design for diverse audiences and understand the importance of accessibility in design.
9. How to manage time effectively and keep projects on track to meet deadlines.
10. Develop a professional portfolio of work that showcases their skills and experience.

### **References :**

Figure Drawing: Design and Invention By Michael Hampton  
The Psychology of Drawing, With Special Reference to Laboratory Teaching By Fred Carleton Ayer  
Analysis of Built Form (A Collection of Analytical Drawings) By Lars Lerup

## **UNIT 2**

### **ART DIRECTION**

The purpose of Art Direction is about visual storytelling. An Art Director finds ways to elevate the communication, using various visual tools and techniques. In this course students go through the entire process of ideation to execution and learn to delegate responsibilities and resources.

Art Direction is a creative field that involves the planning, design, and execution of visual concepts for various mediums such as films, television shows, advertisements, and more. The main goal of Art Direction is to enhance the storytelling aspect of a project through the use of visual elements.

An Art Director is responsible for overseeing all of these visual elements and ensuring that they work together to effectively convey the intended message or mood. To do this, an Art Director must have a strong understanding of design principles and the ability to work closely with other creative professionals, such as copywriters and creative directors.

In this course, students will learn about the entire process of Art Direction, starting with the ideation phase where ideas are generated and refined. They will also learn about how to execute these ideas, including how to delegate responsibilities and manage resources.

### **Objectives for Assignments**

- Execution / Photo and video based outputs
- Pitching
- Telling narratives with visuals
- Presenting your idea
- World building elements
- Iterating on layout and type
- Creating Moods with Colours

### **References :**

Keys to Drawing by Bert Dodson  
Figure Drawing for Artists: Making Every Mark Count by Steve Huston

## **UNIT 3**

### **EDITORIAL DESIGN**

The understanding of design in editorial formats of publishing is crucial for both print and digital mediums. This subject delves into the history of publishing and its evolution, highlighting how design has played a crucial role in shaping the way we consume content today. It also covers the impact of digital design tools on the publishing industry, and how they have changed the way we create and distribute content.

With a focus on magazine and book design, this subject provides a comprehensive understanding of the design process from cover to cover. Students learn about the different elements of design related to editorial, such as layout, typography, and color, and how they work together to create an engaging and visually appealing publication. The course covers various design techniques and principles, such as grid systems, hierarchy, and contrast, and how they can be used to create a cohesive and balanced design.

In-class assignments provide students with hands-on practice and review of the concepts learned in the course. These assignments are designed to help students understand how to apply the design principles they have learned to real-world projects, and to develop their design skills. By the end of the academic year, students have a solid understanding of how to design for both print and digital mediums, and are able to create visually appealing and effective publications.

#### **Assignment based on Objectives :**

- How publishing works
- History of book design and its tools
- Grids and layouts
- Typesetting
- Page architecture
- Colour
- Typographic design elements
- Layout with image and illustration

#### **References :**

Make & Break the Grid by Henry Kelly  
Book Design by Gyorgy Kepes

MDV22	YEAR:1	SEMESTER:2		DIGITAL DESIGN I	CREDITS 9
CONTACT PERIOD:			INTERNAL ASSESSMENT: 30 PRACTICAL MARKS:70		PAPER: 3 HR

You will fully be immersed in the world of User Experience (UX) design in an online platform. Through a series of mentor-led lectures and hands-on digital working sessions, you'll explore each stage of the UX design process. These classes and projects will also be supplemented with Toolbox sessions, which teach tangible and transferable skills. The program will conclude with a final week of portfolio reviews with a panel of industry executives.

## UNIT1

### UX DESIGN

User experience (UX) design is the process of designing products, such as websites and mobile apps, to provide a seamless and enjoyable experience for users. It involves creating intuitive and efficient interfaces that allow users to easily interact with a product and accomplish their goals.

Some of the fundamental principles of UX design include:

1. **User-centered design:** This involves designing products with the needs and goals of the user in mind, rather than the goals of the business.
2. **Usability:** This refers to how easy it is for users to accomplish their goals with the product. A product with good usability is intuitive, efficient, and simple to use.
3. **User flow:** This is the path that a user takes to accomplish a specific task within a product. UX designers work to create a smooth and logical user flow that guides users through the product.
4. **Information architecture:** This refers to the way that information is organized and structured within a product. A well-organized information architecture makes it easy for users to find what they are looking for.
5. **Visual design:** This includes the overall aesthetic of a product, including layout, color scheme, typography, and imagery. Visual design should be cohesive and support the user experience, rather than detracting from it.

