



University of Rajasthan Jaipur

SYLLABUS

(Three/Four Year Under Graduate Programme in B.Des. – Communication Design)

I to IV Semester Examination-2024-25

As per NEP – 2020

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**FOUR-YEAR UNDERGRADUATE PROGRAMME
in Faculty of Fine Arts**

Bachelor of Design (Communication Design)

**As Per UGC Curriculum & Credit Framework for Undergraduate
Programmes under NEP 2020**

**Medium of Instruction: English
W.e.f. Academic Session 2024-25**



**SEMESTER I & II
SEMESTER III & IV**

UNIVERSITY OF RAJASTHAN, JAIPUR

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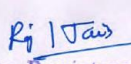
PROGRAMME OUTCOME:

- **Visual Communication Mastery:** Graduates demonstrate proficiency in using visual elements such as typography, imagery, color theory, and layout to effectively convey messages across various media platforms.
- **User-Centered Design:** Graduates apply principles of user-centered design to create compelling and intuitive communication solutions that meet user needs and enhance user experiences.
- **Multimedia Proficiency:** Graduates exhibit skills in utilizing multimedia tools and technologies to create dynamic and interactive communication designs across digital and print media.
- **Strategic Thinking:** Graduates develop strategic thinking abilities to analyze communication problems, identify target audiences, and devise creative solutions that align with organizational goals and societal contexts.
- **Creative Problem Solving:** Graduates demonstrate the ability to think creatively, innovate, and solve complex design challenges through iterative processes, research, and experimentation.
- **Professional Ethics and Responsibility:** Graduates adhere to ethical standards in communication design practice, considering social, cultural, and environmental impacts while maintaining integrity and professionalism.
- **Collaborative Skills:** Graduates work effectively in multidisciplinary teams, demonstrating strong interpersonal communication and collaboration skills to achieve shared design objectives.
- **Portfolio Development:** Graduates compile a comprehensive portfolio showcasing a range of design projects that reflect their skills, creativity, and ability to address diverse communication needs effectively.

CURRICULUM FOR B.DES (COMMUNICATION DESIGN)

PROGRAM CODE UG0502

S.No.	COURSE CATEGORY	TYPE	COURSE CODE	COURSE NAME	L	T	P	TOTAL CREDIT
YEAR 1								
SEMESTER I								
1	DCC-1L	MJR	COM-51L-101	Fundamental Of Design & Methods	2	0	0	2
2	DCC-1P	MJR	COM-51P-102	Fundamental Of Design & Methods	0	0	4	4
3	DCC-2L	MJR	COM-51L-103	History Of Art - Western	4	0	0	4
4	DCC-2P	MJR	COM-51P-104	History Of Art - Western	0	0	2	2
5	DCC-3P	MJR	COM-51P-105	Visualization, Ideation and representation	0	0	6	6
6	AECC-1			Hindi + English	2+2	0	0	4
7	VAC-1			Value Added Course-I	2	0	0	2
8	SEC-1			Skill Enhancement course - I	2	0	0	2


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CURRICULUM FOR B.DES (COMMUNICATION DESIGN)**PROGRAM CODE UG0502****TOTAL CREDITS ACHIEVED AFTER SEMESTER I****26****SEMESTER II**

1	DCC-4L	MJR	COM-52L-106	Overview & Evolution of Communication Design Industry	4	0	0	4
2	DCC-4P	MJR	COM-52P-107	Overview & Evolution of Communication Design Industry	0	0	2	2
3	DCC-5P	MJR	COM-52P-108	Typography and Basics of Graphic Design	0	0	6	6
4	DCC-6L	MJR	COM-52L-109	Material & Form Exploration	2	0	0	2
5	DCC-6P	MJR	COM-52P-110	Material & Form Exploration	0	0	4	4
6	AEC-2			English + Hindi	2+2	0	0	4

