ALAGAPPA UNIVERSITY

(Accredited with A+ Grade by NAAC (CGPA: 3.64) in the Third Cycle, Graded as Category-I University and granted autonomy by MHRD-UGC)

DIRECTORATE OF COLLABORATIVE

PROGRAMMES

Bachelor of Science in Graphic Design

Regulations and Syllabus

[For those who join the Course in July 2023 and after]

CHOICE BASED CREDIT SYSTEM

GENERAL INSTRUCTIONS AND REGULATIONS

B.Sc. Graphic Design conducted by Alagappa University, Karaikudi, Tamil Nadu through its Collaborative Institution.

Applicable to all the candidates admitted from the academic year **2023** onwards.

1. **Eligibility:**

   A pass in the Higher Secondary Examination (HSC) conducted by the Government of Tamil Nadu, or an examination accepted as equivalent thereto by the Syndicate for admission to this programme.

2. **For the Degree:**
   The candidates shall have subsequently undergone the prescribed program of study in an institute for not less than three academic years, passed the examinations prescribed and fulfill such conditions as have been prescribed thereof.

3. **Admission:**
   Admission is based on the marks in the qualifying examination.

4. **Duration of the course:**
   The course shall extend over a period of **Three years** under Semester pattern.

5. **Standard of Passing and Award of Division:**
   a. Students shall have a minimum of 40% of total marks of the University examinations in each subject. The overall passing minimum is 40% both in aggregate of Continuous Internal Assessment and external in each subject.
   b. The minimum marks for passing in each theory / Lab course shall be 40% of the marks prescribed for the paper / lab.
   c. A candidate who secures 40% or more marks but less than 50% of the aggregate marks prescribed for three years taken together, shall be awarded **THIRD CLASS.**
   d. A candidate who secures 50% or more marks but less than 60% of the aggregate marks prescribed for three years taken together, shall be awarded **SECOND CLASS.**
   e. A candidate who secures 60% or more of the aggregate marks prescribed for three years taken together, shall be awarded **FIRST CLASS.**
   f. Only Part-III subjects will be considered for the University academic ranking purpose.
   g. The Practical / Project shall be assessed by the two examiners, by an internal examiner and an external examiner.

6. **Continuous internal Assessment:**
   a. Continuous Internal Assessment for each paper shall be by means of Written Tests, Assignments, Class tests and Seminars
   b. **25 marks** allotted for the Continuous Internal assessment is distributed for Written Test, Assignment, Class test and Seminars.
   c. Internal Assessment - Break-Up of Marks, suggested pattern (Faculty may change the pattern, according to the subject and need)
      a. Two Internal Tests (choose one best out of two) – 50%
      b. Model Test (One model test) – Nil – Should be conducted prior to the University examination. It is a mandate.
      c. Assignments – 25%
      d. Seminar / Case Study – 25%
   d. Conduct of the continuous internal assessment shall be the responsibility of the concerned faculty.
   e. The continuous internal assessment marks should be submitted to the University at the end of every semester, before the commencement of Semester Exams.

f. The valued answer papers/assignments should be given to the students after the valuation is over and they should be asked to check up and satisfy themselves about the marks they have scored.

g. All mark lists and other records connected with the continuous internal assessments should be in the safe custody of the institution for at least one year after the assessment.

7. **Attendance:**

Students must have earned 75% of attendance in each course for appearing for the examination.

Students who have earned 74% to 70% of attendance have to apply for condonation in the prescribed form with the prescribed fee.

Students who have earned 69% to 60% of attendance have to apply for condonation on Medical grounds in the prescribed form with the prescribed fee along with the medical certificate / relevant documents.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

8. **Examination:**

Candidate must complete course duration to appear for the university examination. Examination will be conducted with concurrence of Controller of Examinations as per the Alagappa University regulations. **University may send the representatives as the observer during examinations.** University Examination will be held at the end of the each semester for duration of 3 hours for each subject. Certificate will be issued as per the AU regulations. **Hall ticket will be issued to the students at the end of every semester after submitting "No Dues" certificate to the exam cell, under the aegis of Controller of Examinations of the AU.**

9. **Question Paper pattern:**

Maximum: 75 Marks   Duration: 3Hours
Part A - Short answer questions with no choice   : 10 x 02=20

Part B –Brief answer with either or type   : 05 x 05=25

Part C- Essay – type questions of either / or type   : 03 x 10=30

10. **Miscellaneous**

a. Every student should possess the prescribed text book for all the subjects, through-out the semester for their theory/lab classes.

b. Every student would be issued an Identity card by the institute/university to identify his/her admission to the course.

c. Every student shall access the library and internet (wi-fi) facilities provided for the self-development and career-development.

d. Every student who successfully completes the course within the stipulated time period would be awarded the degree by the University.

11. **Fee structure**

Course fee shall be as prescribed by the University and 50% of the course fee should be disbursed to University. Special fees and other fees shall be as prescribed by the Institution and the fees structure must be intimated to the University. Course fees should be only by Demand draft / NEFT and AU has right to revise the fees accordingly.

Semester Pattern

Course Fee payment deadline
Fee must be paid before 10th September of the academic year

12. Other Regulations:

Besides the above, the common regulation of the University shall also be applicable to this programme.

Sem.	Part	Course Code	Courses	Title of the Paper	T/P	Cr.	Hrs./Week	Int.	Ext.	Total
				SYLLABUS UNDER CBCS PATTERN w.e.f.2023-24						
				830 - B.Sc. Graphic Design						
								Max. Marks		
I	I	83011T/11H/11F	T/OL	Tamil /Other Languages -I	T	3	4	25	75	100
	II	83012	E	General English	T	3	4	25	75	100
	III	83013	Core 1	Introduction to Visual Communication	T	4	5	25	75	100
		83014	Core 2	Visual Communication - Practical	P	4	6	25	75	100
		83015	Allied 1	Fundamentals of Art	T	3	3	25	75	100
		83016	Allied 2	Fundamentals of Art - Practical	P	2	4	25	75	100
	IV	83017	SEC -I	Value Education	T	2	2	25	75	100
				Library			2			
				Total		**21**	**30**	**175**	**525**	**700**
II	I	83021T	T/OL	Tamil/Other Languages-II	T	3	4	25	75	100
	II	83022	E	General English	T	3	4	25	75	100
	III	83023	Core 3	Design Study	T	4	5	25	75	100
		83024	Core 4	Design Study - Practical	P	4	6	25	75	100
		83025	Allied 3	History of Art	T	3	3	25	75	100
		83026	Allied 4	History of Art - Practical	P	2	4	25	75	100
	IV	83027	SEC -II	Environmental Studies	T	2	2	25	75	100
				Library			2			
		83028A/83028B		Internship/ Mini Project	I/PR	2	--	25	75	100
				Total		**23**	**30**	**175**	**525**	**700**
III	I	83031T	T/OL	Tamil/Other Languages-II	T	3	4	25	75	100

	II	83032	E	General English	T	3	4	25	75	100
		83033	Core 5	Visualization Techniques	T	3	3	25	75	100
		83034	Core 6	Interaction Design	T	3	3	25	75	100
	III	83035	Core 7	Visualization Techniques - Practical	P	3	5	25	75	100
		83036	Allied 5	Community Design Practice	T	3	3	25	75	100
		83037	Allied 6	Community Design Practice - Practical	P	2	4	25	75	100
	IV	83038	SEC-III	Entrepreneurship	T	2	2	25	75	100
		83039A 83039B 83039C	NME- I	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3.IT Skills for Employment	T					
				4. MOOC'S	T					
				Total		**24**	**30**	**225**	**675**	**900**
IV	I	83041T	T/OL	Tamil /Other Languages -IV	T	3	4	25	75	100
	II	83042	E	General English	T	3	4	25	75	100
		83043	Core 8	Packaging Design	T	4	4	25	75	100
		83044	Core 9	Digital Marketing	T	4	4	25	75	100
	III	83045	Core 10	Packaging Design - Practical	P	3	5	25	75	100
		83046	Allied 7	Editorial Design	T	3	3	25	75	100
		83047	Allied 8	Editorial Design - Practical	P	2	4	25	75	100
	IV	83048A 83048B 83048C	NME- II	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3. Small Business Management	T					
				4. MOOC'S	T					

		83049		Internship	I	2		25	75	100
				Total		**26**	**30**	**200**	**600**	**800**
V	III	83051	Core 11	Instructional Designing	T	4	4	25	75	100
		83052	Core 12	Presentation Designing	T	4	4	25	75	100
		83053A 83053B 83053C	DSE 1	1. Illustration 2. Matte Painting 3. Color Grading	P	4	5	25	75	100
		83054A 83054B 83054C	DSE 2	1.Product Photography 2.Audio Techniques 3.Video Editing	P	4	5	25	75	100
		83055A 83055B 83055C	DSE 3	1. Digital Design 2. Fundamentals of Storyboarding 3.Concept Art	P	4	5	25	75	100
		83056	Core 13	Visualisation for Media Production - Practical	P	4	6	25	75	100
				Career Development/ Employability Skills			1			
				Total		**24**	**30**	**150**	**450**	**600**
VI	III	83061	Core 14	Portfolio & Presentation	T	4	4	25	75	100
		83062	Core 15	Business of Media	T	4	4	25	75	100
		83063	Core 16	Portfolio & Presentation - Practical	P	4	6	25	75	100
		83064A 83064B 83064C	DSE 4	1.Motion Graphics 2.Advanced Design Techniques for Printing 3.UI Design	P	4	4	25	75	100
		83065A/ 83065B		Project/ Dissertation	PR/ D	6	12	25	75	100
				Total		**22**	**30**	**125**	**375**	**500**
				Grand Total		**140**	**--**	**--**	**--**	**4200**

		I – Semester			
Core	Course code: 83013	Introduction to Visual Communication	T	Credits: 4	Hours: 5
Objectives	This form of communication relies heavily on the use of visual aids to help individuals understand and interpret the intended message. The main objective of understanding visual communication is to equip individuals with the knowledge and skills needed to effectively communicate and interpret messages through visual means. Study of signs and symbols. It involves understanding the dynamics of communication, its role in shaping public sentiment, and its influence on various aspects of society. To acquaint students with a wide range of goals related to understanding, analyzing, and effectively utilizing mass media as a means of communication.			
Unit I	Introduction to visual communication : Clarity and Comprehension, Engagement, Conveying Emotions, Enhancing Retention, Universal Understanding, Problem Solving, Types of communication Verbal and Non-verbal, Barriers of Communication.			
Unit II	Understanding Visual Communication: SMCR Model Theoretical concepts and constructs in Communication models – Lasswell"s Model - Two-step flow theory – Schramm"s Circular Model - Whites Gatekeeper theory – Dance"s Helical model - Levels of Communication: Technical, Semantic, and Pragmatic.			
Unit III	Introduction to semiotics: Analysis, aspects of signs and symbols denotations and connotations - paradigmatic and syntagmatic aspects of signs. The semiotic landscape: Language and Visual Communication - Narrative representation. Principles of Visual - Sensory Perceptions - Color psychology and theory (some aspects) – Definition - Optical/Visual Illusions etc., Design process –Research - A source of concept - The process of developing ideas, verbal, visual, combination & thematic - Visual thinking - Associative techniques, materials, tools (precision instruments etc.) - Design execution and presentation. Case Studies in communications skills, Ideation and Creative Thinking Lateral Thinking. Designing Messages for different audiences			
Unit IV	Communication and Public opinion: Understanding Public Opinion Formation, Understanding Communication Theories, Strategic Communication, Global Perspective, Influence on Policy, Media Ethics, Cross-cultural communication.			
Unit V	Mass Media communication: Understanding Media Systems, Media Effects, Media and Democracy, Media and Advertising, Media and Culture, Media Management and Business, Theories of mass media Hypodermic needle model, uses and a gratification model.			

Reference and Text Books

Barnes, S. B. (2011). An introduction to visual communication. *New York*.

Worth, S. (2016). *Studying visual communication*. University of Pennsylvania Press.

Johansen, J. D., & Larsen, S. E. (2005). *Signs in use: an introduction to semiotics*. Routledge.

Glynn, C. J. (1987). The communication of public opinion. *Journalism Quarterly*, *64*(4), 688-697.

Shabir, G., Safdar, G., Jamil, T., & Bano, S. (2015). Mass Media, Communication and Globalization with the perspective of 21st century. New Media and Mass Communication, 34, 11-15.