Overall, the goal of UX design is to create products that are easy and enjoyable for users to use, and that help them to accomplish their goals efficiently.

UX design is an increasingly important field in today's digital world. As a graphic designer, understanding UX design will help students to better understand the needs of their audience and how to effectively use design to meet those needs.

Graphic design and UX design often go hand in hand. As a graphic designers, students will likely be responsible for creating visual content for digital products, such as websites and mobile apps. Having a deeper understanding of UX design will help them to create more effective and user-friendly designs.

UX design skills will make students more well-rounded and competitive job candidates. In today's job market, employers are looking for candidates who have a diverse set of skills and can bring value to their company in multiple areas.

It will make them better understand and design for their target audience. By learning about user research, usability testing, and user flow, they will create designs that are tailored to the needs and goals of their users.

### **Assignments based on Objectives**

- Understand user needs and goals through research and testing.
- Create user personas and user scenarios to guide design decisions.
- Design simple and intuitive navigation structures.
- Create wireframes, mockups, and prototypes to effectively communicate design ideas.
- Use design principles such as visual hierarchy and gestalt psychology to create aesthetically pleasing and user-friendly interfaces.
- Understand and utilize design patterns and best practices for common user interactions.
- Conduct usability testing to evaluate the usability of designs.
- Use design tools such as Sketch, Adobe XD, and Figma to create design deliverables.
- Understand the importance of accessibility and inclusive design.
- Continuously iterate and improve upon designs based on user feedback and testing results.

## **UNIT 2**

### **UI DESIGN**

UI design, or user interface design, refers to designing visual user interfaces in software or computerized devices. It's the overall design, the way in which information is presented, and how your users interact with your website. Throughout the user interface design process, designers focus on either the look or style in order to achieve seamless, user-friendly, and enjoyable designs.

### **Objectives**

Crucial UI Design Fundamentals

1. Define your user
2. Familiarize and set UI patterns
3. Be effective with communication and feedback
4. Stay consistent
5. Have strong visual hierarchy

6. Empower your users
7. Keep it simple and purposeful

## **CHAPTER 1**

### **Define Your User**

Your goal is to provide your user with value and fill a need. During the user interface design process, keep the user and their needs in mind at all times. Consider what interfaces they prefer, elements, typography, styles, and what calls to actions motivate them. Observing how they use those interfaces will give you invaluable insight.

Don't get caught up in trendy design styles, adding tons of features, or other unnecessary clutter that will distract users. Keep things conversational, by providing clear and concise labels for actions that sound like themselves and/or their peers.

Focusing on your user first will enable you to create an interface that is appealing and leads them to the end goal.

## **CHAPTER 2**

### **Familiar UI Patterns**

There's no need to reinvent the wheel. What interfaces do your users spend the majority of their time on? Considering using popular interfaces, such as Facebook, Instagram, Google and Gmail as UI design examples to help solve similar issues on your interface. Users will appreciate the familiarity and simplicity of those UI patterns .

Creating a sense of deja vu helps guide users and instinctively understand how to navigate your site, form, or app. Place labels next to icons rather than having the label appear as the user hovers over the icon. This will only slow them down. Don't assume users are more likely to intuitively move through your site when a commonly used and universally understood symbol or icon is present.

## **CHAPTER 3**

### **Effective Communication and Feedback**

Keep users informed with visual cues or simple messaging. Familiar UI patterns will certainly help up your UI design game, but even the most common UI patterns aren't foolproof. Think of your interface as in conversation with your user. Communicating with your user throughout every action by providing frequent feedback that validates their actions and nudges them along will go a long way.

Keep users informed with visual cues or simple messaging that clearly indicate whether their actions will lead to the anticipated goal. Make sure your user interface design design anticipates user errors with undo actions, text boxes that save information if a form is submitted incompletely or incorrectly. Use messaging as a teachable situation to gently help prevent the error from occurring again.

