

**BHARATHIAR UNIVERSITY, COIMBATORE - 641 046.**

**B.Sc. COMMUNICATION DESIGN**

(For CPP/COP Students Admitted During the Academic Year 2015-2016 & Onwards)

**SCHEME OF EXAMINATIONS – CBSC Pattern**

Part	Course Title	Inst. hrs / week	Examination				Credit
			Duration	CIA	Uni Exam	Total	
<b>Semester - I</b>							
I	Language – I	6	3	25	75	100	4
II	English – I	6	3	25	75	100	4
III	Core 1: Design Study	4	3	25	75	100	4
III	Core 2: Visualisation I	4	3	25	75	100	4
III	Core Lab 1: Design Study Lab	3	3	40	60	100	4
III	Allied Paper 1: Visualisation I Lab	5	3	40	60	100	4
IV	Environmental Studies #	2	3	-	50	50	2
<b>Semester - II</b>							
I	Language – II	6	3	25	75	100	4
II	English – II	6	3	25	75	100	4
III	Core 3: Visual Communication Methods & Ethical Practice	5	3	25	75	100	4
III	Core Lab 2: Visual Communication Methods & Ethical Practice Lab	3	3	40	60	100	4
III	Core Lab 3: Digital Illustration and Image Processing for Specialist Practice Lab	2	3	20	30	50	2
III	Allied Paper 2: Evolution of Art, Design & Culture	6	3	25	75	100	4
IV	Value Education – Human Rights #	2	3	-	50	50	2
<b>Semester - III</b>							
III	Core 4: Design Application Techniques for Specialist Practice	6	3	25	75	100	4
III	Core 5: Pre Production	6	3	25	75	100	4
III	Core Lab 4: Design Application Techniques for Specialist Practice Lab	6	3	40	60	100	4
III	Allied Paper 3: Media Production Lab	6	3	40	60	100	4
IV	Skill Based 1: Pre Production Lab	5	3	30	45	75	3
IV	Tamil @ / Advanced Tamil # (or) Non Major Elective – I: (Yoga for Human Excellence) # / Women’s Rights #/Constitution of India#	2	3	50		50	2

<b>Semester - IV</b>							
III	Core 6: Specialist Practice I : Option I - Advertising Option II - Graphic Design Option III - Photography Option IV - Moving Image Option V – Illustration	6	3	25	75	100	4
III	Core 7: Specialist Practice II: Option I - Advertising Option II - Graphic Design Option III - Photography Option IV - Moving Image Option V - Illustration	6	3	25	75	100	4
III	Core Lab 5: Specialist Practice I Lab: Option I - Advertising Option II - Graphic Design Option III - Photography Option IV - Moving Image Option V - Illustration	6	3	40	60	100	4
III	Allied Paper 4: Specialist Practice II Lab: Option I - Advertising Option II - Graphic Design Option III - Photography Option IV - Moving Image Option V - Illustration	6	3	40	60	100	4
IV	Skill Based 2: Project & Dissertation Proposal Lab	4	3	30	45	75	3
IV	Tamil @ / Advanced Tamil # (or) Non Major Elective – II: General Awareness #	2	3	50	-	50	2
<b>Semester V</b>							
III	Core 8: Research Methodology	6	3	25	75	100	4
III	Core Lab 6: Dissertation Lab	6	3	40	60	100	4
III	Core Lab 7: Studio Assimilation Lab	6	3	40	60	100	4
III	Core 9: Portfolio	6	3	25	75	100	4
III	<b>Elective I:</b>	6	3	25	75	100	4
IV	Skill Based 3: Portfolio Authoring Lab	4	3	30	45	75	3
<b>Semester VI</b>							
III	Core 10: Professional Practice	6	3	25	75	100	4
III	Core 11: Presentation Techniques	6	3	25	75	100	4
III	Project Work	-	-	-	-	100*	4
III	<b>Elective II:</b>	5	3	25	75	100	4
III	<b>Elective III:</b>	5	3	25	75	100	4
IV	Skill Based 4: Internship	-	-	-	-	75*	3
V	Extension Activities @	-	-	50	-	50	2
<b>Total</b>						<b>3500</b>	<b>140</b>

<i>Elective I</i>	Visualization for Specialist Study
	Visualization Technique
<i>Elective II</i>	Creative Thinking
	Project Management
<i>Elective III</i>	Pre Production Techniques
	Multimedia and Interactivity

\$ Includes 25% / 40% continuous internal assessment marks for theory and practical papers respectively.

@ No University Examinations. Only Continuous Internal Assessment (CIA)

# No Continuous Internal Assessment (CIA). Only University Examinations.

**\*For Project/Internship: 80% Marks for Report & Viva Voce 20% Marks.**

## **SEMESTER - I DESIGN STUDY**

### **Unit-1**

Design fundamental - Characteristics of a good design - visual composition – Elements of design – point - line - shape - form/space - value/tone - texture - colour – principles of design – balance - emphasis - dominance - harmony - unity - contrast - repetition - rhythm - proportion – creativity - importance of creativity - developing creativity.

### **Unit-2**

Overview of digital media – communication: unmediated vs. mediated – Media: one –way (mass media) vs. interactive (new media) – computer hardware and software – film and video – audio and hardware – story telling - storytelling and interactivity – special topic- 2D and 3D – 3D applications.

### **Unit-3**

Colour theory – introduction – basics of colour theory – attributes of colour – hue - value - saturation – colour wheel – colour harmony – colour schemes – achromatic - monochromatic - polychromatic - warm colours - cool colours - analogous colours - complementary colours - split compliments - incongruous - triads and tetrads – colour blending – additive model - subtractive model – colour contrast – colour psychology.

### **Unit-4**

Typography – typeface anatomy - measurements – typeface classifications – type families – spacing and alignment – selecting appropriate fonts – tips and techniques – Graphics – importance of graphics – types of graphics – vector graphics - raster graphics – image manipulation – format conversion – crop and scale – silhouetting – colour manipulation – edge and transparency – assembling images – filtering – envelope/containers.

### **Unit-5**

Grids and layouts – role of grids – structure – grid system and templates – layouts – layout guidelines – important parts of a page layout - factors influencing a layout – organizing layouts – capturing readers attention - design process – approach - stages of design process – demonstrations and guidelines.

### **REFERENCES:**

- Led Well, William, “Universal Principles of Design”, Rock Fort Publisher, 2003
- Fraser, Tom, ”The Complete Guide to Colour. Ilex”, 2004
- Eisman, Leatrice, ” Pantone Guide to Communicating With Color”, Graftix Press, 2000
- Pipes, Alan, “Foundation of Art and Design”, Laurence King. 2008
- Conran, Terence, “Terence Conran On Design”, Conran Publication, 1996
- Recommended Reading
- Lipton, Ronnie, “Designing Across Cultures”, How Design Books, 2002
- Davis, Graham, “The Designer's Tool Kit 1000 Colours”, Chronicle Books, 2007
- Carter, David, E, “The Big Book of Design Ideas”, Collins Design, 2005

## VISUALISATION I

### Unit-1

Perspective views – types of perspective views – linear perspectives vs. aerial perspective – perspective terminology – horizon line/eye level , station point , picture plane , vanishing point – linear perspective construction methods - one point perspective , two point perspective , three point perspective.