Online Resources

https://www.youtube.com/watch?v=_TudzupRuCs

https://onlinecourses.nptel.ac.in/noc20_ar15/preview

https://www.ualberta.ca/art-design/areas-of-study/visual-communication-design.html

https://www.youtube.com/watch?v=ubR8rEgSZSU

https://www.youtube.com/watch?v=2p0NRBaQ4Ic

Course Outcomes		Knowledge level
CO-1	To convey information and messages effectively, engage the audience, and enhance understanding through the use of visual elements.	K1
CO-2	It allows us to gain insight into how visual elements and design principles are used to convey information, ideas, and messages effectively	K1&K2
CO-3	Studying semiotics is to develop a deeper understanding of how signs and symbols operate in various aspects of life, from language to culture to communication, and to apply this understanding in diverse contexts, including academia, communication, culture, and creativity.	K4
CO-4	Studying communication and public opinion encompass a range of goals related to understanding, analyzing, and influencing how communication shapes public sentiment and attitudes	K5
CO-5	Allows students to connect deeply with mass media communication in gaining an understanding of the media landscape, its effects on society, and the practical skills needed for careers in media and communication fields.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	S(3)	L(1)	S(3)	M(2)	S(3)	L(1)	M(2)
CO2	L(1)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	L(1)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	L(1)	L(1)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	M(2)	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)
W.A V	2.0	2.4	2.4	2.6	2.0	2.2	2.2	2.4	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	L(1)
CO2	S(3)	M(2)	L(1)	S(3)	M(2)
CO3	M(2)	M(2)	L(1)	S(3)	M(2)
CO4	L(1)	S(3)	M(2)	L(1)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2.2	2.4	2..0	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

	I-Semester			
Course Code: 83014	**Visual Communication - Practical**	**P**	**Credits:4**	**Hours:6**
Objectives	1. To develop an understanding of how to communicate different ideas, meanings, and messages through a range of imagery and artifacts. 2. The practice of using visual elements to communicate information or ideas. 3. Types of visual communication include animated GIFs, screenshots, pie charts, and in fographics. 4. This module provides an opportunity for the student to engage in a project and to demonstrate the ability to integrate various communication theories and models.			
	1. Develop a simple illustration with text for an Amazon Gift Voucher. 2. Design a communicational pamphlet as suggested by your tutor. 3. Develop a set of pictograms for a zoo/ grocery store/ Railway station, Airport. 4. Create a sign, Icon, Index for the given topic. 5. Draw a visual graph depicting the percentage of Indian TV / mobile / online users who watch regional language news channels. 6. Create a visually communicating visual material for the given topic. 7. Identify an effective communicative medium for the given visual asset. 8. Create a Social Media Advertisement for a corporate company 9. Create a College work for a theme. 10. Design a poster for a workshop organized by the institution or a social awareness message like saving water, electricity etc.			
Outcome:	1. Explore how design, media and techniques are used to communicate meaning. 2. The student will be encouraged to explore and experiment with a range of media, materials and techniques through practical demonstrations and studio-based workshops (where possible), as well as self-directed experimentation. 3. Developes qualitative and quantitative problem-solving capabilities to create effective and engaging visual presentation			

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	**2.4**	**2.6**	**2.6**	**2.2**	**2.4**

S–Strong (3), M-Medium (2), L-Low (1)

I – Semester					
Allied	**Course code: 83015**	**Fundamentals of Art**	**T**	**Credits: 3**	**Hours: 3**
Objectives	To provide a framework for artists to develop their skills and express themselves through their chosen medium, whether it's painting, drawing, sculpture, photography, digital art, or any other form of visual expression. The main objective of perspective drawing is to accurately represent how objects appear in space relative to the viewer's point of view. To educate students to understand the structure and function of the human body. It involves understanding how colors interact, how they can convey meaning, and how to use them effectively in visual compositions. To acquaint students with the creation of art installations and site-specific artworks that interact with and respond to the physical environment				
Unit I	Observational Drawing: Develop Visual Perception, Contour Drawing, Value and Shading, Value and Shading, consistency, Subject Variety.				
Unit II	Perspective Drawing: Understanding Perspective Systems, Creating Depth, Overlapping and Placement, Proportional Accuracy, Converging Lines, Foreshortening.				
Unit III	Human Anatomy Study: 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, Quick sketches, Study from live figure, Head study, Male and female, Hand and feet study.				
Unit IV	Color Theory: Understanding the Color Wheel, Color Mixing, Color Properties, Color Harmonies, Color Temperature, Color Psychology, Digital Color Theory, Practical Application				
Unit V	Environmental Design: Conceptual Depth, Golden Ratio, Perspective, Understanding scale and proportion, Study of different environments, Understanding different materials and their applications, Application of texture and coloring in relation to the relevant subject				

Reference and Text Books

Fava, M. (2011). What is the role of observational drawing in contemporary art & design curricula. Graphicacy & Modelling Norman, E. & Seery, N.(Eds). Loughborough: IDATER, 129-141.

Montague, J. (2013). Basic perspective drawing: a visual approach. John Wiley & Sons.

Phillips, A. W., Smith, S. G., Ross, C. F., & Straus, C. M. (2012). Improved understanding of human anatomy through self-guided radiological anatomy modules. Academic Radiology, 19(7), 902-907.

Agoston, G. A. (2013). Color theory and its application in art and design (Vol. 19). Springer.

Guide, A. (2006). Environmental design. Chartered Institute of Building Services Engineers (CIBSE).

Online Resources

https://www.academia.edu/421005/What_is_the_role_of_observational_drawing_in_contemporary_art_and_design_curricula
https://youtu.be/UYFGXQlre3M?si=Bnfo-qA_vCo_7pXI
https://youtu.be/FupeKX4NQsQ?si=f6NzZy9b_IrbUOtQ
https://youtu.be/5lPfz3BFxCM?si=hbbZkcTIHbpET3J-

Course Outcomes		Knowledge level
CO-1	Creating a visually compelling and authentic representation of the observed subject, while also allowing the artist's individual style and interpretation to shine through.	K1
CO-2	It allows artists to create convincing and immersive visual experiences, making their artworks more dynamic and engaging.	K3&K6
CO-3	Evaluating accurately represents the human form in your artwork. This includes capturing both the surface anatomy (muscles, skin, etc.) and the internal structures	K4
CO-4	Evaluate the develop a strong foundation in color theory, enabling you to use color purposefully and effectively in your creative endeavors and visual communication	K5
CO-5	Allows artists to connect deeply with the physical world and engage viewers in thought-provoking ways.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

I-Semester				
Course Code: 83016	**Fundamentals of Art - Practical**	**P**	**Credits:2**	**Hours:4**
Objectives	1. To become proficient in the transformation of 2D flat picture representations utilizing a variety of shading and line-based techniques. 2. Ensure students understand how each of the elements contributes to the overall composition and visual impact of an artwork. 3. Help students identify and define the key principles of design, including balance, contrast, emphasis, rhythm, unity, and proportion.			

1. Create a thorough sketch of 15 various natural textures.
2. Draw your name in three dimensions from a viewpoint.
3. Sketch a market scene with several human figures in varied positions.
4. Explain the concept of "color theory" and how it influences visual compositions?
5. Create a piece of artwork using only primary colors (red, blue, yellow) and demonstrate how they can be mixed to create secondary colors.
6. Study a still life or landscape and identify various elements and principles of art used in the scene.
7. What is the definition of "line" in art, and how can different types of lines be used?
8. How does the concept of "negative space" impact the perception of objects and shapes in a composition?
9. Explain the concept of "balance" in art and provide examples of artworks that demonstrate different types of balance (e.g., symmetrical, asymmetrical).
10. Discuss about The Golden Ratio and how it can be applied to create more visually appealing and dynamic images.

Outcomes	1. Enable students to not only learn about art but also to apply their knowledge and develop their artistic skills and creativity. 2. Students will demonstrate knowledge of appropriate techniques and processes in a variety of visual media. 3. Develop the technical skills and conceptual skills necessary to create a cohesive body of artwork. 4. Encouraging students to explore art from various perspectives and fostering a deeper appreciation for the subject. **5.** Engage students in meaningful discussions, critical thinking, and hands-on exploration of the fundamentals of art.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)
W.A V	2.6	2.4	2.4	2.4	2.4	2.4	2.4	2.4	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.6	2.4	2.4	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

		II Semester -Core			
Core	**Course code:** 83023	**Design Study**	**T**	**Credits: 4**	**Hours: 5**
Course Objectives	1. To equip individuals with the knowledge, skills, and creative mindset necessary to excel in design-related professions. 2. These concepts are essential for creating aesthetically pleasing, communicative, and effective compositions using elements and principles of design. 3. It involves understanding how colors interact, how they can convey meaning, and how to use them effectively in visual compositions. 4. The objectives of studying typography are to develop a deep understanding of the art and science of type design and layout. 5. These principles are essential for producing engaging and functional designs across various design disciplines.				
Unit I	Design fundamentals:- Significance and purpose of design in human life, Characteristics of a design and designers mind, Target audience, creative vs stereo type solutions, Experimental approach during design challenge				
Unit II	Basics of Design – Characteristics of a good design - visualization - visualizing a word as drawing – Elements of design – Principles of design – creativity – fundamental of creativity – importance of creativity – developing creativity.				
Unit III	Color theory :- Understanding the Color Wheel, Color Mixing, Color Properties, Color Harmonies, Color Temperature, Color Psychology, Digital Color Theory, Practical Application.				
Unit IV	Typography: – Typeface anatomy , measurements, typeface classifications, type families, spacing and alignment, selecting appropriate fonts, Expressive Typography, Typography Anatomy, Typography History, Grid Systems.				
Unit V	Grids and layouts:- Grid Anatomy, Role of grids, grid system and templates, important parts of a page layout, capturing readers attention , stages of design process, Incorporating the golden mean into your designs, Grid Consistency.				

Reference and Text Books:
1. Lauer, D. A., & Pentak, S. (2011). Design basics. Cengage Learning.
2. Afify, M. K. (2018). The effect of the difference between infographic designing types (static vs animated) on developing visual learning designing skills and recognition of its elements and principles. International Journal of Emerging Technologies in Learning, 13(9).
3. Agoston, G. A. (2013). Color theory and its application in art and design (Vol. 19). Springer.
4. Ambrose, G., & Harris, P. (2006). The fundamentals of typography. Ava Publishing.
5. Elam, K. (2007). Typographic Systems of Design: Frameworks for Type Beyond the Grid (Graphic Design Book on Typography Layouts and Fundamentals). Princeton Architectural Press.

Online Resources
https://99designs.com/blog/tips/graphic-design-basics/
https://www.youtube.com/watch?v=YqQx75OPRa0
https://www.youtube.com/watch?v=65WjYDEzi88
https://www.coursera.org/learn/fundamentals-of-graphic-design

Course Outcomes		Knowledge level
CO-1	To provide a solid foundation in understanding design, enabling individuals to describe the purpose of design in human life.	K1
CO-2	To provide a comprehensive understanding of the fundamental building blocks and guidelines that underpin all forms of visual design.	K3, K6
CO-3	Evaluate the develop a strong foundation in color theory, enabling you to use color purposefully and effectively in your creative endeavors and visual communication.	K4
CO-4	Provides art and technique of arranging type to make written language legible, readable, and visually appealing.	K5
CO-5	To develop a deep understanding of how grid systems and layout principles are used to organize and structure visual content in an effective and aesthetically pleasing manner.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

II-Semester -Core					
Core	**Course Code:**83024	**Design Study - Practical**	**P**	**Credits:4**	**Hours:6**
Objectives	● **Identify and Define Elements:** Students should be able to identify and define the basic elements of design, including line, shape, form, color, value, texture, and space. ● **Recognize the Role of Elements:** Help students understand how each element contributes to the overall visual composition and how they interact with one another. ● **Analyze artworks and design projects** by identifying and describing the elements used in those compositions. ● **Experiment with different combinations of elements to create diverse visual effects and moods in their work.** ● **Experiment with various combinations and applications of design principles to create diverse visual outcomes.**				
	1. Design various patterns with using 6 different design principles on each sides of the cube 2. Design a collage for a subject given include you typography, colour psychology skills in the artwork. 3. Draw 3 swatches to experiment tints, shades and tones. 4. Create a set of kinetic typography words as assigned by your tutor. 5. Deconstruct an Advertisement and re design the content using a grid that you have Visualized. 6. Create 2 new designs using and applying balanced typography. Students will generate and demonstrate both a balanced and unconventional composition using each individual letter of the alphabet. 7. Create a Visual asset using any 3 elements of design. 8. Design a Visual asset using various grids and layouts. 9. Construct a Social Media Communication asset. 10. Using Principles. Come up with different designs with the same purpose of design.				
Outcomes	● **Demonstrate an understanding of the technical and conceptual skills required to practice as a designer.** ● **Explore and integrate color and design theories in the development of design and production** ● **Explore the creative problem solving methods and research & referencing process suitable for art & design.**				

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2.2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.2	2.6	2.4	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

		II Semester -Allied			
Allied	**Course code::83025**	**History of Art**	**T**	**Credits: 3**	**Hours: 3**
Course Objectives		1. It enables us to appreciate the richness and diversity of human history and culture. 2. It allows us to appreciate the artistic achievements of this period and their enduring impact on the art and culture of subsequent eras. 3. It provides valuable insights into the artistic achievements of these regions and their contributions to the global art and cultural landscape. 4. It offers profound insights into the rich tapestry of Indian culture, spirituality, and history. 5. It enables individuals to appreciate the diversity of artistic expression and the enduring impact of these movements on the world of art.			
Unit I		Early civilization: - Paleolithic Age , Mesolithic Age , Neolithic Age (Cave of Altamira, Spain- Lascaux, Southwestern France, The Chauvet-Pont-d'Arc Cave , Southern France, Valley civilization (Harappa, Mohenjo Daro), Mesopotamia, Europe , Ancient Egypt).			
Unit II		Medieval Art: - Focus on religious (Christian) themes, Hieratic Scale or Mental Perspective, Gothic, Renaissance, Baroque, Classicism, Greek and Roman, Rococo, Neoclassicism, Preservation and Conservation, Manuscript Illumination			
Unit III		Eastern Art: - (Art of China and Japan) Hand Scroll or Hanging Scroll, Pottery, Bronze Art, Calligraphy, Japanese Woodblock printing, Byobu, Mandala, Ukiyo-e			
Unit IV		Indian Art: - Mughal and Rajasthani miniature , Madhubani , Kangra and Warli painting , Ajanta & Ellora Cave paintings , Manuscript Painting (Pala, Jain) Company Painting.			
Unit V		Art Movements: - Romanticism, Impressionism, Post Impressionism, Expressionism, Cubism, Abstract - Dadaism, Surrealism, Pop Art, Optical art, contemporary Art and Design.			