They should know at all times where the action was successful or not, their progress, and if further action is needed. This will help create a positive experience where users are confident, satisfied, and reach the end goal.

## **CHAPTER 4**

### **Stay consistent**

Consistent UI design elements allows for seamless integrate and navigation. Consistency is everything! Once a user understands and learns how to do something, they can achieve it more efficiently and seamlessly next time. Everything from language, layout, color scheme,



navigation buttons, menus, and any other design element should remain the same throughout. These small details will keep the user on task and eliminate unnecessary distractions.

Users will be more comfortable and confident if they're asked to perform the same kind of task multiple times. Make sure similar tasks look familiar and respond predictably.

## **CHAPTER 5**

### **Visual Hierarchy**

Every screen, menu, and page should provide the same visual hierarchy.

A strong visual hierarchy is the crux of an aesthetically successful interface. Similarly, to consistency, every screen, menu, and page should provide the same visual look and hierarchy. One of the most important design elements is reducing the appearance of complexity, regardless of how complex an action itself may be. Maintaining this throughout reinforces a sense of familiarity as they move through subsequent screens. Only add or change design elements if the action is absolutely necessary.

## **CHAPTER 6**

### **Empower Your User**

This brings us to our next point. Consistency and carefully engineered visual hierarchy will empower your user. Once you've built up their confidence and they have become familiar with your interface, you can begin rewarding the user by reducing the amount of guidance and instructions you provide. Oversimplifying can become tedious and overbearing. Incorporate more innovative and abstract ways to move users through tasks. Implementing elements, such as keyboard shortcuts, to accomplish tasks will allow your UI design to remain invisible, and thus, more user-friendly.

## **CHAPTER 7**

### **Keep it Simple and Purposeful**

Keep your user interface design simple.

Finally, keep it simple! Your UI design works best when it's an invisible guide, and considered easy to use and simple by your target audience. When contemplating features or elements, always consider if it'll enhance or diminish your users' experience. Start with what's absolutely essential and ensure that every feature has a purpose. Only include and add features that you can clearly defend the need for.

## **UNIT 3**

### **Motion Graphics**

Motion design is a form of digital animation that combines graphic design, animation, and sound to create moving images. It is often used in advertising, film, television, and other media to convey complex messages and ideas in a visually compelling way.

It's an essential component of modern advertising and marketing. The ability to create engaging and impactful animations is crucial for creating ads and other marketing materials that capture the audience's attention and leave a lasting impression.

It's a way to develop students' creativity and problem-solving skills. Creating animations often involves finding innovative ways to communicate complex ideas and concepts in a simple, easy-to-understand way. This requires creativity, critical thinking, and a deep understanding of the visual language.

**Assignments based of Objectives:**

1. Master the principles of motion design: learn the foundational principles of motion design, including timing, spacing, and motion graphics animation, in order to create compelling and visually appealing animations.
2. Learn the technical skills required for motion design: learn the technical skills required for motion design, including software proficiency in industry-standard tools such as After Effects.
3. Develop a strong visual language: Students should learn how to apply their knowledge of graphic design and visual communication to motion design, with an emphasis on the development of a unique and visually cohesive design language.
4. Understand the storytelling potential of motion design: explore the storytelling potential of motion design and learn how to effectively communicate complex ideas and narratives through animation.
5. Apply motion design to a range of media including social media, broadcast, film, and interactive installations. By exploring different mediums, students can gain a deeper understanding of the unique demands and opportunities of each format, and develop their ability to create engaging and effective motion design content across a variety of platforms.

MDV23	YEAR:1	SEMESTER:1		COMMUNICATION DESIGN THEORY 2	CREDITS 3
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 THEORY MARKS:70	PAPER: 3 HR	

## UNIT 1 SOCIAL MEDIA

Social media refers to the means of interactions among people in which they create, share, and/or exchange information and ideas in virtual communities and networks.

### Objectives:

1. Social media as a communication platform
2. Social media provides a space for feedback and critique, which is valuable for students to develop their skills and grow as visual communicators.
3. Teaching social media also helps students stay up-to-date with industry trends and technologies, which is critical for their professional development.
4. How to effectively create and distribute content on social media to reach and engage with their target audience.