### Unit-2

Figure drawing basics – Essentials of human figure drawing – Proportion and Gesture - Simplifying body parts in to 2D shapes – Relative proportion of various parts of the body - Constructing the front view using basic shapes - stick figure – line of action – balance – contour drawing(different poses) – Cylindrical forms (front and side view) – foreshortening – overlapping – balance – quick sketches – study from live figure.

### Unit-3

Introduction to RYB mode, hue, value, saturation – colour mixing - create a colour wheel – primary, secondary and tertiary colours - Greyscale - understanding colour combinations - colour contrast – colour psychology

### Unit-4

Introduction to textures – Types of texture – Understanding the foreground, mid ground and background colour in textures – Useful tips on creating a texture - Creating texture using live reference.

### Unit-5

Study of different environment – Understanding different materials and their applications – Application of texture and colouring in relation to the relevant subject.

### REFERENCES:

- Lidwell, William, “Universal Principles of Design”, Rockport Publisher,2003
- Fraser, Tom, “Complete Guide to Colour” ,Ilex Publisher,2004
- Felder, Eugene., & Elvin, Emmett, ”Complete Book of Drawing Techniques”, Kandour Publisher, 2005
- Tomory, Edith, “History of Fine Arts in Indian and the West”, Orient Longman Publisher, 2004
- Chari, Aditya, “Figure Study Made Easy”, Grace Prakashan Publisher, 2005
- Gene, franks, “The art of pencil drawing”, Walter Foster Publisher, 2004
- Mulick, milind, “Perspective”. Jyotsna Prakashan Publisher, 2006

### **DESIGN STUDY – LAB**

1. Create a Colour schemes, Colour perception and Colour psychology
2. Create a typography in a layout
3. Design a layout/package/ Interface
4. Create a piece of work on social issue

### **VISUALISATION I – LAB**

1. Draw any environment in one point perspective
2. Draw any interior view in 2 point perspective
3. Draw any alphabet in 3 point perspective
4. Create a pigment colour wheel
5. Create a texture

**SEMESTER - II**  
**VISUAL COMMUNICATION METHODS & ETHICAL PRACTICE**

**Unit-1**

Introduction To Communication – Communication Definition – Models of Communication (Aristotle, Harold Lasswell, SMCR, Shanon & Weaver, Schultz Von thun) – Seven C’s of Effective communication - Classification of Communication (Intrapersonal, Inter personal, Group communication, Mass Communication) - Verbal, Non Verbal Communication – Visual Communication - Ethics

**Unit-2**

Mass Communication Media – Evolution of Mass communication – Types of Mass Media and their characteristics (Print, Electronic and New Media) – Functions of mass Communication – Mass communication Theories

**Unit-3**

Visual Communication Methods – Illustration, Graphic - Fundamental Principles and their application

**Unit-4**

Visual Communication Methods – Design Photography, - Fundamental Principles and their application.

**Unit-5**

Visual Communication Methods –Animation, Motion Picture, Documentary, Mixed media, Folk Art - Fundamental Principles and their application – Semiotics, Metaphor and Aesthetics

**REFERENCES:**

- Keval J. Kumar, “Mass Communication in India”, Jaico Publishing House, 2011
- Joseph R Dominick, “Dynamics of Mass Communication”, 12 edition , McGraw-Hill Higher Education, 2012
- Irving Fang, “A history of Mass Communication Six Information Revolutions”, Focal Press, 1997

**VISUAL COMMUNICATION METHODS & ETHICAL PRACTICE – LAB**

1. Create an artifact in proper medium which communicates the message to the target audience. Consider the following instruction
  - Multiple ideas need to be generated
  - Choose proper medium which communicates the concept better to the target audience

**DIGITAL ILLUSTRATION AND IMAGE PROCESSING FOR SPECIALIST PRACTICE – LAB**

1. Create a final output for the given scenario
  - Consider the following process
  - An in-depth textual research on the chosen topic
  - Collect all relevant and appropriate facts from reliable sources
  - Brainstorm for various possible ways and target audience

## **EVOLUTION OF ART, DESIGN & CULTURE**

### **Unit-1**

Development of Art & Design – Early civilization (Old Stone Age, Middle Stone Age, New Stone Age-Bronze Age (Indus Valley civilization, Mesopotamia, Anatolia, Europe , Ancient Egypt)

### **Unit-2**

Indian Art ( Architecture, Sculpture and Painting)-Temple Architecture,-Persian Art and Architecture, Moghul and Rajasthani miniature, Madhubani, Kngra and Warli painting. Ajantha & Ellora Cave paintings -

### **Unit-3**

History of Art and Development of diverged Style- (Gothic-1200, Renaissance-1400,Baroque (Classicism)-1600, Rococo (Classicism)-1700,Neoclassicism-1750,Impressionism-1860, Expressionism-1905, Cubism-1908,Abstract-1910, Dadaism-1916,Surrealism-1924,Optical art-1950, Pop Art 1958, Conceptual art (Minimalism)-1960, Digital Art-1978,New Media-1990.

### **Unit-4**

Development of Design, Graphic Design and Culture--Design History Basics -Conceptual Art Minimalism(1960), Digital Art -Graphic Design -the global underpinnings of Renaissance material culture

### **Unit-5**

Culture Definition (Sir E.B. Taylor 1832-1917)-Culture and Semiotics-Sign, Code and Text (Ferdinand de Saussure) -Structuralism (Althusser 1918-1990) –Culture Industry, -Advertising, -Visual Culture.

### **REFERENCES:**

- D Bordwell & K Thompson, "Film art: an introduction. Boston", McGraw Hill. 2008
- Brown, "Videogames and education. Armonk", N.Y., M.E. Sharpe, 2008
- Byrne Bill , "T H E VISUAL EFFECTS ARSENAL.VFX Solutions for the Independent Filmmaker", Focal Press,N.Y.,London and Singapore ,2008
- S During , "The Cultural studies reader", London, Routledge ,1993
- Pooke & Newall "Art history: the basics. New York", Routledge , 2007



**SEMESTER - III**  
**DESIGN APPLICATION TECHNIQUES FOR SPECIALIST PRACTICE**

**Unit-1**

Introduction to Communication design mediums – History of communication design mediums and a brief study of different mediums, The Laws of Simplicity, Dudes and Dolls and Design Decisions, Ethics in communication Design, – Tools, Pictograms, Alphabets, Illustrators, Movements, Events, Inventions.

**Unit-2**

Color & Form, Color Manipulation, Color Contrast, Color space, Color and culture, Color Effects, Color Harmony, Color and Composition, Color Interaction , Contrast, position, orientation, Color, scale, Graphic shapes, Quantity, Dimension, Linear elements, Tension, perspective, space, repetition

**Unit-3**

Developing a personal visual language – thinking in images – study of signs, semiotics, semantics, language, rhetoric and dialectic of words and images – Visual narrative – Interpretation of visual in cultural context – Explaining the visual, How and why to make kerning, leading, and tracking adjustments. How typography reflects and communicates cultural meaning.,Type as a Symbol.