Reference and Text Books:
1. Tomory, Edith, "A History of Fine Arts in India and the West", Orient BlackSwan, 1989
2. Goswamy, B. N. (2014). The Spirit of Indian Painting: Close encounters with 100 great works 1100-1900. Penguin UK.
3. Gooding, M. (2001). Abstract Art (Movements in Modern Art Series). Tate publishing.

Online Resources
https://youtu.be/JWtOFF0iSbo?si=2VQctrZTswih-T5t
https://youtu.be/5xpJeO_syN4?si=zef-jJe86TpB_qJd
https://youtu.be/wSEtfqGWlN8?si=feMGZ_VMKIlakd8V

Course Outcomes		Knowledge level
CO-1	**Understanding early civilizations provides insights into the origins of human culture, societal development, and historical context.**	K1
CO-2	**It encompasses a wide range of artistic styles, including Byzantine, Romanesque, and Gothic, and is characterized by its connection to religion, the church, and the societal context of the time.**	K3, K6
CO-3	**Studying Eastern art offers a rich and diverse exploration of cultural expression, spirituality, and historical development.**	K4
CO-4	**It allows for a deep appreciation of the artistic achievements of this diverse and vibrant civilization and its enduring impact on the global art and cultural landscape.**	K5

CO-5	Provides a comprehensive view of the evolution of art and the dynamic interplay between artists, culture, and history.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

II-Semester- Allied						
Allied	**Course Code:**83026	**History of Art - Practical**	**P**	**Credits:2**	**Hours:4**	
Objectives		● **Develop the' ability to sequence and understand the chronological development of art movements, styles, and major artistic periods.** ● **Explore the cultural, societal, and historical contexts in which artworks were created, understanding how they reflect the values and beliefs of their time.** ● **Encourages to make connections between art history and other disciplines, such as literature, politics, science, and philosophy, to understand how art reflects and influences broader cultural trends.** ● **Encourage ethical engagement with art, including issues related to provenance, repatriation, cultural heritage, and the responsible display of art in museums and galleries.**				

1. Discuss the influence of a specific art movement (e.g., Impressionism, Cubism) on the use of color and form in paintings.
2. How did the Renaissance period impact the development of perspective in art, and why is it significant?
3. Design a self portrait combining 3 different art movement that you were highly influenced during the engagement of this module.
4. Explain the concept of "Cubism" in art, and how artists like Pablo Picasso challenged traditional notions of perspective and representation.
5. Research an artist known for their distinct style (e.g., Salvador Dali, Jackson Pollock). How does their unique style contribute to their artistic identity and impact their body of work?
6. What defines contemporary art, and how has it responded to contemporary society?
7. Explore various modern art movements, such as Cubism, Surrealism, Abstract.
8. Compare and contrast the Baroque and Rococo artistic styles. What were their main characteristics?
9. How did the Renaissance revolutionize art and culture in Europe, and who were some of its most prominent artists and thinkers?
10. How does prehistoric cave art, such as the Lascaux cave paintings, provide insights into the lives and beliefs of early humans?

Outcomes	● **Demonstrate an understanding of the relevance of arts and crafts in human history and society** ● **Communicate a subjective, personal appreciation for various artists and art movements** ● **Present knowledge on the evolution of art & design and relevance of graphic arts and crafts in the chosen specialization.** ● **Train students to identify key artworks, artists, and their characteristics, and analyze how these elements contribute to the overall meaning and impact of the artwork.**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	M(2)	S(3)	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.6	2.4	2.4	2.4	2.4	2.4	2.4	2.2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	S(3)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.2	2.6	2.4	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

III – Semester-Core Course					
Core	**Course code:: 83033**	**Visualization Techniques**	**T**	**Credits: 3**	**Hours: 3**

Course Objectives	1. This includes understanding the narrative structure and how to guide an audience through a visualization. 2. To enable students to critically evaluate data visualizations, both their own and those created by others. 3. This involves assessing the effectiveness of a visualization in conveying information and identifying potential improvements. 4. Creative methods for data visualization. 5. To produce dynamic, interactive representations of data.
Unit I	Mapping Patterns for Information - Understanding visual elements, What is visualization, Data visualization from an idea to a concept to a final product. Visual perception, Principles of visualization.
Unit II	Visual Tools needed for Analyzing a big idea, Brainstorming with a group, Mind Mapping techniques and study, Synectics, Storyboarding, Roleplay, Visualization and visual prompts, Morphological analysis, Managing Communicating through visual languages.
Unit III	Journey mapping - Empathy Mapping. Mind Mapping Experience, Forced relationships innovating the concept, Concept to reality, encouraging Generation, Selection, Implementation of visual Idea
Unit IV	Structural Artistic Data Visualization, Understanding Visual Forms, Idea generation-Emphasize the key areas, Smart use of patterns, Proportion, Scamper, Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, Reverse.
Unit V	Visual thinking - Forced Relationship, Reverse thinking, Brain writing, Daydreaming for visualization, Attribute listing

Reference and Text Books:
1. Smits, A. J. (2012). *Flow visualization: techniques and examples*. World Scientific.
2. Wilke, C. O. (2019). *Fundamentals of data visualization: a primer on making informative and compelling figures*. O'Reilly Media.
3. Kosara, R. (2016). Presentation-oriented visualization techniques. *IEEE computer graphics and applications*, *36*(1), 80-85.
4. Klerkx, J., Verbert, K., & Duval, E. (2014). Enhancing learning with visualization techniques. *Handbook of research on educational communications and technology*, 791-807.

Online Resources
1. https://www.toptal.com/designers/data-visualization/data-visualization-tools#:~:text=Google%20Charts%20is%20a%20powerful,interactive%20charts%20for%20embedding%20online.
2. https://www.routledge.com/blog/article/a-guide-to-data-visualization-and-resources
3. https://www.designsociety.org/download-publication/19635/VISUALIZATION+IN+THE+DESIGN+PROCESS%3A+INTRODUCING+2D+AND+3D+SKETCHING+TECHNIQUES+TO+ENHANCE+CREATIVE+THINKING+AND+COMMUNICATION#:~:text=Visualization%20is%20a%20process%20of,collages)%2C%20or%20making%20skills.

Course Outcomes		
CO-1	**Develop the ability to depict ideas via the knowledge and practical experience of observation drawing.**	**K1**
CO-2	**Collect visual sources and record ideas as a tool of communication.**	**K3&K6**

CO-3	Investigate communication tools including markers, ink, and other materials.	K4
CO-4	Enhancing students' capacity to use visualizations to effectively convey the findings from data to both technical and non-technical audiences.	K5
CO-5	Students can apply the concepts they've learned to create real-world data visualizations.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	S(3)	L(1)	S(3)	M(2)	S(3)	L(1)	M(2)
CO2	L(1)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	L(1)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	L(1)	L(1)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	M(2)	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.0	2.4	2.4	2.6	2.0	2.2	2.2	2.4	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	L(1)
CO2	S(3)	M(2)	L(1)	S(3)	M(2)
CO3	M(2)	M(2)	L(1)	S(3)	M(2)
CO4	L(1)	S(3)	M(2)	L(1)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2.2	2.4	2..0	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

III-Semester					
Core	**Course code:** 83034	**Interaction Design**	**T**	**Credits: 3**	**Hours: 3**
Course Objectives	\multicolumn{5}{l}{1. **Introduce students to techniques used to build UI/UX products and to analyze practical problems in UI/UX production.** 2. **To ensure that the design works well across different devices and platforms, maintaining consistency and usability.** 3. **Interfaces and experiences that are user-friendly, efficient, and engaging, ultimately leading to satisfied and successful users.** 4. **Meaningful and effective interactions between users and digital products or systems.** 5. **Focuses on designing the way users engage with technology to achieve specific goals and tasks.**
Unit I	Understanding the origins of Interaction Design - Understanding Gestalt principles - Human: computer interaction (HCI) - User interface and User experience.
Unit II	Principles of UI Design- Common Principles (Structure, Simplicity, Visibility, Feedback, Tolerance, Reuse) - Layout Principles (Consistency, Affordance - False affordance - Information mapping, Static & dynamic Area etc) - Navigation Principles.
Unit III	Website introduction - types of web sites - about web browsers - difference between print design and web design - web design consideration - understanding web colors - communication with type - information architecture - create mockup - customize the workspace for web - specify screen size and resolution - create the wireframe digitally - create the layout using various options in the digital application like vector masks - paths - blending modes - styles - gradients - masks - selection techniques - create icons and ribbons - understand optimization - understand various file formats for the web - creating simple gif animation, layer comps, Aesthetics and Functionality -Design Fundamentals (Buttons, Text and labels Fonts, Shapes, Pages, Backgrounds, Images) Site Map - Target audiences - Goals - Key Messages - Competition.
Unit IV	HTML-Introduction to elements of the HTML editor - work with panels and inspectors - preview page in browser - HTML fundamentals - using HTML tags - attributes and container - adding text - heading formatting page and text - inserting images - adding lists - linking - adding tables - merging columns and rows - inserting images in table cells and linking - inserting form elements, organize web content and create the site structure - CSS - Introduction to CSS - uses and limitations of CSS - authoring style formatting text using style - formatting images - styling backgrounds - background graphics - background repeats and position - fixed and scroll background - formatting text - common units of measurement - border - margin - padding - structuring content with ID and class selector - creating web pages using div - creating navigation bar from list, drop down menu - designing the body - designing the footer - behaviors and inserting media}
Unit V	\multicolumn{5}{l}{How search engines works - HTTP request for all components - coding optimization - rendering techniques - Domain name - registering domain name - introduction to server - understanding the different types of hosting providers.}

Reference and Text Books:
1. Buxton, B. (2010). *Sketching user experiences: getting the design right and the right design*. Morgan kaufmann.
2. Goodman, E., & Kuniavsky, M. (2012). Observing the user experience: A practitioner's guide to user research. Elsevier.
3. Rubin, J., & Chisnell, D. (2008). *Handbook of usability testing: How to plan, design, and conduct effective tests*. John Wiley & Sons.
4. Garrett, J. (2010). The elements of user experience design. *New Riders: Berkley, California*.
5. Marsh, J. (2015). *UX for beginners: A crash course in 100 short lessons*. " O'Reilly Media, Inc.".

Online Resources
1. **https://hackdesign.org/**
2. **https://www.coursera.org/learn/ui-design**
3. **https://www.udemy.com/courses/**
4. **https://mobileuxlondon.com/**

Course Outcomes		Knowledge level
CO-1	Design should streamline processes and minimize the number of steps required to perform tasks.	**K1**
CO-2	Demonstrate knowledge of software tools and techniques used in digital illustration.	**K3, K6**
CO-3	Explain the designer's unique role in the production process.	**K4**
CO-4	To create a positive and effective user experience that meets both user needs and business objectives.	**K5**
Co-5	Design should result in consistent user experiences that align with the brand identity of the product or organization.	**K2,K6**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	**2.4**	**2.6**	**2.4**	**2.2**	**2.2**	**2**	**2.2**	**2.2**	**2.4**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	**2.4**	**2.6**	**2.6**	**2.2**	**2.4**

S–Strong (3), M-Medium (2), L-Low (1)

III-Semester					
Course Code: 83035	**Core**	**Visualization Techniques - Practical**	**P**	**Credits:3**	**Hours:5**
Objectives	● **To teach individuals how to use data visualizations as storytelling tools, weaving data into compelling narratives that engage and inform audiences.** ● **To instruct individuals in the principles of data visualization design, such as color theory, typography, and layout, to create aesthetically pleasing and informative visualizations.** ● **To enable individuals to design interactive visualizations that allow users to explore data, make decisions, and gain insights actively.** ● **To equip individuals with the skills to create visualizations that simplify complex data for diverse audiences, making the information more accessible and understandable.** ● **To provide a clear understanding of the process of creating and using visualizations in various contexts.**				
1. Imagine and create an image for the poem being discussed. 2. Create a captivating visual map of the area where you live. 3. Make a multi-layered drawing of your preferred season. 4. Utilize various fabric swatches to create a composition. 5. Create a newspaper ad using the provided copy. 6. Create a scatter plot comparing housing prices against square footage for a set of properties. 7. Create an imaginary illustration using any city's architecture buildings. 8. Illustrate a character design of fruits and vegetables, it should have a story base. 9. Design an interactive map displaying the locations of community centers, parks, and schools in a city. 10. Create an effective and elegant visual representation of a poem.					
Outcome:	● **Effective storytelling through data visualization.** ● **Enhanced communication of complex information.** ● **It encourages readers to embrace diversity and the unique qualities of each individual.** ● **It can enhance communication and brand identity.** ● **User engagement and empowerment through interactive visualizations.**				

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low

III-Semester					
Allied	Course code: 83036	Community Design Practice	T	Credits: 3	Hours: 3

Course Objectives	1. The capacity to communicate and express oneself physically and through other means. 2. Participating in the design process with the community guarantees that their needs and perspectives are heard. 3. The community and stakeholders use it to continually improve and adapt the design to evolving needs and goals. 4. Educate locals about sustainable and inclusive methods while bringing attention to the value of community design. 5. Design communities that are adaptable to changing needs, circumstances, and environmental conditions, promoting long-term resilience.
Unit I	Introduction to Visual communication & Mass media Communication Models, Mass communication theories. Social Responsibilities of Designer, Social Communication through Design, Social Design, Graphics as Visual Communication. Semiotics, Metaphor & Aesthetics.
Unit II	Illustration as Visual Communication Media Applications of illustration, Evolution of illustration, Illustration styles, techniques and legendary practitioners. Illustration in Animation. Evolution of Animation. Illustration in interactive media- Game, UI & Web.
Unit III	Photography as Visual Communication Media Applications of photography, Evolution of photography, photography styles, techniques and legendary practitioners. Evolution of motion pictures and editing techniques. Photography in interactive media- Game, UI & Web.
Unit IV	Typography as Visual communication Media Applications of typography, Evolution of printing and graphic production, techniques and legendary practitioners. Evolution of motion graphics. Typography in interactive media, UI & Web.
Unit V	Ethics in Mass communication Ethical Thinking Framework. Ethics in Mass media: Ethical guidelines of Media governing bodies such as CBFC, PCI, ASCI, BCCC.