### CHAPTER 1

The module covers the principles, strategies, and techniques for creating and disseminating effective visual content on various social media platforms. Students will learn about the unique features of different social media platforms and how to optimize their content to maximize engagement and reach their target audience. Additionally, students may learn about ethical considerations when using social media as a professional tool, such as copyright and privacy issues. Overall, social media as a subject for visual communication students emphasizes the practical skills and knowledge needed to succeed in a constantly evolving digital landscape.

### Outcomes:

1. Learn about the impact of social media
2. Explore social media
3. Understand the ethics behind social media

### References:

Rethinking Learning in an Age of Digital Fluency By Maggi Savin-Baden

Will Digital Fluency Influence Social Media Use?  
By Yan Li, Hua (Jonathan) Ye, Aoyan Liu, Xueping Yang, Xinwei Wang ·

MDV24	YEAR:1	SEMESTER:2		INTEGRATED DESIGN PROJECT	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70	PAPER: 3 HR	

## UNIT 1

### BRIEF BASED PROJECT

This is a project which should be carried out by the student. On the basis of a simple industry brief, student can develop his or her approach to the brief.

#### Objectives

:

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meeting
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with brief from the client
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, artist references, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to IDEA to PROTOTYPE to the FINAL FORM.

The most important aspect of the BRIEF BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 4** : A week long project in which the students on the basis of their notebooks will produce a series of large format drawings which develop the project :

1. reference and tendency sheet
2. preparatory design
3. Finalized design related to the project (2 sheets)
4. Intention sheet, giving an idea of the finished project.

These designs are marked by a jury.

**CHAPTER 5** : The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

:

- Understand the process of creativity from idea, exploration, research to final prototype.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Design Thinking for Student Projects By Tony Morgan, Lena J. Jaspersen

Artists at Work By Bernard Chaet  
ArtWork: Seeing Inside the Creative Process By Ivan Vartanian

MDV11	YEAR:1	SEMESTER:1		DESIGN ELECTIVE 3	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70		PAPER: 3 HR

## UNIT 1

### BRANDING

#### DESIGN A BRAND

Brand design is the visual representation of a brand's identity and personality, and is an essential aspect of branding. While branding focuses on defining the brand's values, personality, and messaging, brand design brings these ideas to life through visuals.

In the first semester, students learn about branding and develop their understanding of the key concepts and principles that underpin it. This includes exploring the importance of brand strategy, understanding how to create a brand identity, and the role of branding in the wider marketing mix.

In the second semester, students build on their knowledge of branding to develop their skills in brand design. They learn how to create visual elements that accurately reflect a brand's personality, including logos, typography, color palettes, and imagery. Students are also taught how to apply these visual elements consistently across a range of touchpoints, from packaging and print materials to digital media and advertising.

#### Assignment of Objectives

1. Creating a brand design strategy that reflects the brand's values and mission statement
2. Conducting a comprehensive analysis of the competition and developing a unique brand identity
3. Understanding the impact of cultural and social contexts on brand design
4. Creating a brand design system that is adaptable and scalable
5. Implementing design thinking principles in brand design
6. Creating a strong visual language that aligns with the brand's personality
7. Applying principles of user experience design to brand design
8. Designing for various platforms and mediums to ensure brand consistency
9. Developing a sustainable and ethical brand design strategy
10. Measuring the effectiveness of brand design through data analysis and metrics.

MDV11	YEAR:1	SEMESTER:3		DESIGN ELECTIVE 4	CREDITS 2
CONTACT PERIOD:			INTERNAL ASSESSMENT :30 PRACTICAL MARKS:70		PAPER: 3 HR

## UNIT 1

### ADVERTISING

This class is about the principles, strategies, and techniques of creating effective advertising campaigns. This includes topics such as market research, target audience identification, creative concept development, design, and media planning. Skills and knowledge cumulated in Art Direction and Copywriting subjects are fundamental for this class.

Advertising is a major aspect of the industry, and being able to create effective advertising campaigns is a valuable skill in the workforce. Students learn how to develop creative and visually appealing advertising campaigns that effectively communicate the message and persuade the target audience to take action.

It also teaches students about the business side of advertising, including budgeting, project management, and client relations. This knowledge is essential for students who plan to work in advertising agencies, marketing departments, or as freelancers in the industry.