**Unit-4**

Understanding the conceptual process – Research and analysing – Preparing for research – methodologies – understanding the context and audiences- brainstorming and creative processing – Maintaining a personal sketchbook and recording examples and archiving resources

**Unit-5**

An overview of communication design in various medias – Manipulation of type and image. Understand text imagery. Relationship of Text and visual elements in the composition.

**REFERENCES:**

- Zeegan L. & Crush (2005), The Fundamentals of Illustration. AVA Publishing
- Ambrose G. & Harris P (2011), The Fundamentals of Typography. AVA Publishing
- Ingledew J. (2011), The A-Z of Visual Ideas, Lawrence King
- Grabowski B. and Fick B., (2009) Printmaking, Lawrence King

## **PRE PRODUCTION**

### **Unit-1**

Study on visual forms and material culture .– Functional Characteristic of tools with respect to the subject. Visualizing visual in perspective of contemporary senior. Constantly maintaining observational on visual - sketching - a sketchbook.

### **Unit-2**

Study on various concept like light and shade -perspectives-colour theory -design principles and pictorial composition. Light and shade to study in still life ,city scape ,landscape ,portrait and moving image etc. Understanding basic principle applied in practices for respective genres.

### **Unit-3**

Understanding visual metaphors, visuals, externalization of ideas and freedom of expression - Understanding how to contrast visual grammar in story telling in respective departments.

### **Unit-4**

Studying on visual theories and analyzing and interpreting with respect to subject .- critically analysis the subject and interpreting in constructing methodology.

### **Unit-5**

Portfolio Making: How to make an portfolio - Collection of best works - Composition & mounting - How to protect and preserve the works - Portfolio Presentation - Self branding and promotion

## **REFERENCES:**

- A Century of Artist's Books. Rita Castleman 709.04064CE
- Artists' Books - The Book as a Work of Art '63-'95. Stephen Bury 709.04064B
- Splendid Pages. Julia Melby 709.04064MEL
- Artists Books in the Modern Era. Johnson, Robert Flynn
- Beware Wet Paint, designs by Alan Fletcher. Phaidon 709.04064ART
- The Fundamentals of Illustration. Lawrence Zeegen AVA Academia
- Handwritten: expressive lettering in the digital age. S.Heller, M. Ilic Thames&Hudson
- You can find Inspiration in everything. Paul Smith Thames&Hudson
- Pictures and Words Roanne Bell/Mark Sinclair L King
- Inside the Business of Illustration. Steven Heller Allworth Press
- Digital Illustration: A Masterclass in Digital Image-Making Lawrence Zeegen
- Whatever you think, think the opposite Paul Arden Penguin

### **MEDIA PRODUCTION - LAB**

1. Create a digital output for the given theme.  
Consider the following process:
  - An in-depth textual research on the chosen topic
  - Collect all relevant and appropriate facts from reliable sources
  - Brainstorm for various possible ways and target audience

### **DESIGN APPLICATION TECHNIQUES FOR SPECIALIST PRACTICE – LAB**

1. Develop a simple project to solve a given problem
  - Using Brainstorming mind tools generate 20 different ideas
  - Critique and write about the choice of the medium available and state example for each
  - Develop pre production works as required for the given project

### **PRE PRODUCTION – LAB**

1. Create a drawing for the given concept
2. Create a composition for the given scenario
3. Create a portfolio
4. Create a visual metaphor

**SEMESTER - IV**  
**SPECIALIST PRACTICE I:**  
**ADVERTISING**

**Unit -1**

Research on Brand Identity, History of Brand Identity, Important case studies, Importance of Brand Identity, Introduction to semiotics, Preparing creative brief, critical analysis of corporate/brand identity processes.

**Unit-2**

Logo and its dynamics, symbol and visual identity, color theory and color schemes, typography research on competitive brands/corporate and their brand identity process, visual literacy, comparative analysis.

**Unit-3**

Research on target audience group, demographic and psychographic documentation and analysis, mind map, mood maps, idea generation techniques, 6 thinking hats, SWOT analysis, identification of visual contact points, theme based ideation.

**Unit-4**

Theme based ambience, reproduction technologies, understanding reproduction materials, corporate identity manual.

**Unit-5**

Interpreting corporate identity and awareness, impact feedback, software support.

**REFERENCES:**

- Logo Design Love: A Guide to Creating Iconic Brand Identities by David Airey
- Designing Brand Identity by Alina Wheeler
- Paul Rand: a designer's art
- Color Design Workbook: A Real World Guide to Using Color in Graphic Design by Adams Morioka
- The Art of Looking Sideways by Alan Fletcher
- Building Better Brands: A Comprehensive Guide to Brand Strategy and Identity Development by Scott Lerman
- Identity Crisis: 100 Redesigns That Transformed Stale Identities into Successful Brands by Jeff Fisher
- Pantone: The Twentieth Century in Color by Leatrice Eiseman & Keith Recker
- Thinking with type by Ellen Lupton

## **SPECIALIST PRACTICE I: GRAPHIC DESIGN**

### **Unit-1**

Exercises in Continuity and style, - Abstraction, Interpretation, Word/images, symbols, and Book/editorial Illustration. study of graphic information processing, graphs, maps, scientific visualization, and creation of concept illustrations, charts etc.

### **Unit-2**

Study of printing technology, Introduction to all the major processes of printing, Influence of printing process on design. Discussions on the constraints and possibilities with each of the printing process, An outline of paper technology, study of properties, finishes, features and uses of different types papers available in the country

### **Unit-3**

Study of production methods of books, news papers, magazines etc. study of packaging using different materials, Handling print projects through digital media, Digital format image manipulation, Colour correction, Font management, colour proofing, pre flight checks. Innovations in print technology like C2P.

### **Unit-4**

An overview of historical, technical, and aesthetics issues in typography, Typography for the print and the digital media. Effect of technology on changing practice of typography and the role of typographers. Typography as communication. Experimental typography and the need of experiments. Digital typography emerging directions and new possibilities. Typography for Indian languages and scripts. Issues of bi-lingual and multi-lingual typography.

### **Unit-5**

Study of visual display of quantitative information, syntactic and semantic aspects of information graphics, Practical problem solving by conversions of abstract, Quantitative concepts into visual images, Study of charts, maps, diagrams, reconstruction graphics, Information graphics for new media and dynamic data, Exposure to information theory and its applications, Symbolization of concepts for information purposes. Application of information graphics in different contexts Images as signs, Changing character of Media, Images and technology, Looking' at the familiar with unfamiliar eyes, Communities and Culture

### **REFERENCES:**

- Lidwell, William., 2003. Universal Principles of Design. Rockport Publisher.
- Barnard Malcolm., 2005. Graphic Design as Communication. Imported Edition: Routledge Publisher.
- Krause Jim. , 2004. Design Basics Index: A Graphic Designer's Guide to Designing Effective Compositions, Selecting Dynamic Components. How Design Books Publisher.
- Resnick, Elizabeth., 2003. Design for Communication: Conceptual Graphic Design Basics. John Wiley & Sons Publishers
- Berryman, Gregg., 1991. Notes on Graphic Design and Visual Communication. Axzo Press Publishers

## **SPECIALIST PRACTICE I: PHOTOGRAPHY**

### **Unit-1**

Studio space – Technical information (Shutter, ISO & Aperture) - Depth of field for group shots – Building a studio – Setting up white seamless – Headshots – Hard light – soft lighting.