Reference and Text Books:

1. Heller, S., & Talarico, L. (2011). *Typography sketchbooks* (p. 368). Thames & Hudson.
2. Fang, I. (1997). *A history of mass communication: Six information revolutions*. Taylor & Francis.
3. Afzal, R., & Siddiqui, H. (2016). Study of Media Practices in Pakistan–Comparison of three Martial Law Periods in context of Balochistan editorializing. *Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi*, *14*.
4. Kumar, K. J. (2020). *Mass communication in India*. Jaico publishing house.

Online Resources

1. https://www.asla.org/housingresources.aspx
2. https://tech.ed.gov/designing-online-communities-of-practice/
3. https://library.educause.edu/resources/2005/1/community-of-practice-design-guide-a-stepbystep-guide-for-designing-cultivating-communities-of-practice-in-higher-education

Course Outcomes		Knowledge level
CO-1	Research, evaluate, and clearly present their conclusions.	K1
CO-2	Create content that speaks to the audience and is in line with each specific specialist's practice.	K3, K6

CO-3	Select the most relevant visual communication techniques and media.	K4
CO-4	Allowing for ongoing improvements based on the evolving needs and desires of the community.	K5
CO-5	Encouraging social interaction and community engagement can foster greater social cohesion, a sense of belonging, and stronger community bonds.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

III-Semester				
Course Code83037	**Community Design Practice - Practical**	**P**	**Credits: 2**	**Hours:4**
Objectives	1. **To develop expertise in urban renewal and cultural development, aiming.** 2. **Engage community members in the design process to ensure their voices are heard, and their input is considered in shaping the community.** 3. **Design communities that are adaptable to changing needs, circumstances, and environmental conditions, promoting long-term resilience.** 4. **Aims to create and enhance the physical, social, and environmental aspects of a community to improve the quality of life for its residents.** 5. **Designing communities that are environmentally sustainable, including reducing energy consumption, minimizing waste, and promoting eco-friendly transportation options.**			
	1. How can public art installations be integrated into a community's design to celebrate its cultural heritage and promote tourism. 2. Design a community education center that offers courses, workshops, and resources for skill development and lifelong learning. 3. Construct an infographic with a "history of typography" theme. 4. As instructed by your tutor, take a picture essay for a manual on social communication. 5. Capture a still-life object in various states of mind.			
Outcomes	1. **Sustainable Transportation Solutions** 2. **Improved Quality of Life: Well-designed communities can lead to an enhanced quality of life for residents.** 3. **Community design initiatives can stimulate economic development by attracting businesses, creating jobs, and increasing property values.** 4. **To create environments that are responsive to the diverse needs and aspirations of the people they serve, contributing to healthier, more inclusive, and resilient communities.** 5. **Effective community design practices involve community members in the decision-making process, empowering them to take an active role in shaping their neighborhoods and communities.**			

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.6	2.4	2.4	2.4	2.4	2.4	2.4	2.4	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.6	2.4	2.4	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

IV - Semester					
Core	Course code:83043	Packaging Design	T	Credits: 4	Hours: 4
Course Objectives	1. Adapted to their field of study, they should explore and critically analyze the design and building process as well as further their grasp of and creative use of materials, methods, equipment, and media. 2. It enables customers to quickly recognize the product in listings online or on shop shelves and branding of the product should be clearly displayed on the packaging. 3. Make sure the packaging is useful and effective for protecting the product during storage and transit, it should make using and accessing the product simple. 4. Ensure that the design conforms with all applicable laws and requirements, including warnings about safety hazards and ingredient labeling. 5. Create design that appeals to the tastes and interests of the target market.				
Unit I	The Evolution of Packaging Materials - History of packaging - Packaging and labeling - Packaging characteristics - Types of Packaging materials.				
Unit II	Package design principles - marketing and brand identity using packaging - planning - workflow - and storyboarding.				
Unit III	Package manufacturing requirements - information design - including governmental and commercial requirements (UPC codes, nutrition facts, and so on) - 3D design - cost considerations.				
Unit IV	Permeability and shelf life - environmental impact - Prototyping - field testing and evaluation.				
Unit V	Specialty Packaging - Packaging Line - Selection of packaging material and type - Lamination - Hot foil stamping - Die-cutting - Varnishing - Coatings.				

Reference and Text Books:
1. Roychoudhury, K., & Wani, T. B. Sc. Packaging Technology.
2. Sakuma, Y. (2015). The importance of package design to Japanese consumers: The role of visual and informational elements of package design in decision making.
3. Paine, F. A. (Ed.). (1990). *The packaging user's handbook*. Springer Science & Business Media.
4. Selke, S. E., Culter, J. D., Auras, R. A., & Rabnawaz, M. (2021). *Plastics packaging: properties, processing, applications, and regulations*. Carl Hanser Verlag GmbH Co KG.
5. Soroka, W. (1999). *Fundamentals of packaging technology*. Institute of Packaging Professionals.

Online Resources
1. **https://www.deprintedbox.com/blog/12-packaging-design-websites-that-make-you-inspired/**
2. **https://medium.com/inkbot-design/25-package-design-resources-you-should-be-following-b53f738b7ea1**
3. **https://greatlakeslabel.com/10-packaging-design-sites/**
4. **https://www.billerud.com/managed-packaging/knowledge-center/articles/resources-for-packaging-designers**

Course Outcomes		Knowledge level
CO-1	Exhibit a practical grasp of the necessary abilities and methods in their chosen field.	K1
CO-2	Design should be made depending on deployment.	K3, K6
CO-3	Utilize pertinent technical theories and concepts effectively.	K4

| CO-4 | Effective design can lead to increased sales as it attracts consumers and influences their purchasing decisions. | K5 |
| Co-5 | Design that stands out in the market can give a product a competitive edge, helping it gain market share and recognition. | K2,K6 |

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)
CO4	M(2)	L(1)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	S(3)	M(2)
CO5	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2	2.4	2.2	2.6	2	2.4	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	M(2)
CO2	S(3)	S(3)	S(3)	M(2)	S(3)
CO3	S(3)	M(2)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.6	2.2	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

IV - Semester					
Core	**Course code:**83044	**Digital Marketing**	**T**	**Credits: 4**	**Hours: 4**
Course Objectives	1. Establish and maintain a strong presence on social media platforms. 2. Drive online sales and increase revenue. 3. Generate qualified leads for products or services. 4. Improve brand awareness and online presence. 5. Increase the number of visitors to the company website.				
Unit I	**Digital Marketing Intro with useful stats** - Career Opportunities in Digital Marketing with stats based logic (India & Global Level) - Why are Indians Clients & Advertisers spending 30% more budgets on Digital Marketing than they should ? - Why are Indians 4-5 years behind the Global in Digital Marketing ? - How can India become the Global Leader in Digital Marketing Space ? - Why are 60-70% web based startups failing in India even though they have great concepts/ideas ? - Digital Marketing Channels – Paid, Owned & Earned Most used platforms/mediums/terms in Digital Marketing - Introduction to Smart tools used in Digital Marketing like Google - Digital Marketing Information Resources for updating knowledge				
Unit II	**SEM/PPC** – Introductions & Clearing Myths about SEM/PPC SEM- Search Engine Marketing; PPC- Pay Per Click) Sr. No.- SEM/PPC – Introductions & Clearing Myths about SEM/PPC - SEM/PPC – Keyword Research ,Search Network Marketing , uploading campaigns and how to make search campaign live (Google, Bing, Yahoo) - SEM/PPC – Google Display Marketing - SEM/PPC – Remarketing - SEM/PPC – Mobile - SEM/PPC – Video Promotion - SEM/PPC – Mobile App Promotion - SEM/PPC – Facebook - SEM/PPC – For Startups & E-commerce Websites to improve ROI Faster - SEM/PPC – Best Optimisation Practices, Case studies & Tips based on 10 yrs Experience & 70+ Brand Projects to reduce CPC/Cost by 20-25% - SEM/PPC – Performance Projections & Project Costing - SEM/PPC – Live Project				
Unit III	**Social Media Optimization (SMO)**; Online Reputation Management (ORM) Sr. No. - SMO/ORM – Introduction & Clearing Myths - SMO/ORM – Introduction Social Media Platforms with Stats - SMO – Facebook/Twitter Strategy - SMO – Viral & # tag Marketing - SMO – Forums/Groups Marketing (Beyond Facebook & Twitter) - SMO – Whatsapp Strategy - SMO – Blog Marketing - SMO – Video Marketing - SMO – Content & Influencer Marketing - ORM – How to do damage control online - SMO – Case studies, Best SMO Integrated Practices & Tips - SMO/ORM – Performance Projections & Project Costing - SMO/ORM – how to utilize Social Platforms like Facebook, Linkedin, Twitter, Youtube etc to build your impressive image to grow faster in Career - SMO/ORM – Live Projects				
Unit IV	**Email Marketing** – Strategy based on data points- Email Marketing – Strategy based on data points - Email Marketing – Design, Execution & Costing - Email Marketing – Case Studies & Best Optimisation practices - Email Marketing – Live Projects				
Unit V	**International marketing**- International Promotion Strategies: Communications across countries- complexities and issues; Country-of-origin effect;Sales promotions in international markets, trade fairs and exhibitions, International public relations, International Advertising decisions, Personal selling and sales management; Developing international promotion campaign. - Emerging trends in International Marketing: International Marketing through Internet; Ecological concerns and international marketing ethics.				

Reference and Text Books:
1. Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing*. Pearson uk.
2. Bala, M., & Verma, D. (2018). A critical review of digital marketing. *M. Bala, D. Verma (2018). A Critical Review of Digital Marketing. International Journal of Management, IT & Engineering*, *8*(10), 321-339.
3. Sawicki, A. (2016). Digital marketing. *World Scientific News*, (48), 82-88.

Online Resources
1. **https://bookauthority.org/book/The-Digital-Marketing-Playbook-For-Insurance-Agencies/B0CN5CTGST**
2. **https://bookauthority.org/book/DIGITAL-MARKETING-MASTERY/B0CMQFPM2P**
3. **https://bookauthority.org/book/Business-Transformation-Through-Digital-Marketing/B0CLC6RDH5**
4. **https://bookauthority.org/book/Social-Media-Marketing-For-Beginners/B0CKXFWKPT**

Course Outcomes		Knowledge level
CO-1	Improved brand awareness and visibility in online spaces.	K1
CO-2	Enables Successful generation of qualified leads for products or services.	K3, K6
CO-3	Enhanced interaction and engagement with the target audience.	K4
CO-4	Successful creation and distribution of valuable, relevant content.	K5
Co-5	Improved conversion rates, higher online sales figures, and an increase in the average order value.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	L(1)
CO2	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)
CO4	M(2)	M(2)	L(1)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)
W.AV	**2.4**	**2.4**	**2**	**2.4**	**2.4**	**2.4**	**2.4**	**2.4**	**2.6**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	M(2)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	**2.4**	**2.6**	**2.4**	**2.4**	**2.4**

S–Strong (3), M-Medium (2), L-Low (1)

IV-Semester					
Course Code:83045	**Packaging Design - Practical**	**P**	**Credits:3**	**Hours:5**	
Objectives	1. **Eye-catching and informative packaging can be a key factor in a product's success.** 2. **Clear communication on packaging can lead to safer and more informed product usage.** 3. **Satisfied customers are more likely to become repeat buyers and brand advocates.** 4. **Develop a prototype for a smart packaging solution and assess its functionality and user experience.** 5. **Record and analyze user reactions to assess the emotional and branding impact of the packaging.**				

1. Create primary organic brand packaging that is environmentally friendly.
2. Create primary packaging for a grain firm that is inexpensive.
3. Create a graphic illustration in one color for a corrugated box.
4. Create a label with many colors for a jam company.
5. Create primary and secondary packaging for an FMCG item.
6. Design sustainable packaging design impacts environmental sustainability and consumer perceptions of brands?
7. Select an existing product with conventional packaging and redesign it to be more environmentally friendly.
8. Choose a product and design packaging variations tailored to different cultural preferences and norms.
9. Create a packaging design that emphasizes the unboxing experience.
10. Compare the environmental impact of different packaging materials (e.g., plastic, glass, paper) in terms of production, transportation, and disposal.