#### Assignments based on Objectives

1. Develop an understanding of the advertising industry, including its history, current trends, and future outlook.
2. Conduct effective market research and use data to inform advertising strategies.
3. Identify and analyze target audiences and tailor advertising messages to them.
4. Develop creative concepts for advertising campaigns that effectively communicate the message and persuade the target audience to take action.
5. Importance of visual design in advertising and how to create visually appealing and effective ads.
6. Media planning and how to effectively choose and utilize various media channels to reach the target audience.
7. Legal and ethical considerations in advertising, including advertising regulations and consumer

MDV31	YEAR:2	SEMESTER:3		Communication Design Based Project.	CREDITS 26
DURATION : 16 Weeks			INTERNAL ASSESMENT :200 EXAM/ VIVA : 100		EXAM: 3 HR

## UNIT 1

### COMMUNICATION DESIGN BASED PROJECT

This is a project which should be carried out by the student. Student has to design an app.

#### Objectives

- Introduce the project, the words for the year and brief the students on the process, timeline and deliverables. Using the knowledge.
- Guide the students on various methods of Research.
- Monitor the progress of each student, their process and their project through regular one to one meetings
- Keep a track of student work through their sketchbook/ research book.
- Facilitate the exchange of ideas through group discussions of process work and project work.

#### Process

- The project started with project brief from the student.
- The students have used research as a jumping off point to arrive at a design project.
- Mind maps, research, interviews etc to come to a personal interpretation
- Undertaken a brand journey and developed and iterated through various stages of the design process.
- The project has evolved from BRIEF to FINAL IDEA

The most important aspect of the DIGITAL DESIGN BASED PROJECT is the question, challenge, issue, achievement they will be addressing or highlighting through their project.

**CHAPTER 1:** Research process, exploring ideas.

**CHAPTER 2:** Choosing the Topic. Creating a brief.

**CHAPTER 3:** Presentation of the process and various stage of design.

**CHAPTER 4:** The student has to finish the project before final submission before a jury. The student should be able to explain the project, the reasoning behind it, and the final creation.

#### Outcomes:

- Understand the process of UI/UX Thinking.
- Critical thinking and Brief understanding.
- Presentation Skills.

#### References

Problem Solved By Michael Johnson

Solving Problems with Design Thinking By Jeanne Liedtka, Andrew Courtland King, Kevin Bennett



MDV41	YEAR:2	SEMESTER:4		INDUSTRY EXPERIENCE	CREDITS 18
DURATION: 16 Weeks			INTERNAL ASSESMENT :200 EXAM/ VIVA: 100		EXAM: 3 HR

**OBJECTIVE** To provide exposure to the various aspects of visual communication.

**Objectives :**

- Create visual collaterals for campaigns across web, social, email, and events.
- Work on illustrations and graphics for website, blog, newsletters, and more.
- Create animations and motion graphics as part of our website, marketing campaigns and blogs for effective and engaging communication with the audience.
- Translate abstract ideas into videos and visual designs to be understood by the company's audience.
- Collaborate with the team to plan and develop the design systems using original interactive visuals to enhance the company's online presence.
- Participate in brainstorming sessions to devise appealing ideas for the company's virtual presence.
- Exercise a keen eye for design and aesthetics.

**Requirement:**

- Educational internship in Graphic Design/ Visual Communication Design from a reputed design institution.
- Fluency in Adobe creative suite.
- Must be comfortable in a team setting utilizing excellent communication skills.

**Expectations from a Communication Design Intern:**

- Capability to communicate design decisions and collaborate with the project team.
- A good understanding of current technologies and design trends, and the desire to innovate using digital platforms.
- A strong eye for detail
- Work well in a participatory, team-based environment
- Positive and enthusiastic with a drive for continuous learning and skill development of self & team
- 

**Exposure to Internship**

- Two-day induction and introduction to your mentor
- Two live projects in 4-5 months
- Exposure to on-going client work
- Performance reviews every 3 months
- Pre-placement offer on successful completion of the program basis fair assessment.

**Outcomes**

- Knowledge of social media channels and applications
- Strong academic performance with a focus on subjects that are relevant to the internship that you are applying for.
- Good written and communication skills
- Strong creative writing skills
- Ability to create exciting and compelling content.

**Submission**

- Report with all the documents