### **Unit-2**

Modifiers: Octabank, Softbox, Strip Bank, Umbrella - Reflector, Grids, White Beauty Dish - Multiple Shoot - Understanding Direction and Distance - v One Light Setup - High-Key Setup - Silhouette on White Seamless - Snoots and Gels.

### **Unit-3**

Sideways Clamshell Lighting - Bare Bulbs and V-Flats - Seven Light Setup - Dramatic Portrait Lighting - Black Lights and UV Powder

### **Unit-4**

Mono Lights & Pack Lights - Light Controls & Shaping - Tools of Light - Shoot: Mixing Strobe with Ambient Light - Shoot: Painting with Light - Applications of Light. Using 7 Foot Silver Umbrella - Shadows, Highlights & Light Metering - Lighting, Backdrops - Modeling Lights & Gels.

### **Unit-5**

Backdrops with Gradient & Draping Effects - White & Steel Door Backdrop Effects - Lighting Effects on Vintage Items - Lighting on Commercial Product - Sitting Casual Portrait - Classical, Traditional Portrait.

### **REFERENCES:**

- The Digital Photography Book by Scott kelby, Peachpit Press; 1 edition, 2006
- Complete Digital Photography by Ben Long, Cengage Learning PTR; 7 edition, 2012
- Master Your DSLR Camera: A Better Way to Learn Digital Photography by David Becker, Open Air Publishing, 2012
- Fashion Photography: A complete guide to the tools and techniques of the trade by Bruce Smith, Amphoto Books, 2008

## **SPECIALIST PRACTICE I: MOVING IMAGE**

### **Unit-1**

Intro to VFX & Fundamentals of Image and Video-Introduction to VFX-practical explaining students about compositing - (orientation )-Digitizing images - Sampling points and resolution- Aspect Ratio - Image, Pixel and Device-Bit Depth - Colour Sampling ratio - Chroma and luma information-Bit Rate - Variable and Constant bit rate - Look up table-Linear and log files.

### **Unit-2**

Matte extraction and The Art of compositing-Matte extraction-Introduction to layer and node based compositing-history of matte extraction (roto/keying)-Use of Cinematography in Visual Effects Shots-Rotoscopy Tools and Techniques-Splines, key frames, interpolation - Keying Tools and Techniques-The Art of compositing-Transforms, pivot, key frame animation.

### **Unit-3:**

Tracking and Match Moving-Tracking-intro to tracking (ex)-1pt, 2pt and 4pt or corner pinning - planar tracking tools and techniques-introduction to match moving-manual tracking-automated tracking

### **Unit-4**

Wire removal /camera projection-Wire removal-intro to Wire /Rig removal-Wire /Rig removal using tracking-Wire /Rig removal using paint tools-camera projection-intro to Camera projection - 2.5d camera projection-

### **Unit-5:**

Colour theory-colour correction tools and techniques.-Blending modes-Matching layer Attributes. (Grain, depth of field, shadows)-Enhancing the composite (light wrap, edge blend)  
Color correction

### **REFERENCES:**

- Gowers, Peter., 1998. Design and Communication for Foundation Courses. Nelson thornes Publishers.
- Judge, Adam., 2011.The Little Black Book of Design . Creates space Publishers
- Meggs, B. Philip, & Carter Rob, 2006. Typographic Design: Form and Communication 4th Edition. John Wiley & Sons Publishers.
- Park Yong., 2008. Visual Communication in Digital Design. Youngjin Publishers

## **SPECIALIST PRACTICE I: ILLUSTRATION**

### **Unit-1**

Introduction to Illustration - Draw and understand Bezier curves - The root of drawing in software - Create a logo using simple shapes - Accurately place and measure objects in the software - Trace and colour your hand drawn artwork with Live Trace - Live Paint and Live Colour - Save illustrations for both print and web purposes - Create Custom Brushes and various Graphic Styles

### **Unit-2**

Work with Transparency and other raster effects like drop shadows - Accurately adjust type in an artwork - Prepare documents for composite and commercial printing - Enhance the workflow and Integration

### **Unit-3**

Modifying Objects - Lasso select and the other goodies in the Select Menu - Be precise using Smart Guides - Grids & Guidelines – Align - Group & Duplicate to achieve better results - Transform objects with Twirl - Bloat & other Warp tools - Layers palette: Hide & Lock Objects - Intro to Isolation Mode for effective editing

### **Unit-4**

Working with Colours - Difference between Swatches and Colour palette - Applying colour to Stroke and/or Fill - Adjusting Stroke attributes with Stroke panel- Introducing Gradients & Patterns

### **Unit-5:**

Text – Point - Area and Type on a path - Import Body Type & fix Spelling Errors - Find and Replace Text or Insert Typographic Characters - Create Text Outlines to design your own fancy headlines - Outputting your Artwork - Defining cropping area - Saving your artwork in vector formats - Save for Web & Devices

### **REFERENCES:**

- Steve Caplin and Adam Banks. 2003. The Complete Guide to Digital Design. Watson-Guptill
- Lawrence Zeegan 2007. Secrets of Digital Illustration: a master class in commercial image-making. RotoVision
- Painter magazine – The official Coral Magazine <http://www.paintermagazine.co.uk>
- Computer Arts



## **SPECIALIST PRACTICE II: ADVERTISING**

### **Unit-1**

Campaign :Branding/rebranding/repositioning, existing and potential market trends, competitors and their sketches, understanding target audience, demographics and psychographics, unique selling proposition, communication options, evolution of techniques and media, problem solving methodology, case studies, creative brief.

### **Unit-2**

Design/communication solutions, creative communication platform, typography, design principals, color theory, layout techniques, understanding of production process, media selection, appropriateness of different media.

### **Unit-3**

Communication execution process for different media like television, print, outdoor, ambient, BTL, ATL, POP, display, conventional and unconventional media technique.

### **Unit-4**

Implementing communication process through rough sketches/storyboard/animations etc.  
Understanding and using appropriate software for communicating ideas, Analyze and selection of final roughs for the output.

### **Unit-5**

Preparing cost sheet and time line for the campaign, production process checklist, final campaign exposure, feedback and evolution.

### **REFERENCES:**

- Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines (Graphic Artists Guild Handbook: Pricing & Ethical Guidelines) by Graphic Artists Guild
- The Designer's Guide to Marketing and Pricing: How to Win Clients and What to Charge Them by Ilise Benun , Peleg Top.
- The Art of Looking Sideways by Alan Fletcher
- Advertising Campaign Planning (The Copy Workshop) by Jim Avery
- Ogilvy on Advertising by David Ogilvy
- Indian Advertising: Laughter & Tears by Arun Chaudhuri
- Advertising and Promotion: An Integrated Marketing Communications Perspective by Belch (Author)

## **SPECIALIST PRACTICE II: GRAPHIC DESIGN**

### **Unit-1**

Define the principle of Web page design, Define the basics in web design, Visualize the basic concept of HTML, Recognize the elements of HTML, Introduce basic concept of CSS, Develop the concept of web publishing, Basic knowledge in HTML tags & skill of creating web pages, Knowledge of basic Computer hardware & software.