Outcomes	1. **Identify design improvements to make packaging more inclusive.** 2. **Analyze factors like shelf placement, packaging visibility, and consumer decision-making.** 3. **Evaluate the practicality, cost-effectiveness, and ecological impact of the redesigned packaging.** 4. **Analyze the packaging requirements and challenges specific to e-commerce, such as product protection during shipping.** 5. **Collect data on consumer perceptions and associations related to each design, assessing their impact on brand image.**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)
W.AV	2.6	2.4	2.4	2.4	2.4	2	2.4	2.2	2.6	2.4

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.4	2.4	2.2	2.6

S–Strong (3), M-Medium (2), L-Low (1)

IV - Semester					
Allied	Course code::83046	Editorial Design	T	Credits: 3	Hours: 3

Course Objectives	1. To create visually compelling, organized, and reader-friendly layouts that effectively convey content to a target audience. 2. To acquire theoretical and practical understanding of a range of media while applying problem-solving abilities, ultimately leading to the design and creation of a finished product. 3. Use design elements such as images, graphics, and color schemes to capture the reader's interest and maintain their engagement throughout the publication. 4. A well-designed layout can evoke emotions and enhance the overall reading experience. 5. To ensure that the content is easy to read and understand. This involves selecting appropriate fonts, font sizes, line spacing, and column widths to enhance readability.
Unit I	Editorial Design overview -History of editorial design principles of design and layout - color schemes - types of editorial design - future of editorial design.
Unit II	Structuring and Framing - 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.
Unit III	Lay outing for print - magazine layout - rows and columns - typography for print - experimental design for print - readers psychology - image handling - design tips - editorial mendetories - white space - typographic hierarchy - white space.
Unit IV	Lay outing for digital - web layout - colors for web - web typography - digital image handling - and moving images - Pacing - Hierarchy of elements and entry points - platform.
Unit V	Production techniques and software studies - resolution and compression - Choice of paper, understanding printing process and printers - Creating new document - setting margin and column guides - bleeding color or image - ruler guides - margin - page size, master page, page number, text frames, special characters, frame columns, story editor, text on path, links, graphics to frame, color swatches, color groups, framed path, character formatting, drop caps, paragraph splitting, text wrap, table, PDF export, text export, booklet printing, quality control, Multi fold artwork.

Reference and Text Books:

1. Apfelbaum, S., & Cezzar, J. (2014). *Designing the editorial experience: A primer for print, web, and mobile*. Rockport Publishers.
2. Caldwell, C., & Zappaterra, Y. (2014). *Editorial design: digital and print*. London: Laurence King Publishing.
3. Jamieson, R. (2015). *Print is Dead, Long Live Print: The World's Best Independent Magazines*. Prestel.
4. Leslie, J. (2003). magCulture: new magazine design. *(No Title)*.
5. Spiker, T. (2015). The magazine cover: The craft of identity and impact. In *The Routledge Handbook of Magazine Research* (pp. 377-391). Routledge.

Course Outcomes		Knowledge level
CO-1	Involve students in creating visually engaging and well-organized layouts for printed and digital publications, such as magazines, newspapers, books, brochures, and websites.	**K1**
CO-2	Develop a knowledge of how theory and practice converge in their chosen field, and use their assignment answers to illustrate this.	**K3, K6**
CO-3	Investigate the connection between the intended audience/viewer and the message.	**K4**
CO-4	Describe fundamental skills and analyze and assess communication strategies and the suitability of media in a specialized field.	**K5**
Co-5	It accomplishes its intended goal while entertaining, educating, and satisfying readers.	**K2,K6**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
CO2	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)
CO3	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)
CO4	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)
W.AV	**2.4**	**2.4**	**2**	**2.4**	**2.2**	**2**	**2.2**	**2.2**	**2.6**	**2.2**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	S(3)
CO2	M(2)	S(3)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	**2.4**	**2.2**	**2.6**	**2.2**	**2.6**

S–Strong (3), M-Medium (2), L-Low (1)

IV-Semester				
Course Code:83047	**Editorial Design - Practical**	**P**	**Credits:2**	**Hours:4**
Objectives	1. To make the content easy to read and understand. Design choices, such as font selection, size, and spacing, should facilitate clear text and visual communication. 2. Engaged readers are more likely to retain information. 3. Organize content logically and intuitively, ensuring that readers can easily find and access the information they seek. 4. Establish a clear visual hierarchy to guide readers through the content. 5. An attractive layout can evoke emotions and enhance the overall reading experience.			

1. Create a masthead for a magazine geared toward young people.
2. Create the magazine cover art for a music publication.
3. Produce three vector graphics for a business article.
4. Create a 25-page commercial fashion magazine.
5. Make an internet ad to advertise your publication.
6. Create editorial layouts for a publication targeting a multilingual audience.
7. Design layouts with accessibility in mind, considering factors such as font choice, color contrast, and alt text for images.
8. Design an editorial layout for a brand, ensuring that it aligns with the brand's identity and values.
9. Design editorial layouts for a global audience, considering cultural nuances and preferences.
10. Experiment with different styles of illustration and photography in editorial layouts.

Outcomes	1. Evaluate the effectiveness of the mobile-friendly design. 2. Readers should be able to grasp the main points and key takeaways easily. 3. It helps build trust and credibility with the audience, which is particularly important for publications representing organizations or businesses. 4. Engaging design elements can encourage readers to spend more time with the publication. 5. Effective design can make the content more persuasive and compelling, particularly in marketing and advocacy publications.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	L(1)	S(3)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
W.AV	2.6	2.4	2.4	2.4	2	2.4	2.4	2.4	2.2	2.6

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	M(2)
CO2	M(2)	S(3)	M(2)	M(2)	S(3)
CO3	S(3)	M(2)	S(3)	S(3)	M(2)
CO4	S(3)	M(2)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.6	2.4	2.6	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

V– Semester-Core Course					
Core	**Course code::83051**	**Instructional Designing**	**T**	**Credits: 4**	**Hours: 4**
Course Objectives		1. Serve as the foundation for the entire instructional design process. 2. Ensures that the design is tailored to the target audience. 3. To capture and maintain learners' attention throughout the instructional process. 4. Instructional materials should be relevant and applicable to the learners' real-world needs and goals. 5. This involves designing activities and assessments that challenge learners to analyze, evaluate, and solve problems.			
Unit I		**Instructional design** :- Incorporate principles of adult learning, cognitive psychology, and instructional technology, communication, experiences that facilitate learning.			
Unit II		**ADDIE Method**:- (Analysis, Design, Development, Implementation, and Evaluation) model.			
Unit III		**Concepts and Considerations** :- Learning Theories, Assessment, Instructional Strategies, Multimedia and Technology, Learner-Centered Design, Social and Collaborative Learning, Gamification and Game-Based Learning.			
Unit IV		**Bloom's Taxonomy**:- Applying, analyzing, evaluating, and creating, different levels of cognitive engagement, hierarchy of learning levels, cognitive complexity.			
Unit V		**Instructional Objectives or Behavioral Objectives:**- Specific and Measurable, Short-term Focus, Behavior, Condition, Criterion.			

Reference and Text Books:
1. Dirksen, J. (2015). Design for how people learn (Voices That Matter). *USA: Amazon*.
2. Bean, C. (2023). *The accidental instructional designer: Learning design for the digital age*. American Society for Training and Development.
3. Clark, R. C., & Mayer, R. E. (2016). *E-learning and the science of instruction: Proven guidelines for consumers and designers of multimedia learning*. John Wiley & sons.

Online Resources
https://www.devlinpeck.com/content/best-elearning-books
https://www.coursearc.com/12-helpful-resources/
https://maestrolearning.com/blogs/5-resources-for-instructional-designers/

CO-1	Involve adopting new practices, behaviors, or habits based on the knowledge and skills gained from the instruction.	**K1**
CO-2	Enables the ability to generate new ideas, solutions, and approaches.	**K3&K6**
CO-3	Focus on learners' ability to work effectively in teams, contributing to group goals and leveraging collective intelligence.	**K4**
CO-4	Encourages learners to utilize feedback constructively, leading to improved performance and understanding.	**K5**
CO-5	It helps define the intended results of the instructional process and provide a basis for assessment and evaluation.	**K2&K6**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	S(3)	M(2)	L(1)	M(2)	S(3)	L(1)	S(3)
CO2	L(1)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	L(1)	M(2)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	L(1)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)
W.AV	**2.0**	**2.4**	**2.4**	**2.6**	**2.6**	**2.0**	**2.2**	**2.4**	**2.4**	**2.6**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	S(3)	M(2)	S(3)	M(2)
CO2	M(2)	S(3)	M(2)	S(3)	M(2)
CO3	S(3)	M(2)	M(2)	M(2)	L(1)
CO4	M(2)	M(2)	M(2)	L(1)	S(3)
CO5	S(3)	S(3)	S(3)	M(2)	S(3)
W.AV	**2.4**	**2.6**	**2.2**	**2.2**	**2.2**

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
Core	**Course code::83052**	**Presentation Designing**	**T**	**Credits: 4**	**Hours: 4**

Course Objectives	1. To ensure that the content is conveyed clearly and effectively. 2. To simplify complex information and present it in a straightforward manner. 3. Establishes a visual hierarchy that guides the audience's attention. 4. The design aims to create a smooth flow between slides and an easy-to-navigate interface. 5. To ensure that it looks excellent when projected, shared digitally, or printed as handouts, it should be adaptable to various presentation formats and platforms.
Unit I	**Presentation design**:- Designing the layout, aesthetics, and visual assets that accompany the content of a presentation, visual appeal and easier for the audience to understand.
Unit II	**Elements**:- Optimization, font selection, color and background selection, icon selection, and figures.
Unit III	**Key principles and steps to consider**:- Define Your Purpose and Audience, Plan Your Content, Choose the Right Tools, Visual Design,
Unit IV	**Knowledge Acquisition, Behavior** Change, Skill Development, Motivation, Assessing Presentation - Surveys and Questionnaires, Observations, Post-Presentation Discussion, Tracking Actions, Assessment Tools.
Unit V	**SMART Presentation**:- Specific, Measurable, Achievable, Relevant, Time bound.

Reference and Text Books:

1. Innocenti, B. (2005). Norms of presentational force.
2. Tan, S. H., Cooper, N. J., Bujkiewicz, S., Welton, N. J., Caldwell, D. M., & Sutton, A. J. (2014). Novel presentational approaches were developed for reporting network meta-analysis. Journal of Clinical Epidemiology, 67(6), 672-680.
3. Graham, J. W., Gentry, K. W., & Green, J. (1981). The self-presentational nature of emotional expression: Some evidence. Personality and Social Psychology Bulletin, 7(3), 467-474.

Online Resources

1. https://www.toptal.com/designers/brand/presentation-design-tips
2. https://slidepeak.com/blog/what-is-presentation-design
3. https://venngage.com/blog/presentation-design/

Course Outcomes		Knowledge level
CO-1	Ensuring that the presentation is accessible to individuals with disabilities, including screen reader compatibility and proper contrast.	K1
CO-2	Incorporation of company or brand logos for branding consistency.	K3, K6
CO-3	Effective use of whitespace to reduce clutter and enhance focus.	K4
CO-4	Incorporation of client feedback and revisions into the presentation design.	K5
CO-5	Attractive and functional designs for product packaging.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

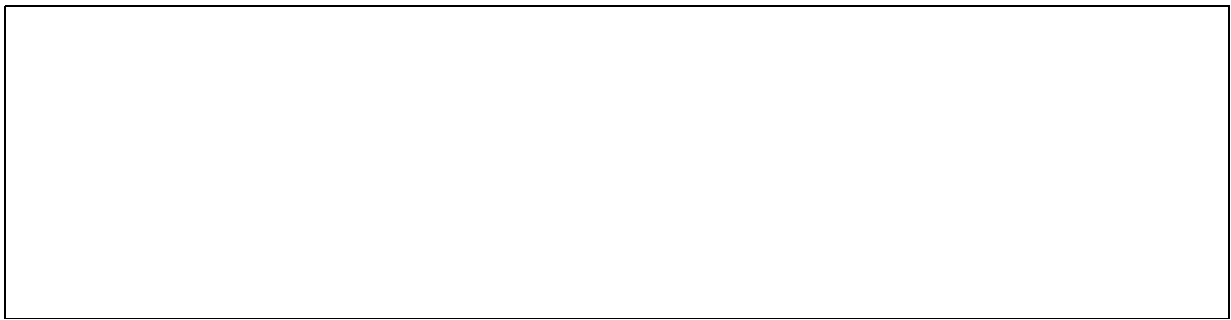| V - Semester					
DSE-I	**Course code::**83053A	**Illustration**	**P**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Develop proficiency in traditional and digital illustration tools. 2. Achieve a strong understanding of anatomy. 3. Master composition and perspective. 4. Explore and define your unique illustration style. 5. Convey stories and emotions through illustrations.				

1. Create a composition showing a balanced and visually engaging illustration?
2. Arrange the characters within the scene to guide the viewer's focus?
3. Make a detailed illustration to enhance the magical atmosphere of the forest without overwhelming the main characters?
4. Illustrate a scene adding texture to elements like trees, foliage, and the animals.
5. Create a scene using color to differentiate between the foreground (animals) and background (forest).
6. Illustrate initial sketching phase to convey the personalities of the rabbit, squirrel, and owl?
7. Illustrate elements of the magical forest you would include to evoke a sense of wonder and enchantment.
8. Use visual elements to emphasize the connection and unity between the different components of the illustration.
9. Illustrate process, sequential art for children's books.
10. Illustrate the concept in illustration with different natural elements.