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7	VAC-2			Value Added Course-II	2	0	0	2
8	SEC-2			Skill Enhancement course -II	2	0	0	2
TOTAL CREDITS ACHIEVED AFTER SEMESTER II								26
Credits Offered for 1 year Certificate in Fashion Design					Year 1 Internship Total Credits			
					52 + 4= 56			
For EXIT AFTER 1st year minimum credits requirements is 48 from course and 4 credits from the internship, hence certificate 52 Credits								
Career Opportunities after 1 Year Certificate in Communication Design								
● Graphic Designer ● UI/UX Designer ● Brand Identity Designer ● Digital Marketer ● Art Director ● Freelance Designer								

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SEMESTER - I

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DCC-1L

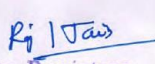
COM-51L-101: Fundamental Of Design & Methods

NSQF LEVEL: 5/SEM I	EOSE:-	3 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	10	40
DELIVERY: LECTURE, TUTORIAL	MIN	04	16

OBJECTIVE:

The objective of this course is to introduce students to the fundamental principles of design and design methods. Students will learn how to generate and refine design concepts, create visual representations of their ideas, and develop a critical understanding of the design process.

UNITS	TOPICS	TEACHING HOURS
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I	Six limbs of art : Shadang Elements of design : Line, shape, form, color, texture, space.	30
II	Principles of Design : contrast, balance, emphasis, proportion, hierarchy, repetition, rhythm, pattern, white space, movement, variety, and unity	10
III	Sustainable Design ● Minimize non-renewable energy consumption and waste. ● Use environmentally preferable products. ● Enhance operational and maintenance practices.	10
IV	Introduction to design thinking - Empathize, define, ideate, prototype, test.	10

SUGGESTED BOOKS AND REFERENCES:

- "The Natya Shastra" by Bharata Muni
- "Universal Principles of Design" by William Lidwell, Kritina Holden, and Jill Butler.
- "Design Elements: A Graphic Style Manual" by Timothy Samara.
- "Sustainable Design: A Critical Guide" by David Bergman.
- "Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation" by Tim Brown.

LEARNING OUTCOMES:

- To Comprehend Historical Art Principles
- To Apply Design Principles and Elements
- To Implement Sustainable Design Practices
- To Master Design Thinking Process
- To Produce Cohesive Design Projects

COURSE OUTCOMES

- To apply "Six Limbs of Art" (Shadang) effectively across diverse art forms.
- To implement Principles of Design to create cohesive and impactful designs.
- To utilize Elements of Design to communicate artistic concepts effectively.
- To design sustainable solutions by minimizing energy consumption and waste, and using environmentally preferable products.
- To employ Design Thinking to innovate and solve design challenges through user-centered approaches.

DCC-1P

COM-51P-102: Fundamental Of Design & Methods

NSQF LEVEL: 5/SEM I	EOSE:-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	20	80
DELIVERY: TUTORIAL	MIN	08	32

PRE-REQUISITE OF THE COURSE: None

OBJECTIVE:

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The objective of this course is to introduce students to the fundamental principles of design and design methods. Through hands-on practice and experimentation, students will learn how to generate and refine design concepts, create visual representations of their ideas, and develop a critical understanding of the design process.

SYLLABUS:

UNITS	TOPIC	TEACHING HOURS
I	PRINCIPLES OF DESIGN Introduction to Design Principles • Six limbs of art - Shadang • Course overview and introduction to design principles. • Elements of design: line, shape, form, color, texture, space. Composition and Layout • Principles of composition: balance, contrast, emphasis. • Principles of layout: alignment, proximity, repetition. Typography • Basics of typography: typefaces, fonts, readability. • Application of typography in design.	30
II	Design Methods and Processes Design Thinking • Introduction to design thinking. • Stages of design thinking: empathize, define, ideate, prototype, test. Ideation Techniques • Brainstorming and mind mapping.	30