### **Unit-2**

Basic principles involved in developing a web site Planning process , Five Golden rules of web designing ,Designing navigation bar, Page design ,Home Page Layout ,Design Concept. Brief History of Internet , What is World Wide Web,Why create a web site ,Web Standards

Audience requirement. What is HTML , HTML Documents ,Basic structure of an HTML document ,Creating an HTML document ,Mark up Tags ,Heading-Paragraphs ,Line Breaks ,HTML Tags. Introduction to elements of HTML , Working with Text ,Working with Lists, Tables and Frames, Working with Hyperlinks, Images and Multimedia , Working with Forms and controls.

### **Unit-3**

Concept of CSS ,Creating Style Sheet ,CSS Properties , CSS Styling(Background, Text Format, Controlling Fonts) ,Working with block elements and objects ,Working with Lists and Tables CSS Id and Class ,Box Model(Introduction, Border properties, Padding Properties, Margin properties) ,CSS Advanced(Grouping, Dimension, Display, Positioning, Floating, Align,Pseudo class, Navigation Bar, Image Sprites, Attribute sector) CSS Color ,Creating page Layout and Site Designs.

### **Unit-4**

Understanding Image Size and Resolution – Creating a Digital Collage – Working with Files, Rulers and Guides – Changing Print Size of an Image. Working with Colors, Selections, Shapes and Painting – Adjusting Monitor Display – Converting between Color Modes – Softening and Refining Selections – Saving, Loading, Deleting, Moving, Copying Pasting and Extracting Selections – Drawing with Pen Tool – Creating Brush – Filling and Stroking Selection and Layers. Transforming and Typing – Rotating, Cropping, and Flipping Images – Transforming Objects – Retouching and Liquefying – Leading and Kerning – Type Selection – Pasteurization – Text Wrapping.

### **Unit-5**

Working with Layers – Creating and Deleting Layers – Selecting, Grouping and Linking Layers – Moving Copying and Locking Layers – Merging Layers – Layer Effects and Styles – Adjustment and Fill Layers – Masking Layers. Designing Web Pages – Creating Slices – Image Maps – Rollover and Animation – Creating Slices for Rollovers – Applying and Creating Rollover Styles – Animation Twining – Working with Layers – Optimizing Images.

### **REFERENCES:**

- Belinski, Julia P., Belinski, Charles F. , Wilson, Scott J., Dreamweaver MX: insideMacromedia,
- Lowery,Joseph W. ,Dreamweaver MX 2004 bibleBible SeriesBible (Wiley)
- Michael Meadhra, How to do everything with Dreamweaver 4,Osborne/Mcgraw Hill,2001
- Sue Jenkins, Richard Wagner, Dreamweaver CS5 All-in-One For Dummies
- Ray West, Tom Muck, Dreamweaver MX 2004: the complete reference Second edition
- Betsy Bruce, John Ray, Sams Teach Yourself Adobe Dreamweaver CS4 in 24 Hours,Pearson Education India
- Steve Johnson, Inc. (COR) Perspection, Adobe Dreamweaver CS5 on Demand, Pearson Education, Limited
- McFarland,David S., Dreamweaver MX 2004: the missing manual, Publisher O'ReillyMedia, Inc., 2004,

## **SPECIALIST PRACTICE II: PHOTOGRAPHY**

### **Unit-1**

One Side Light Beauty Shot - One Overhead Light Headshot - Edgy Three Light Setup - High Fashion with Cross Light - Compositing Fashion Shoot – Capturing Athletic Intensity.

### **Unit-2**

Lighting Approaches - Edgy Portrait - Motion Portrait - Background Creation - Retouching in software – Compositing – Exploring backlight – Using digital environment for background – Creating catch light.

### **Unit-3**

Action based photos - using texture and cloths for commercials – Considering posing for commercials – Strobes and gels for shooting.

### **Unit-4**

Commercial and iconic head shots – Styling - Types of head shots – Commercial head shots – Seeing the light – Additive lights - Retouching and Post-Production Workflow.

### **Unit-5**

Lightroom - Lightroom's Modules - Application Settings - Catalog Settings - File Renaming and Metadata Presets - Library View - Assessing, Rating and Flagging Photos - Adding Keywords and Batch File Renaming.

### **REFERENCES:**

- The Digital Photography Book by Scott kelby, Peachpit Press; 1 edition, 2006
- Complete Digital Photography by Ben Long, Cengage Learning PTR; 7 edition, 2012
- Commercial Photographer Master lighting guide by Robert Morrissey, Amherst Media
- Photoshop Lightroom Adventure by Mikkell Alaland, O`Reily

## **SPECIALIST PRACTICE II: MOVING IMAGE**

### **Unit-1**

Polygon Modelling Work flows and tools – Adding details and Normal – Editing and modifying polygons – Cleaning up and optimizing geometry. Introduction to Hyper shade – Material attributes – 2D ,3D and File textures –Building shading networks – UV mapping – UV Texture Editor overview – Overview to Photoshop and layers – Creating different types of Texture maps

### **Unit-2**

Rigging Tools & Techniques – Parenting Method – Grouping – Joint Setup – Orientation – Constrains – Lamp Rigging –Vehicle Rigging. Principles of animation – Animation Tools and Graph editor – Understanding Timing & Spacing – Path and camera animation – live image with inorganic cg animation.– Setting up render layers and passes – Compositing in Photoshop

### **Unit-3**

Introduction to Cg lights – Maya light attributes – Shadows generation and troubleshooting –Colour theory – 3 point lighting – Simulating Naturalistic daylight and shadows – IBL using HDRI – Live action CG matching - CG Compositing live action techniques.-shooting techniques involved (HDRI) -tracking the live action footage compositing the CGI with live action footage.

### **Unit-4**

Physical and Natural Dynamics - Measurements, hydrostatics, motion, work, power, energy, heat, temperature – Measurement - length, mass, time, temperature, area, volume, velocity, acceleration, density, force, pressure, energy – Thrust, Pressure, atmospheric pressure – Motion - random, translation, rotational, oscillatory, scalars, vectors, Newton’s law, mass, weight.

### **Unit-5**

CG dynamics – Simulation, Pipeline setting, Workflow process, Key frame vs. Simulation –Maya dynamics workflow, UI and scripting language – Overview of Particles – Particle object – Rendering Particles – Connect and disconnect fields, emitters, and collision objects – Fields –Types of fields Soft, rigid bodies & paint effects – Soft bodies – Rigid bodies - Paint effect tools

### **References**

- David Stripinis, “Maya Scripting for 3D Artists: The MEL Companion”, Dreamtech Press, 2003
- Alias ,”Learning Maya 7: Maya Unlimited Features”, Sybex. 2006
- Alias , “Learning Tools (2005) Learning Maya - The Special Effects Handbook”, Sybex, 2005
- Woody II, “Billy G (2006) Exploring Visual Effects”, Thomson Delmar Learning, 2006
- Kerlow, “Isaac V The Art of 3-D Computer Animation and Effects”, Third Edition, John Wiley & Sons

## **SPECIALIST PRACTICE II ILLUSTRATION**

### **Unit-1**

Introduction to Digital painting - Place of painting in digital art – Visual characteristics – Market for digital art – Different software for digital painting overview (Sketchpad – Tablets –Web based painting programmes)