Reference and Text Books:

1. Coad, A. F., & Glyptis, L. G. (2014). Structuration: a position–practice perspective and an illustrative study. *Critical Perspectives on Accounting*, *25*(2), 142-161.
2. 2- Schneider-Rosen, K., Braunwald, K. G., Carlson, V., & Cicchetti, D. (1985). Current perspectives in attachment theory: Illustration from the study of maltreated infants. *Monographs of the Society for Research in Child Development*, 194-210.
3. Miller, J. H. (1992). *Illustration*. Harvard University Press.
4. Wall, F. (2016). Agent-based modeling in managerial science: an illustrative survey and study. *Review of Managerial Science*, *10*(1), 135-193.

Course Outcomes

1. A strong understanding of anatomy, evident in ability to draw human an animal figures accurately and expressively.
2. Enables identification and development of a unique and recognizable illustration style.
3. The capability to convey narratives and emotions effectively through illustrations, with a focus on visual storytelling.
4. Enables conceptualization skills, allowing to generate and communicate ideas visually.
5. Professional network within the illustration community, including connections with fellow artists, potential clients, and industry professionals.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)
CO2	M(2)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.4	2.4	2.6	2.4	2.6	2	2.6	2.6	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	S(3)	M(2)
CO2	M(2)	S(3)	S(3)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	S(3)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.4	2.6	2.6	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-I	**Course code::**83053B	**Matte Painting**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Achieve the illusion of authentic, believable landscapes or settings through the integration of painted elements. 2. Contribute to the mood and tone of a scene by adding visual elements that complement the storytelling and cinematic experience. 3. Expand the scope of a film or project by painting extensions to physical sets, providing a broader and more immersive visual experience. 4. Save time and resources by digitally painting intricate details instead of constructing elaborate physical sets or traveling to various locations. 5. Ensure a seamless blend between live-action footage and painted elements to maintain a cohesive and natural-looking visual narrative.				

1. Create conceptualizing the alien landscape
2. In a complex scene, show the focal points to guide the viewer's attention.
3. Describe the color palette you would use for the alien landscape. Show how the color contributes to the overall atmosphere.
4. Create a matte painting for a film scene.
5. Create the matte painting with the live-action footage. Showing the lighting, perspective, and atmosphere.

Reference and Text Books:

1. Mattingly, D. B. (2011). The digital matte painting handbook. John Wiley & Sons.
2. Kurop, N. (2003). State of the Art: Matte Painters-a Secret World of Illusion. Metro Magazine: Media & Education Magazine, (136), 154-157.
3. Caira, A. (2021). Evaluation of the effects of four consolidants on matte paint and their ageing.
4. ELECTIVE, I., & PAINTING, M. Matte paintings-use image editing software to composite multiple images-layer masking–the clone stamp tool.
5. 3DTotal. com (Firm). (2009). Digital Painting Techniques (Vol. 1). Taylor & Francis.

Course Outcomes

1. Graduates showcase mastery in digital brushwork, blending, and scene creation for diverse visual narratives.
2. Students produce compelling matte paintings, seamlessly integrating with live-action footage for enhanced storytelling in film and media.

3. Successful participants demonstrate the ability to craft imaginative and realistic landscapes, from futuristic cityscapes to ancient realms.
4. Graduates exhibit expertise in matte painting techniques, transporting audiences seamlessly through historical eras with precision and artistry.
5. Completion of the module equips individuals with the skills to contribute to film, gaming, and visual effects productions, showcasing professional-grade matte painting portfolios.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.2	2.6	2.4	2.4	2.6	2.4	2.6	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	M(2)	S(3)	M(2)
CO2	M(2)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	M(2)	S(3)
W.AV	2.4	2.4	2.4	2.6	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-I	**Course code:** 83053C	**Color Grading**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Ensure that colors remain consistent throughout a video or a series of images, creating a seamless viewing experience. 2. Enhance or alter the mood and atmosphere of the content. 3. Direct the viewer's attention to specific elements within the frame by adjusting the colors. 4. Simulate different times of day or environmental conditions. 5. Enhance the storytelling elements of the content by using color to reinforce narrative themes.				

1. You have footage shot in a standard flat color profile. Apply color grading techniques to achieve a cinematic look.
2. Transform a daytime scene into a night scene using color grading.
3. Create an image where one specific color stands out against a desaturated background.
4. Apply color grading to represent different seasons in a sequence.
5. Apply color grading techniques to footage for a documentary
6. Apply Color grading in footage captured underwater to bring out the vibrant colors of marine life.
7. Convert a color sequence into black and white.
8. Create a smooth day-to-sunset transition in a time-lapse sequence.
9. Apply complementary color grading to a scene to create a visually striking effect.
10. Color grade a scene to evoke a specific emotion (e.g., joy, sadness, tension).

Reference and Text Books:
1. Nakano, K. (1997). Application of neural networks to the color grading of apples. Computers and electronics in agriculture, 18(2-3), 105-116.
2. King, J. M., Geurts, R. H., Gilbertson, A. M., & Shigley, J. E. (2008). COLOR GRADING" D-TO-Z" DIAMONDS AT THE GIA LABORATORY. Gems & gemology, 44(4).

Course Outcomes	

3. Plays a crucial role in setting the mood and atmosphere of the content.
4. Ensures visual cohesion throughout a project by maintaining consistency in color tones.
5. Simulate different times of day or weather conditions.
6. A well-executed color grading outcome enhances the visual impact of the content.
7. Influences the viewer's perception, enhances storytelling, and contributes to the overall visual identity and impact of the work.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2.6	2.4	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	M(2)	S(3)	S(3)	M(2)
CO2	M(2)	S(3)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)
CO5	S(3)	M(2)	S(3)	M(2)	S(3)
W.AV	2.2	2.2	2.6	2.4	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-II	**Course code:** 83054A	**Product Photography**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Showcasing products with visual appeal. 2. Mastering lighting setups for product enhancement. 3. Highlighting product features effectively. 4. Achieving consistency in product image quality. 5. Emphasizing the brand identity through visuals.				

1. Creating captures of intricate details in tiny subjects.
2. Creating mastery using equipment for precise macro images.
3. Creating exploration of diverse compositions in close-up shots.
4. Creating understanding of lighting nuances in macro settings.
5. Creating showcases of the beauty and complexity of small subjects.
6. Capture close-up shots of cosmetic products (e.g., lipsticks, eye shadows) to emphasize texture and color.
7. Photograph a set of jewelry items (e.g., rings, necklaces) to be showcased in an online catalog.
8. Photograph a series of electronic gadgets in a way that conveys their functionality.
9. Capture images of outdoor adventure products (e.g camping gear, hiking equipment) in a natural setting.
10. Create a series of product images that contribute to a brand's storytelling.

Reference and Text Books:
1. "The Non-Designer's Design Book" by Robin Williams (2014) - This book focuses on graphic design principles and techniques.
2. "The Photographer's Playbook: 307 Assignments and Ideas" edited by Jason Fulford and Gregory Halpern (2014) - It provides creative photography assignments and exercises.
3. "Steal Like an Artist: 10 Things Nobody Told You About Being Creative" by Austin Kleon (2012) - While not specifically about design and photography, it offers valuable insights into fostering creativity.
4. "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum (2010) - This book explores the artistic and creative aspects of photography.

Course Outcomes	
	1. Showcasing products with appealing visual representation. 2. Proficiency in using lighting setups for product enhancement. 3. Effective highlighting of product features through imagery. 4. Consistency achieved in maintaining high-quality product images. 5. Articulating brand identity through visually engaging product photography.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2.6	2.4	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	M(2)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)
CO5	S(3)	S(3)	S(3)	M(2)	S(3)
W.AV	2.6	2.4	2.2	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-II	**Course code:**83054B	**Audio Techniques**	**p**	**Credits: 4**	**Hours: 5**

Course Objectives	1. Gain an understanding of acoustics principles, including how sound waves behave in different environments. 2. Develop precise editing skills, including cutting, splicing, time-stretching, and pitch-shifting audio. 3. Acquire mixing skills, including balancing levels, panning, equalization, compression, and spatial effects. 4. Understand and implement dynamic range control techniques, including the use of compressors and limiters. 5. Develop problem-solving skills to address common audio issues, such as noise, distortion, and phase problems.

1. Create a signal flow diagram for a recording setup that includes microphones, a preamp, an audio interface, and a DAW.
2. Program a virtual instrument using MIDI to create a simple melody.
3. Apply reverb and delay to a vocal track within a mix.
4. Automate the volume of a lead instrument throughout a song to emphasize certain phrases.
5. Take a final mix and demonstrate the steps you would take in the mastering process. Include equalization, compression, and limiting adjustments, explaining the rationale behind each choice.

Reference and Text Books:
1. Nisbett, A. (2003). Sound Studio: Audio Techniques for Radio, Television, Film and Recording. CRC Press.
2. Brinkman, W. P., Hoekstra, A. R., & van EGMOND, R. (2015). The effect of 3D audio and other audio techniques on virtual reality experience. Annual Review of Cybertherapy and Telemedicine 2015, 44-48.
3. Gan, W. S., Tan, E. L., & Kuo, S. M. (2010). Audio projection. IEEE Signal Processing Magazine, 28(1), 43-57.

Course Outcomes	1. Ability to apply mastering processes, such as finalizing mixes, equalization, compression, and limiting, to prepare audio for distribution across various platforms. 2. Understanding of signal flow in audio systems. 3. Effective communication and collaboration with clients, musicians, and other collaborators. 4. Ability to create balanced mixes by adjusting levels, panning, and applying equalization, compression, and other processing techniques to achieve a cohesive and pleasing sound. 5. Skill in precise audio editing, including cutting, splicing, time-stretching, and pitch-shifting, to achieve polished and well-timed audio sequences.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	S(3)	M(2)	M(2)	L(1)	M(2)	M(2)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.6	2.4	2	2.4	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	M(2)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DES-II	**Course code:**83054C	**Video Editing**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Develop a comprehensive understanding of various video formats, resolutions, and codecs. 2. Develop efficient media organization and management skills. 3. Develop proficiency in color correction and grading techniques. 4. Learn audio editing and mixing within video editing software. 5. Master the process of exporting and delivering video projects in various formats.				

1. Edit a sequence with a variety of transitions (e.g., cuts, fades, wipes) to enhance visual flow.
2. Edit and mix audio for a dialogue scene. Balance levels, eliminate background noise, and synchronize audio with video.
3. Apply advanced editing techniques such as time remapping or speed ramping to create a dynamic sequence.
4. Enhance a specific scene using visual effects or filters.
5. Export a video project for different platforms, such as social media or streaming services.

Reference and Text Books:
1. Dancyger, K. (2018). The technique of film and video editing: history, theory, and practice. Routledge.
2. Laurier, E., Strebel, I., & Brown, B. (2008, September). Video analysis: Lessons from professional video editing practice. In Forum Qualitative Sozialforschung/Forum: Qualitative Social Research (Vol. 9, No. 3).

Course Outcomes	1. Proficiency in managing timelines efficiently, including organizing tracks, layers, and markers to create a structured and logically arranged editing environment. 2. Proficiency in using professional video editing software. 3. Efficient media organization, labeling, and management, making assets easily accessible during the editing process. 4. Mastery of advanced editing techniques, including time remapping, speed ramping, and creative transitions. 5. Ability to craft compelling narratives through editing.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	S(3)	S(3)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.6	2.2	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	M(2)	S(3)	M(2)	M(2)
CO2	S(3)	S(3)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)
CO4	M(2)	L(1)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.2	2	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-III	**Course code:**83055A	**Digital Design**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Create designs that provide a positive and intuitive user experience. 2. Develop visually appealing designs that capture attention and communicate the intended message effectively. 3. Clearly communicate information by establishing a hierarchy of content importance. 4. Ensure that designs are responsive and adapt to various screen sizes and devices. 5. Optimize designs for fast loading times to enhance user experience.				

1. Choose a color palette and design a digital project.
2. Why is it essential to optimize images for the web, and what tools or techniques can you use to ensure faster loading times?
3. Design the concept showing the hierarchy in design and how do you establish visual hierarchy in a webpage or interface?
4. Create a web banner for an ecommerce platform's upcoming sale.
5. Design a landing page for a travel agency's website. Consider the key elements, layout, and visuals that would effectively showcase the agency's services and encourage user interaction.
6. Create a visually appealing email newsletter for a fashion brand.
7. Illustrate a scene from a classic novel using digital tools.
8. Design a set of icons for a weather app that represents different weather conditions.
9. Design a product page for an online store selling electronic gadgets.
10. Design a cohesive brand collateral package, including business cards, letterheads, and envelopes, for a boutique bakery. Ensure that the design aligns with the brand's aesthetic and values.

Reference and Text Books:
1. Dixon, K. D. (2016). Digital Design Theory: readings from the field. Chronicle Books.
2. Sargeant, B. (2015). What is an ebook? What is a book app? And why should we care? An analysis of contemporary digital picture books. Children's Literature in Education, 46, 454-466.
3. Wakerly, J. F. (2008). Digital Design: Principles and Practices, 4/E. Pearson Education India.

Course Outcomes	
	1. A well-chosen color palette contributes to a visually appealing and cohesive design, enhancing the overall aesthetic and reinforcing brand identity. 2. Ensures readability, establishes the tone of the content, and contributes to the overall design harmony. 3. Optimized images result in faster loading times, improved website performance, and a better user experience. 4. Ensures that digital content is accessible and visually appealing across various devices, improving the user experience. 5. Maintaining consistency in branding elements across digital assets reinforces brand recognition, builds trust, and strengthens the overall brand identity.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
W.AV	2.4	2.6	2.4	2.2	2.4	2.6	2.2	2.2	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)
CO5	S(3)	S(3)	M(2)	M(2)	M(2)
W.AV	2.6	2.4	2.6	2.2	2.6

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-III	Course code: 83055B	**Fundamentals of Storyboarding**	p	Credits: 4	Hours: 5
Course Objectives	1. Clearly communicate the narrative and sequence of events. 2. Plan and visualize the composition of each shot, including camera angles and perspectives. 3. Depict character expressions and movements to convey emotions and actions. 4. Explore and establish the visual style of the project. 5. Provide essential information and context through annotations.				

1. Sketch the layout of the script.
2. Sketch the layout of a key scene based on the script.
3. The scene involves two characters having an important conversation in a cafe. Consider the framing, composition, and key elements you would include in each storyboard frame.
4. How would you visually convey the emotions and dynamics between the characters, and what camera angles might you choose to enhance the storytelling?
5. Create a storyboard by drawing, coloring, and segmenting any given movie scenario into several frames.
6. Sketch storyboard showing a character moving through different environments (indoors, outdoors, and underground) in a short span.
7. There is a flashback sequence in the script , illustrations' flashbacks from the current timeframe. It should have 10 to 15 frames.
8. Create a storyboard introducing a new character in an existing story. Highlight how you would visually convey the character's personality, traits, and role within the narrative.
9. Illustrate a scene from an unconventional perspective (e.g., bird's eye view, fish-eye lens).
10. Create a storyboard for a silent sequence where the visuals alone tell the story. Focus on composition, visual cues, and character expressions.

Reference and Text Books:
1. Rousseau, D. H., & Phillips, B. R. (2013). Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media). Watson-Guptill.
2. Balzotti, J. (2016). Storyboarding for invention: Layering modes for more effective transfer in a multimodal composition classroom. Journal of Basic Writing, 63-84.
3. Lewis, R., McCarthy, Y., & Moraco, S. M. (2012). Beginning IOS Storyboarding: Using Xcode. Apress.

Course Outcomes	1. Effectively communicates the narrative, sequence of events and the overarching story. 2. Consistent visual elements throughout the storyboard, promoting a seamless and coherent narratives. 3. Exploration of different visual styles, leading to a defined and intentional choice that aligns with the project's creative vision. 4. Efficient communication facilitated by the storyboard as a common visual language. 5. Effectively pitches and sells the project, garnering support and resources.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)
W.AV	**2.4**	**2.6**	**2.4**	**2.2**	**2.2**	**2.4**	**2.2**	**2.6**	**2.4**	**2.6**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	S(3)	M(2)	S(3)
W.AV	**2.4**	**2.4**	**2.6**	**2.2**	**2.4**

S–Strong (3), M-Medium (2), L-Low (1)

V - Semester					
DSE-III	**Course code:** 83055C	**Concept Art**	**p**	**Credits: 4**	**Hours: 5**
Course Objectives	1. Understand the fundamentals of visual storytelling through concept art creation 2. Develop proficiency in digital art tools and techniques for conceptualizing characters, environments, and objects. 3. Apply color theory, composition, and design principles to craft compelling concept art pieces. 4. Analyze and interpret creative briefs to effectively translate ideas into visual representations. 5. Demonstrate the ability to iterate and refine concept art based on constructive feedback and artistic vision.				

1. Create a concept for a faction called "The Nomads" in a post-apocalyptic video game.
2. Get inspiration from any hollywood movie and create a new concept character for that movie.
3. Create a concept art in your unique style to match the visual direction and themes of a Sci-Fi Short Film.
4. Collaboration with other team members and create a concept for the game.
5. Design a fantastical creature that could inhabit a magical forest. Explore anatomy, coloration, and unique features that make the creature visually interesting and suitable for its environment.
6. Design a weapon or prop for a science fiction movie. Consider the functionality, technology, and visual style of the movie when creating the design.
7. Create a concept for a futuristic vehicle for a post-apocalyptic setting. Consider the vehicle's purpose, the environment it navigates, and any modifications or unique features.
8. Create a set of thumbnail sketches for a storyboard sequence in which a character discovers a hidden treasure. Focus on key frames that capture the narrative beats.
9. Redesign the costume of a classic fairy tale character for a modern audience. Consider contemporary fashion trends, cultural influences, and the character's backstory.
10. Create a series of concept art pieces exploring different moods and lighting scenarios for a haunted mansion. Demonstrate how lighting influences the atmosphere.

Reference and Text Books:
1. Lilly, E. (2017). The Big Bad World of Concept Art for Video Games: How to Start Your Career as a Concept Artist. Design Studio Press.
2. Zahed, R. (2018). Spider-Man, Into the Spider-Verse: The Art of the Movie. Titan Books.
3. Kurtti, J. (2015). The art of Tangled. Chronicle Books.

Course Outcomes	1. Ability to ideate and translate abstract concepts into visually compelling and coherent art pieces. 2. Proficiency in using various tools, software, and techniques essential for creating concept art, both traditional and digital. 3. Capability to work across diverse styles, genres, and project requirements, showcasing adaptability and versatility in artistic expression. 4. Skill in critically evaluating and iterating on concept art through feedback,

resulting in refined and improved final pieces.
5. Creation of a comprehensive portfolio demonstrating a range of concept art pieces showcasing individual growth, style, and skill set.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	S(3)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.4	2.4	2.4	2.2	2.2	2	2.6	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	M(2)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	2.6	2.4	2.4	2.2	2.2

S–Strong (3), M-Medium (2), L-Low (1)

		V - Semester			
Core	**Course code:** 83056	**Visualization for Media Production- Practical**	**P**	**Credits: 4**	**Hours: 6**
Course Objectives		1. To grasp fundamental principles of visual communication and design, enabling students to create visually compelling design content. 2. To develop skills in creating engaging narratives through design elements. 3. To explore interactive design design principles for user engagement. 4. To understand and apply data visualization techniques in design content.			

Project Pre Visualization

1. **Understand Project Requirements:** Review the guidelines and requirements provided by your academic institution for the pre-visualization document.
2. **Title and Abstract:** Provide a clear and concise title for your major project-Include a brief abstract summarizing the key objectives, scope, and significance of your project.
3. **Introduction:** Introduce the context of your project, explaining why you chose the specific specialization-Clearly state the problem or opportunity your project aims to address.
4. **Project Objectives:** Define specific, measurable, achievable, relevant, and time-bound (SMART) objectives for your major project.
5. **Methodology & Proposed Visualization Techniques:** Outline the research and development methods you plan to employ-Describe any tools, technologies, or techniques you intend to use for visualization in your major project- Detail the visualization techniques you plan to implement, explaining how they align with your project objectives.
6. **Technical Requirements:** Specify any hardware or software requirements for your project-Include details about the platforms or technologies you'll use.
7. **Timeline & Budget (if applicable):** Develop a realistic timeline outlining key milestones and deadlines for different project phases-If your project requires funding, provide an estimate of the budget required for resources, tools, or other expenses.
8. **References:**Include a comprehensive list of references cited throughout your pre-visualization document.
9. **Appendix (if needed):**Attach any supplementary materials, such as sketches, diagrams, or early visual concepts-Submission:Follow the specific submission guidelines provided by your academic institution-Submit the pre-visualization document to your project advisor or relevant department as per the specified deadline.

10. **Prepare for Presentation (if required):**Be ready to present and defend your pre-visualization document during any scheduled presentations or reviews.

Reference and Text Books:
1. Ware, C. (2019). Information visualization: perception for design. Morgan Kaufmann.
2. Few, S. (2009). Now You See It: Simple Visualization Techniques for Quantitative Analysis. Analytics Press.
3. Munzner, T. (2014). Visualization analysis and design. CRC press.
4. Plaisant, C. (2004). The Challenge of Information Visualization Evaluation. In Proceedings of the Working Conference on Advanced Visual Interfaces (pp. 109-116). ACM.

Course Outcomes
1. The ability to select and create visualizations that accurately convey data, ensuring clarity and understanding.
2. Showcase the skill to incorporate multimedia components seamlessly, enhancing the overall impact and user engagement of their visualizations.
3. Develop visualizations with interactive features, allowing users to navigate, click, or manipulate elements to deepen their understanding.
4. Produce visualizations that not only effectively communicate information but also adhere to design principles, creating a professional and branded look.
5. Demonstrate an understanding of accessibility guidelines, incorporating features like alternative text, readable fonts, and color contrasts to enhance the user experience for all.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)
CO5	S(3)	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	S(3)
W.AV	2.6	2.6	2.4	2.2	2.4	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	S(3)	M(2)	M(2)
CO2	M(2)	S(3)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	S(3)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.4	2.4	2.6	2.4	2.4

S–Strong (3), M-Medium (2), L-Low (1)

		VI - Semester			
Core	**Course code:** 83061	**Portfolio and Presentation**	**T**	**Credits: 4**	**Hours: 4**
Course Objectives		1. By producing a variety of work, students are encouraged to hone their design and presentation skills as well as their ability to professionally assess both their own and their peers' work. 2. Effectively managing time, covering all key points, and ensuring a smooth flow. 3. It's essential to establish credibility and trust. A resume should exude competence, professionalism, and a solid work ethic. 4. It should concisely describe your experience and how it relates to the position or project you are working on. 5. Through a collection of work, one can frequently share your professional or personal history. They can be used to describe your development and the life experiences that have defined it.			
Unit I		**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 II		**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 III		**Presentation**: Preparing professional Print/TV/Film Portfolio Presentation Techniques Professional presentation skill - Presentation Format and requirements.			
Unit IV		**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 V		**Portfolio Maintenance** - Components of a Portfolio - Audience, Tone, Range Format, Portfolio Guidelines - Portfolio Design - Portfolio Budget and Deadline planning - Publishing your portfolio - Portfolio enhancement.			

Reference and Text Books:
1. Anderson, D. (2015). *Stand Out: Design a personal brand. Build a killer portfolio. Find a great design job*. Peachpit Press.
2. Janda, M. (2013). *Burn Your Portfolio: Stuff they don't teach you in design school, but should*. New Riders.
3. Jaen, R. (2012). *Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film & TV*. Routledge.
4. Eisenman, S. (2006). *Building design portfolios: innovative concepts for presenting your work*. Rockport Publishers.
5. *Perkins, S. (2014). Talent is not enough: Business secrets for designers. New Riders.*

Online Resources

1. Presenting portfolio projects in a design interview
2. **https://www.youtube.com/watch?v=TxBrcdiNqcM**
3. Portfolio Round: Present your PORTFOLIO WORK like a Pro!

Course Outcomes		Knowledge level
CO-1	Demonstrating your skills and achievements effectively in your portfolio can result in increased professional recognition and opportunities.	K1

CO-2	Establishing credibility can help you gain the trust of your target audience, leading to more opportunities and positive professional relationships.	K3, K6
CO-3	The desired outcomes can be attained by accomplishing the precise objectives of your presentation, such as obtaining financing or persuading stakeholders.	K4
CO-4	Better engagement and a greater chance of success might come from tailoring your presentation to the wants and needs of your audience.	K5
CO-5	Comprehension can be improved and your audience's ability to understand your main points can be increased by simplifying difficult information.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	M(2)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)
CO3	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)
CO5	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
W.AV	2.4	2	2.4	2.4	2.6	2.4	2.6	2.4	2.4	2.2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	S(3)
CO2	S(3)	M(2)	S(3)	M(2)	M(2)
CO3	S(3)	M(2)	S(3)	S(3)	M(2)
CO4	M(2)	S(3)	M(2)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	S(3)	M(2)
W.AV	2.6	2.4	2.6	2.4	2.4

S–Strong (3), M-Medium (2), L-Low (1)

VI - Semester					
Core	**Course code:**83062	**Business of Media**	**T**	**Credits: 4**	**Hours: 4**

Course Objectives	1. Compare and contrast private sector firms, cooperatives, franchises, and not-for-profit businesses 2. Explore organizational structures, their significance, key terms, various approaches, and their pros and cons. 3. Examine stakeholders, their influence, types (internal and external), and characteristics, including owners, managers, employees, customers, suppliers, community, and government. 4. Introduction to Business Studies, covering business objectives, strategy, marketing, market analysis, human resources, production/operations management, accounting/finance, external influences, market structures, and economics Importance of Communication, Business Structure, Entrepreneurship Theories, and Social Responsibility.
Unit I	**Types of Business Organisation** – Private Sector and Public Sector – Firms in the Private sector – Key Differences – Cooperatives – Franchises – Not for Profit Businesses.
Unit II	**Organizational Structures** – Importance of Structure – Key Terms – Ways to Structure a Business – Pros and Cons of Different Structures – Functional Structure - Organisation by Product/Activity – Organisation by Area – By Customer – By Process.
Unit III	**Stakeholders** – Pressures on Business – Types of Stakeholder – Internal and External Stakeholders – Characteristics of Stakeholders - Owners and Shareholders – Managers – Employees or Staff – Customers – Suppliers – Community – Government.
Unit IV	**Introduction to Business Studies** – Business Objectives and Strategy – Marketing - Market Analysis – Marketing Strategy – Market Research – Marketing Mix – Human Resources – Production/Operations Management – Accounting and Finance – External Influences – Market Structures – Macro and Micro Economics.
Unit V	**Business Communication** – Importance of Communication – Forms of Business Structure - Channels of Communication.