### **Unit-2**

Introduction to Image editing - Remove red eyes, blemishes, scratches etc. using retouch technique - Improve image colours and adjust contrast and brightness settings - Create simple compositions by blending images together - Add text and modify type settings in your designs - Output artwork for web, print or video - Use advanced retouching and manipulation techniques - Improve the tonality and contrast of an image using curves and levels

### **Unit-3**

Digital Imaging Foundation - Image quality and resolution - Bitmap and vector graphics -Image and canvas size - Colour spaces and bit depth - Design theory principles - Files formats and media – Selections - Creating selections using the selection tools - Refining selections - Transform, scale and distort selections - Saving and loading selections

### **Unit-4**

Painting and Retouching - Saving and sharing colour pallets and swatches - Creating and controlling Gradients - Effective use of Brush tools• Understanding Retouching tools - Refining selections - Change models using the Liquify window - Adding Lighting effects -Using Blur and sharpen to add depth - Understanding LAB colours - Replace colour and colour range - Perspective adjustments - Black and white conversion - Photo filters - Content aware tools

### **Unit-5**

Colour Correction - Levels and curves - Hue and saturation - Shadow and highlights - ICC profiles explained - Assigning colour profiles - Proof setup options - Preparing for different media - Creating animated GIF images for web - Slicing images and exporting for use on the web - Printing

### **REFERENCES:**

- The Art of Looking Sideways Alan Fletcher Phaid
- Penguin by Design Phil Baines Penguin
- Front cover : great book jackets and cover design. Alan Powers. 741.64/POW
- Splendid pages : modern illustrated books. Julie Melby 709.04064 The Man who drew Tomorrow A. Crompton 741.5 HA
- Storyboarding J. Fraioli 741.58 FRA

**SPECIALIST PRACTICE I LAB: ADVERTISING – LAB**

1. Create Press Advertisement
2. Create Magazine Advertisement
3. Create Brochure

**SPECIALIST PRACTICE I LAB: GRAPHIC DESIGN – LAB**

1. Create a book cover
2. Create a magazine layout
3. Create a web page design

**SPECIALIST PRACTICE I LAB: PHOTOGRAPHY – LAB**

1. Shoot Silhouette shot
2. Shoot a commercial product
3. Shoot a portrait.

**SPECIALIST PRACTICE I LAB: MOVING IMAGE – LAB**

1. Color correct & Match move the given footage
2. Key and composite the given shot.
3. Track and composite the given shot.
4. Plan, execute and composite a Video for 2 Mins

**SPECIALIST PRACTICE I LAB: ILLUSTRATION – LAB**

1. Create a final artifact for the given brief
2. Create a illustration for web
3. Create a illustration for print medium

### **SPECIALIST PRACTICE II LAB: ADVERTISING – LAB**

1. Create poster
2. Create Direct mailer
3. Create Point of purchase advertisement

### **SPECIALIST PRACTICE II LAB: GRAPHIC DESIGN – LAB**

1. Create a web page for a client
2. Edit the given image
3. Create a few second animation which will be used the web page

### **SPECIALIST PRACTICE II LAB: PHOTOGRAPHY – LAB**

1. Retouch the given photograph
2. Using texture and cloth shoot a shot for commercial.
3. Analysis five shots using the metadata.

### **SPECIALIST PRACTICE II LAB: MOVING IMAGE – LAB**

1. Create a Model with texture & lighting.
2. Create a set model with texture & lighting
3. Composite the Model in the Background.

### **SPECIALIST PRACTICE II LAB: ILLUSTRATION – LAB**

1. Create a Digital Painting
2. Colour correct the given image
3. Retouch the given image

### **PROJECT & DISSERTATION PROPOSAL - LAB**

- Generate Multiple Ideas, Concept, Story
- Research
- Choose the appropriate Medium & techniques for the story
- Choose a research title related to the project which need to be done later
- Generate the proposal for the research title
- Do the introduction and literature review for the choose title

## **SEMESTER - V**

### **RESEARCH METHODOLOGY**

#### **Unit-1**

Introduction to Research – Meaning of Research – Objectives of Research – Characteristics of research - Types of Research – Research Approaches – Significance of Research – Research process – criteria of good Research – Research methods Vs Methodology – research and scientific methods – how research is done

#### **Unit-2**

Reviewing the literature – search for existing literature – review the literature selected – develop a theoretical framework – develop a conceptual framework - Research Problem – Selecting the Problem – Defining the Problem – Research Design – Need for Research Design – Different Research Design – Research Proposal – Formats of research proposal.

#### **Unit-3**

Variables – definition of variables – difference between a constant and variable – types of variable – Hypothesis- definition of a hypothesis – functions of hypothesis – Characteristics of hypothesis – types of hypothesis - Sampling Design – Implications of Sampling Design – Steps in Sampling Design – Criteria of selecting a sampling procedure – Types of Sampling Design.

#### **Unit-4**

Methods of Data collection – Collection of Primary Data – Observation Method - Interview Method - Questionnaires Method - Other methods of data collection – Collection of secondary data – selection of Appropriate Method for data collection - Processing and Analysis of Data – Processing Operations – Elements and types of analysis – statistics in research

#### **Unit-5**

Interpretation and Report Writing – Meaning of Interpretation - Technique of Interpretation – significance of Report Writing - Different steps in writing report – layout of the research report – types of research report – Evaluation – intervention – development – evaluation process - types of evaluation from a focus perspective.

#### **REFERENCES:**

- Richard Rickitt and Ray Harryhausen, “Special Effects - The History and Technique, Billboard Books”, Second edition, 2007
- Colin Dempsey, “The Ultimate Encyclopaedia of Mythical Creatures, Barnes and Noble Books”, 2006
- Steve Katz , “Film Directing Shot by Shot”, Michael Wiese, 2004
- Mitch Mitchell ,”Visual Effects For Film and Television”, Focal Press, First Edition



## **PORTFOLIO**

### **Unit-1**

Basics of Portfolio; Importance of portfolio - Elements in Portfolio - Types of Portfolio - The Effective Showcase - Development Techniques - Portfolio requirements - Portfolio Development Techniques Do's and Don'ts.

### **Unit-2**

Introduction to the Digital Portfolio - The Effective Digital Showcase - Production Techniques - Design document -, Different stages of digital media of their specialization -- Digital Portfolio Do's and Don'ts.

### **Unit-3**

Professional Presentation skills - Presentation Format and requirements.

### **Unit-4**

Marketing: Business Cards - Blog and Web pages - Importance of Business Cards, Blog and Web pages - Design and development of Business Cards, Blog and Web pages - Market analysis for using medium of marketing - Introduction to social networking and its importance

### **Unit-5**

Portfolio Maintenance - Components of a Portfolio - Audience, Tone, Range Format, Portfolio Guidelines - Portfolio Design - Portfolio Budget and Deadline planning - Publishing your portfolio - Portfolio enhancement .

### **REFERENCES:**

- Rafael Jaen, “Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film and TV”, 2006
- Sara Eisenman , “Building Design Portfolios: Innovative Concepts for Presenting Your Work (Design Field Guides)”, 2004

### **DISSERTATION LAB**

Thesis and viva-voce

### **STUDIO ASSIMILATION LAB**

- Using Brain storming mind tools generate 20 different ideas
- Perform a SWOT analysis of the given company scenario
- Develop pre production works as required for the given project
- State selection of tools and design pipeline for the execution of the given project
- Develop a presentation for pitching the project
- Develop a simple project to solve a given problem

### **PORTFOLIO AUTHORIZING LAB**

1. Create logo and graphic signature for representing yourself.
2. Create your resume for a professional corporate company.
3. Create your blog / web site for showing your personal development.

## **ELECTIVE I - VISUALIZATION FOR SPECIALIST STUDY**

### **Unit-1**

Design Problem & Brief – Finding a Design Problem – Design Problem vs Design Brief - Alternative Approach To Finding a Problem And Writing A Brief – Analysis – Synthesis – Planning – Writing a Design Brief

### **Unit-2**

Idea generation – Methods of Idea generation – Ideation startegy – Idea generation techniques - 6 Thinking Hat – Mind Map – Mood Board – Brainstorming – Deconstruction of an artefact

### **Unit-3**

Concept and inspiration – Conceptual Design – Concept Art – Concept Development – Material Analysis – Theme – Style – Design Inspriaton – Inspiration Sources -

### **Unit-4**

Visualisation Process – Deconstructing the design breif - Evaluating the task - collating information - planning and collecting primary source material - developing the initial phase of project through first hand referencing - 5 stage process - blocking and shortlisting options - assimilating data - finalizing options and critical judgement.

### **Unit-5**

Pitch - Pitch Bible – Elements and components of pitch bible -10 Page document - Aesthetics And Compilation Techniques - what to and what not to in Pitch Bible - Broadcasters And Distributors - Effective Pitch Bible Technique - Different Styles Of Pitch

### **REFERENCES:**

- Lidwell, William, “Universal Principles of Design”, Rockport Publisher,2003
- Fraser, Tom, “Complete Guide to Colour” ,Ilex Publisher,2004
- Felder, Eugene., & Elvin, Emmett,”Complete Book of Drawing Techniques”, Kandour Publisher, 2005
- Chari, Aditya, “Figure Study Made Easy”, Grace Prakashan Publisher, 2005
- Gene, franks, “The art of pencil drawing”, Walter Foster Publisher, 2004
- Mulick, milind, “Perspective”. Jyotsna Prakashan Publisher, 2006

## **ELECTIVE I - VISUALIZATION TECHNIQUE**

### **Unit-1**

Introduction to Editorial illustration – Designing for the print – Magazine and Newspaper design - Origin of editorial illustration – Cartoons – Political satire – Developing stylization and technique – Illustration as a medium of visual translation – Subjective and contextual thinking

### **Unit-2**

Grid and Layout in creating panels – Different types of grid systems used in comics – positioning and placement – Alignment – Space and Rhythm – Understanding different target audience and context – Sequential illustration – Using rule of third and Golden grid for illustration

### **Unit-3**

Importance of Color in real life and virtual life -Color Psychology –Physical and emotional impact of colors - Color based on Culture and religious practises - Role of Color in Social implications – Use of color in storytelling and creating an impact – Types of color used in printing and different materials – CMYK and RGB

### **Unit-4**

Visualizing a narrative – Explaining the Visual – The power of pencil – different styles of illustration in editorial design (Advertising, photoillustrations, comic illustrations etc) – learning about hybrid media (using traditional mediums such as linocut or screen prints with digital media)

### **Unit-5**

Story boards and flowcharts - Origin - Importance of a storyboard - Essential parts of a story board - Visual representation of a theme/illustrative journal– storyboard for comics as Graphic Novels- Power point as a presentation tools and flow of presentation – World design

### **REFERENCES:**

- Fraser, Tom, “Complete Guide to Colour” ,Ilex Publisher,2004
- Felder, Eugene., & Elvin, Emmett,”Complete Book of Drawing Techniques”, Kandour Publisher, 2005
- Chari, Aditya, “Figure Study Made Easy”, Grace Prakashan Publisher, 2005
- Gene, franks, “The art of pencil drawing”, Walter Foster Publisher, 2004
- Mulick, milind, “Perspective”. Jyotsna Prakashan Publisher, 2006

## **SEMESTER - VI PROFESSIONAL PRACTICE**

### **Unit-1**

Soft skills development : Soft Skill vs Hard Skill - Importance of soft skill - Communication – Assertive Communication – Inter-personal Communication – Corporate Communication - Listening Skill – Writing Skill – Presentation Skill – Public Speaking – Body Language - Professional Ethics

### **Unit-2**

Motivate yourself – Motivate Others – Constructive feedback - Sandwich feedback - Team Management – How to be a team player - Leadership qualities - Enhancing Creativity - Time & Stress Management - Enhancing Employability – What is the expectation of any organisation - Employee Engagement

### **Unit-3**

Types of Business Organisation, Private Sector and Public Sector – Firms in the Private sector – Writing Resume for different kind of organisation – Types of resumes

### **Unit-4**

Group Discussion - Definition of Group Discussion - Prerequisites of a Group - Benefits in Group Discussion - Salient features – Effective communication – Non verbal Cues/Communication – How to take control of the discussion - Do's and Don'ts in Group Discussion - Important points in Group Discussion

### **Unit-5**

Interview Techniques - Interviewing Methods – In-person Interview - Phone Interview – Panel Interview - Interview Problems – Interview Questions – Problem solving skill - How to give sensible and creative solutions for the questions - Interview Tips & Tricks - Panel Interviews - Confidence – Professional/Corporate Etiquette - Dress Code for a Job Interview

### **REFERENCES:**

- M.S. Rao, “Soft Skills: Enhancing Employability: Connecting Campus with Corporate”, I.K. International Publishing House PVT. Limited, 2010
- Beverly Amer, “New Perspective: Portfolio Projects for Soft Skills”, Cengage Learning, 2011
- Beverly Amer, “Soft Skills at Work: Technology for Career Success”, Cengage Learning, 2008

## **PRESENTATION TECHNIQUES**

### **Unit-1**

What is exhibition design - A brief history of exhibition design – Introduction to Different kind of Exhibition - Understand exhibit design construction and costs - Technologies and techniques

### **Unit-2**

Visual Schematic Display- creating display to make audience understand the whole process of a project output from concept to end product - Design Boards creation - Display artefacts creation - Target Audience – Material and processing.

### **Unit-3**

Communicating design ideas to target & others - pitch – presentation technique -communication theories, visual language - understanding human perception- Influence of culture in designing ideas.