Reference and Text Books:
- Al Lieberman, "The Entertainment Marketing Revolution: Bringing the Moguls, the Media, and the Magic to the World", Financial Times/ Prentice Hall, 1 edition, 2002.
- Alison Alexander, James Owers, Rodney A. Carveth, C. Ann Hollifield, Albert N Greco, "Media Economics Theory and Practice (LEA's Communication Series)", Lawrence Erlbaum Associates, 2003.
- Gail Resnik, "All You Need to Know About the Movie and TV Business", Touchstone, 1996.
- Gillian Doyle, "Understanding Media Economics", Sage Publications Ltd, 2013.
- Peter Thiel, "Zero to One: Notes on Startups, or How to Build the Future", Crown Business, 2014.

Online Resources

https://worldcat.org/title/1031963045
https://find.mtsu.edu/vufind/Record/mig00004554488
https://www.weforum.org/agenda/2021/01/video-streaming-was-a-hit-during-covid-19-but-what-does-that-mean-for-media/

Course Outcomes		Knowledge level
CO-1	Analyze private and public sectors, assess private firms, differentiate cooperatives, franchises, and not-for-profits.	K1
CO-2	Learners understand org structures, key terms, and pros/cons.	K3, K6

CO-3	Learners grasp stakeholder types, characteristics, pressures, and their roles in business.	K4
CO-4	Learners gain insight into business studies, objectives, marketing, HR, finance, economics,	K5
CO-5	understand business communication, structure, entrepreneurship, and social responsibility.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)
CO2	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)
W.AV	2.2	2.4	2.4	2.2	2.2	2.4	2.6	2.2	2.4	2.2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	M(2)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2.4	2.4	2.2	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

VI - Semester					
Course Code: 83063	**Portfolio and Presentation - Practical**	**P**	**Credits: 4**	**Hours:6**	
Objectives	1. By producing a variety of work, students are encouraged to hone their design and presentation skills as well as their ability to professionally assess both their own and their peers' work. 2. Effectively managing time, covering all key points, and ensuring a smooth flow. 3. It's essential to establish credibility and trust. A resume should exude competence, professionalism, and a solid work ethic. 4. It should concisely describe your experience and how it relates to the position or project you are working on. 5. Through a collection of work, one can frequently share your professional or personal history. They can be used to describe your development and the life experiences that have defined it.				
	1. For self-representation, create a logo and a graphic signature. 2. Prepare a respectable corporate firm CV. 3. Establish a blog to display your growth as a person. 4. Use any authoring tool to create and author an interactive portfolio. 5. Demonstrate your skills and achievements effectively in your portfolio which should result in increased professional recognition and opportunities.				
Outcome:	Establishing credibility can help you gain the trust of your target audience, leading to more opportunities and positive professional relationships. The desired outcomes can be attained by accomplishing the precise objectives of your presentation, such as obtaining financing or persuading stakeholders. Better engagement and a greater chance of success might come from tailoring your presentation to the wants and needs of your audience. Comprehension can be improved and your audience's ability to understand your main points can be increased by simplifying difficult information.				

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.4	2.2	2.4	2.2	2.2	2	2.2	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	M(2)	S(3)	S(3)	M(2)	S(3)
CO3	M(2)	M(2)	M(2)	M(2)	M(2)
CO4	M(2)	M(2)	L(1)	S(3)	M(2)
CO5	S(3)	M(2)	M(2)	M(2)	S(3)
W.AV	2.2	2.2	2	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

VI - Semester					
DSE-IV	**Course code** 83064A	**Motion Graphics**	**P**	**Credits: 4**	**Hours: 4**
Course Objectives		1. Achieve proficiency in utilizing industry-standard motion graphics software for creating compelling visual animations and effects. 2. Demonstrate an understanding and application of key animation principles like timing, motion, and composition to develop engaging motion graphics. 3. Acquire the ability to use motion graphics as a means of effective storytelling and communication, utilizing typography, imagery, and animation. 4. Develop skills in integrating visual effects and enhancements to elevate the visual impact and quality of motion graphic projects. 5. Execute practical projects demonstrating learned techniques, emphasizing the creation of professional-level motion graphics for various contexts and platforms.

1. Create motion graphics to portrait a social problem.
2. Create in fographics to communicate statistical information.
3. Create an Educational Video.
4. Create a lower third animation for the given video.
5. Create a 3D title animation.
6. Create a Motion Poster.
7. Composite using 3D elements with live action footage.
8. Extract the character from the given footage using Roto scope.
9. Remove the chromakey for the given footage and composite with suitable background.
10. Camera track and Composite a 3d Object in live action footage.

Reference and Text Books:

1. Shaw, A. (2015). Design for motion: fundamentals and techniques of motion design. Routledge.
2. Betancourt, M. (2020). The history of motion graphics. Wild side Press LLC.
3. Meyer, C., & Meyer, T. (2013). Creating motion graphics with After Effects: Essential and advanced techniques. Taylor & Francis.
4. Byrne, B. (2012). 3D motion graphics for 2D artists: conquering the 3rd dimension. Taylor & Francis.
5. Crook, I., & Beare, P. (2017). Motion graphics: Principles and practices from the ground up. Bloomsbury Publishing.

Course Outcomes

1. Attain proficiency in using industry-standard software to create visually engaging and polished motion graphics.
2. Apply fundamental animation principles to design and execute captivating motion graphics, emphasizing timing, motion, and visual storytelling.
3. Develop the ability to convey messages effectively through motion graphics, integrating typography, imagery, and animation for clear communication.
4. Learn to incorporate and manipulate visual effects, enhancing the impact and aesthetic appeal of motion graphic projects.
5. Create a comprehensive portfolio showcasing diverse motion graphic projects, highlighting skills, creativity, and versatility in motion design.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)
CO4	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)
CO5	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)
W.AV	2.2	2.2	2.6	2.4	2.2	2.6	2.2	2.2	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	M(2)	S(3)	M(2)	M(2)
CO2	M(2)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	M(2)	S(3)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	S(3)
CO5	S(3)	M(2)	S(3)	M(2)	M(2)
W.AV	2.4	2.2	2.6	2.2	2.2

S–Strong (3), M-Medium (2), L-Low (1)

VI - Semester					
DSE-IV	**Course code:**83064B	**Advanced Design Techniques for Printing**	**p**	**Credits: 4**	**Hours: 4**
Course Objectives	1. Achieve accurate and consistent color reproduction in print. 2. Ensure graphics maintain quality at any print size and understand Fabrication. 3. Prepare files for color separation in multi-color printing. 4. Create unique shapes and designs beyond standard formats. 5. Scale designs for large prints without sacrificing quality.				

1. Design a magazine of any famous brands using unique shapes beyond standard format and print size.
2. Design using vector graphics in print design.
3. Design a unique die-cutting for your design to create a unique shape.
4. Create layered printing effects in your designs to add depth and complexity.
5. Design graphics for social media requires attention to specific dimensions and engagement factors.

Reference and Text Books:
1. Anggoro, P. W., Yuniarto, T., Bawono, B., Setyohadi, D. B., Felasari, S., Widyanarka, O. D. W., ... & Bayuseno, A. P. (2022). Advanced Design and Fabrication of Islamic Tile Ceramic Wall Tiles With Indonesian Batik Patterns Using Artistic CAD/CAM and 3D Printing Technology. Frontiers in Mechanical Engineering, 7, 799086.
2. Soloman, S. (2020). 3D Printing & Design. KHANNA PUBLISHING HOUSE.

Course Outcomes	1. Graphics that maintain clarity and quality at any print size, ensuring a professional and polished appearance. 2. Printed materials with added visual and tactile elements, contributing to a more engaging and memorable experience. 3. Maintaining clarity and detail in large format prints, ensuring the design remains impactful at a larger scale. 4. Crisp and detailed printed images that showcase high resolution, enhancing the overall visual appeal. 5. Unique and innovative printed pieces with custom shapes and designs that stand out from standard formats.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO4	S(3)	M(2)	S(3)	M(2)	S(3)	L(1)	M(2)	M(2)	M(2)	S(3)
CO5	M(2)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.6	2.4	2	2.6	2.6	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	M(2)	S(3)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	S(3)	M(2)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	L(1)	M(2)	M(2)
CO5	S(3)	M(2)	M(2)	S(3)	M(2)
W.AV	2.6	2.4	2	2.6	2.6

S–Strong (3), M-Medium (2), L-Low (1)

VI - Semester					
DSE-IV	**Course code:**83064C	**UI Design**	**P**	**Credits: 4**	**Hours: 4**
Course Objectives	1. Create interfaces that are easy to use and navigate, ensuring a positive and efficient user experience. 2. Maintain visual and functional consistency across the interface to establish a cohesive and familiar user experience. 3. Establish a clear visual hierarchy to guide users through the interface and emphasize important elements, such as calls-to-action. 4. Create visually appealing interfaces that align with the brand identity and enhance the overall user perception of the product or platform. 5. Ensure that the UI functions consistently across various web browsers, maintaining a uniform experience for users.				

1. Design Icon Set for a movie ticketing Application.
2. Create Illustrations for different Categories of products in shopping.
3. Create a Home page for an event web site and design the mock-up for it.
4. Design a dashboard for a online tutoring tool
5. Create a payment portal for an e-commerce application.

Reference and Text Books:
1. 3. Moore R, "UI design with Adobe Illustrator", Berkely, California: Adobe Press, 2013.
2. Paul Naas, "Autodesk Maya 2013 Essentials", 1st Edition. John Wiley & Sons, 2012.
3. Scott Kelby, "The Adobe Photoshop Book for Digital Photographers", Peachpit PressPublications, 1st Edition, 2013.

Course Outcomes	
	1. The product becomes accessible to a wider audience, including users with diverse abilities, promoting inclusivity and usability for all. 2. A visually appealing and well-designed interface enhances the overall brand perception, creating a positive image among users. 3. Interactive elements captivate users and encourage exploration, making the user experience more engaging and enjoyable. 4. Optimized loading times contribute to a smooth and responsive experience, preventing user frustration due to delays. 5. The interface functions consistently across different web browsers, ensuring a uniform experience for users regardless of their browser choice.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	S(3)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	S(3)	M(2)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.6	2.4	2	2.4	2.6	2.4	3

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	M(2)	M(2)	S(3)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)
CO3	M(2)	S(3)	M(2)	M(2)	S(3)
CO4	S(3)	M(2)	L(1)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.4	2	2.4	2.6

S–Strong (3), M-Medium (2), L-Low (1)

VI-Semester					
Core	**Course Code:** 83065A/ 83065B	**Project/ Dissertation**	**PR/ D**	**Credits: 6**	**Hours:12**
Objective		1. Develop the ability to formulate a well-defined research problem and articulate clear research questions or objectives. 2. Demonstrate proficiency in conducting a comprehensive literature review to situate the dissertation within the broader academic context. 3. Acquire advanced research and analytical skills to design and implement a robust methodology for data collection and analysis. 4. Cultivate effective academic writing skills, including the synthesis and communication of complex ideas and findings in a coherent manner. 5. Demonstrate a critical understanding of ethical considerations in research and apply ethical principles throughout the dissertation process.			

Dissertation for Major Project

1. **Introduction and Background:** Clearly define the scope and purpose of the dissertation. - Provide a brief overview of the background literature and the research gap being addressed
2. **Research Objectives:** Clearly state the research questions or objectives that the dissertation aims to address. - Align the objectives with the broader goals of the M.Sc. Multimedia program.
3. **Literature Review:** Conduct a thorough review of relevant literature in the field of multimedia, highlighting key theories, frameworks, and previous research studies. - Identify gaps in the existing literature that the dissertation seeks to fill.
4. **Methodology:** Detail the research design, methods, and tools employed in the study. - Justify the chosen methodology and discuss its appropriateness for the research questions.
5. **Data Collection:** Describe the process of data collection, including the types of data gathered and the rationale for selecting - specific sources or participants
6. **Analysis and Findings:** Present and analyze the data collected, demonstrating how it addresses the research questions. - Discuss any unexpected findings and their implications for the overall study.
7. **Discussion:** Interpret the results in the context of the existing literature. - Discuss the significance of the findings and their contributions to the field of multimedia.
8. **Conclusion:** Summarize the key findings and their implications. - Provide recommendations for future research or practical applications based on the results.
9. **Limitations:** Acknowledge any limitations in the research design or data collection process. - Discuss how these limitations may have influenced the study's outcomes.
10. **References:** Compile a comprehensive list of all sources cited in the dissertation, adhering to the required citation style (e.g., APA, MLA).

Outcome
1. Demonstrate the ability to formulate and articulate a well-defined research problem within the scope of multimedia studies for the dissertation project.
2. Apply advanced research methodologies and analytical techniques to investigate and address research questions in the field of multimedia.
3. Develop proficiency in critically reviewing and synthesizing existing literature to establish a strong theoretical foundation for the dissertation.
4. Showcase effective written communication skills through the production of a comprehensive and scholarly dissertation document that adheres to academic standards.
5. Demonstrate ethical research practices and a critical awareness of ethical considerations, ensuring the integrity and validity of the dissertation work in the context of multimedia studies

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)
CO5	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
W.AV	**2.6**	**2.4**	**2.2**	**2.2**	**2.6**	**2.4**	**2.2**	**2.2**	**2.4**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M(2)	M(2)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	M(2)	M(2)	M(2)
CO3	S(3)	M(2)	S(3)	S(3)	S(3)
CO4	M(2)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	S(3)	M(2)
W.AV	**2.2**	**2.2**	**2.6**	**2.4**	**2.2**

S–Strong (3), M-Medium (2), L-Low (1)