### **Unit-4**

Professional Display methods, Visible Display, Product Display – Installing, spatial perception and design - study of materials, processes, finishes, and structures

### **Unit-5**

Exhibits space planning – Scheduling exhibit refurbishment before at after the show - Exhibit lighting - Exhibition skill for professional practice - Communicate design ideas visually & verbally to sell design idea

## **REFERENCES:**

- Jan Lorenc, Lee Skolnick, Craig Berger, “What is exhibition design, RotoVision”, 2007
- Brett Alexander Lipeles, “Professional Exhibit Manager’s Handbook”, ECKO House Publishing, 2006
- Conway Lloyd Morgan, “Expo: Trade Fair Stand Design”, RotoVision, 1997

## **PROJECT WORK**

- Project and viva-voce

## **INTERNSHIP**

- Report/Presentation and viva-voce

## **ELECTIVE II – CREATIVE THINKING**

### **Unit-1**

**Brief Generation** -Brief Generation Techniques - Goal - Opportunity - Restrictions - 5W and 1H - Who -What-Where - When - Why - How - Client/Producer - Target Audience - Need analysis - Time frame - Gant Chart - Budget

### **Unit-2**

Idea Generation – Brain storming – mindmap – moodboard - Research - Primary and Secondary Visual Research – Research on fellow - prationaire/industry - Critical Analysis –

### **Unit-3**

Harvard referencing system – Citation And Referencing- Plagiarism- Referencing systems citing references in text using the harvard system - author’s name cited in the text - compiling the reference list and bibliography – books - e-books - journal articles and newspapers –other types of document - electronic sources - unpublished works - references with missing details

### **Unit-4**

Case study - Introduction to visual research and methodologies – Analyzing and maintaining a case study – Case selection and structure – Generalizing from case study - Case study in design thinking – Recording topic and further research – Investigating of subject area and identifying problem – Connotations and deconnotations

### **Unit-5**

Pecha Kucha - Introduction to Pecha Kucha-How to make a presentation – Pecha Kucha and 20 X 20 slides-Image research-Appropriate selection of images-presentation skills (speaking & maintaining flow) – Art of being concise and visual imagery – Process of Keeping it simple & smart

### **REFERENCES:**

- Edward de Bono, “Lateral thinking: Creativity Step by Step” Penguin UK, 2009
- Edward de Bono, “The use of lateral thinking” Harper Collins, 2010
- Edward de Bono, “The Mechanism of the Mind” Random House, 2015
- Edward de Bono, “New Thinking for the New Millennium” New Millennium Press, 2000
- Eric M. Scott, David R. Modler, “The Journal Junkies Workshop: Visual Ammunition for the Art Addict” North Light Books, 2010

## **ELECTIVE II – PROJECT MANAGEMENT**

### **Unit-1**

Project - Project Management - Concept and characteristics of a project - importance of project management - types of project - project life cycle - Stages of Project - Statement of Work - Work Breakdown Structure

### **Unit-2**

Project Planning - Project Planning and Scheduling techniques - developing the project network - Limitations - Flow chart – Gantt Chart - budgeting – preparing estimates - Resource Scheduling - Resource allocation method - splitting and multitasking - Multi project resources scheduling

### **Unit-3**

Project performance Measurement and Control - Monitor and assess project performance - schedule - and cost – performance measurement. methods to monitor - evaluate - and control planned cost and schedule performance

### **Unit-4**

Managing Project Teams - Team development process - team building process - stages in developing a high performance project team - project team pitfalls – team role – team dynamics – communicating with Team – working within the organization

### **Unit-5**

Project Quality Management - Concept of project quality - responsibility for quality in projects - quality management at different stages of project - tools and techniques - Quality Management Systems - TQM in projects

### **REFERENCES:**

- Clifford F Gray, Erik W Larson, “Project Management-The Managerial Process” Tata Mcgraw-Hill Publishing Co Ltd
- Jack Meredith, Samuel J. Mantel Jr. “Project Management- A Managerial Approach” John Wiley and Sons
- John M Nicholas “Project Management For Business And Technology” Prentice Hall Of India Pvt Ltd
- James P Lewis “Project Planning, Scheduling And Control” Tata Mcgraw-Hill Publishing Co Ltd



### **ELECTIVE III – PRE PRODUCTION TECHNIQUES**

#### **Unit-1**

Project - Concept and characteristics of a project - project life cycle - Stages of Project - Statement of Work - Work Breakdown Structure – Project Work Flow - Communication Design Project Management

#### **Unit-2**

Design problem - design solution - probable variation for a design solutions – variation in treatment – composition variation – colour variation

#### **Unit-3**

Implementation of design principles in specialised area of study - Implementation of design elements related to specialised area of study– Production process for the artefact

#### **Unit-4**

Variation of final artefact – Critical Analysis of artefact - appropriateness of final artefact considering target audience - appropriateness of final artefact considering usage/communication intent - appropriateness of final artefact considering medium used

#### **Unit-5**

Visual Schematic Process – Requirements of final artefact format – Presentation – Peer’s review - Target Audience Review – Process of Jury Review - Analysis and Arguments

#### **REFERENCES:**

- Lidwell, William, “Universal Principles of Design”, Rockport Publisher,2003
- Fraser, Tom, “Complete Guide to Colour” ,Ilex Publisher,2004
- Felder, Eugene., & Elvin, Emmett,”Complete Book of Drawing Techniques”, Kandour Publisher, 2005
- Tomory, Edith, “History of Fine Arts in Indian and the West”, Orient Longman Publisher, 2004
- Chari, Aditya, “Figure Study Made Easy”, Grace Prakashan Publisher, 2005
- Gene, franks, “The art of pencil drawing”, Walter Foster Publisher, 2004
- Mulick, milind, “Perspective”. Jyotsna Prakashan Publisher, 2006

## **ELECTIVE III - MULTIMEDIA AND INTERACTIVITY**

### **Unit-1**

What is interactive multimedia: multimedia- interaction- a brief history of computers & multimedia- a brief history of computers and interaction-what is IMM - Communicative interaction - Objects and agents-channels of communication-artificial language-natural communication-meta languages-components of interactive multimedia systems Knowledge: Introduction-why does knowledge matter-the basic idea of knowledge-a work definition-techniques of knowledge representation-techniques of knowledge elicitation

### **Unit-2**

Understanding users: Why are users are important-things you might know about a user-how to apply user knowledge-how to acquire user knowledge-techniques of user profiling-techniques of user modelling Interaction and interface: Introduction-traditional HCI-modalities and interface-channels of communication and the interface-functionality and usability-visual appearance and graphic design. Semiotics: Multimedia content-what is semiotics- the idea of a sign- more complex signs-semiotics and media

### **Unit-3**

Text: Visual perception of text-image on a page-meaning and text-the concept of readability-text and screen, Sound: Introduction-the modality-primary channels of communication-combining sound channels-the technology of sound. Still image: Psychology of vision-the diagram-representational images-juxtaposition of images

### **Unit-4**

Moving images: Perception of motion-a brief history of film- constructing shot-shots into narrative-modern language of film and television. Stakeholders and team working: Team working-players-communication. Product design process: Standard design process-issues for multimedia-categories of multimedia systems-an integrated design process for interactive multimedia

### **Unit-5**

Project design and management: Why-general approach-planning for-management-evolution-documentation-deployment and acceptance, Future trends: Conceptual-cultural-technological-hot topics- conclusion

### **REFERENCES:**

- Mark Elsom Cook, Principles of Interactive Multimedia, Tata McGraw-hill, 2001
- Fred T. Hofstetter, Multimedia literacy, Tata McGraw-hill, 2001
- Tay Vaughan, Multimedia making it work, Tata McGraw-hill, Seventh Edition, 2008
- John F. Koegele Buford, Multimedia systems, ACM Press, 1994