	● Sketching and prototyping. Concept Development ● Developing design concepts. ● Concept evaluation and selection. Design Process in Practice ● Case studies and examples of design processes. ● Applying design methods to a project.	
III	Tools and Technologies in Design Traditional Design Tools ● Sketching and drawing techniques. ● Model making and physical prototyping. Material Exploration ● POP – Plaster of Paris ● Different Types of Clay Digital Design Tools ● Introduction to design software ● Digital illustration and image manipulation. Tools and Technologies in Practice ● Applying tools and technologies to a project.	30
IV	Environment -Centered Design and Sustainability Understanding Users ● Basics of environment-centered design. ● User needs and behaviors. Sustainable Design ● Principles of sustainable design. ● Life cycle assessment and eco-friendly materials.	30

	Social Responsibility and Ethics in Design • The role of design in society. • Ethical considerations in design practice. Environment -Centered Design and Sustainability in Practice • Case studies and examples of environment-centered and sustainable design. • Applying environment-centered and sustainable design principles to a project.	
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SUGGESTED BOOKS AND REFERENCES:

- Design Thinking: Understanding How Designers Think and Work by Nigel Cross
- The Design of Everyday Things by Don Norman
- A Designer's Art by Paul Rand
- Design Basics by David A. Lauer and Stephen Pentak

LEARNING OUTCOMES:

- To Understand fundamental principles of design.
- To Explore various design methodologies and their applications.
- To Develop problem-solving and critical-thinking skills through design projects.
- To Enhance creativity and innovation in design thinking.
- To Build a strong foundation in design theory and practice.

COURSE OUTCOMES:

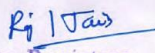
- To demonstrate comprehensive understanding of fundamental principles of design.
- To apply diverse design methodologies effectively in various applications.
- To develop strong problem-solving and critical-thinking skills through hands-on design projects.

- To enhance creativity and foster innovation in design thinking processes.
- To build a solid foundation in both theoretical knowledge and practical skills of design theory and practice.

DCC-2L

COM-51L-103: History of Art – Western

NSQF LEVEL: 5/SEM I	EOSE :-	3 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	20	80


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DELIVERY: LECTURE, TUTORIAL	MIN	08	32
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OBJECTIVE:

The objective of this course is to provide students with a comprehensive understanding of the evolution of art and design from Prehistoric times to the Romantic era. Students will analyze key artistic movements, styles, and innovations, while recognizing their lasting influence on contemporary design. Through the study of significant works of art and architecture, the course aims to develop students' ability to critically assess historical context and its impact on the development of artistic expression.

SYLLABUS :

UNITS	TOPIC	HOURS
I	Prehistoric Art (40,000 - 4,000 BCE) • Early human creativity: cave paintings, carvings, and tools. • Key Artworks: Altamira, Lascaux Cave paintings, Venus of Willendorf. Ancient Egyptian Art (3,100 - 332 BCE) • Monumental art and architecture with a focus on the afterlife and pharaohs. • Key Artworks: Pyramids of Giza, Bust of Nefertiti. Ancient Greek Art (800 - 31 BCE) • The idealization of human forms, mythology, and classical beauty. • Key Artworks: Parthenon, Discobolus. Ancient Roman Art (500 BCE - 476 CE) • Realism, public monuments, and advancements in architecture. • Key Artworks: Colosseum, Augustus of Prima Porta.	15

II	Byzantine Art (500 - 1453 CE) • Religious mosaics, icons, and church decoration. • Key Works: Hagia Sophia, Byzantine Icons. Romanesque Art (1000 - 1200 CE) • Thick walls, rounded arches in architecture, and simple, symbolic art. • Key Works: Basilica of Saint-Sernin. Gothic Art (1100 - 1400 CE) • Pointed arches, flying buttresses, and stained-glass windows. • Key Works: Notre Dame Cathedral, Chartres Cathedral.	15
III	Renaissance (1400 - 1600 CE) • Revival of classical antiquity, focus on humanism, perspective, and naturalism. • Key Artists: Leonardo da Vinci, Michelangelo, Raphael. • Key Artworks: Mona Lisa, Sistine Chapel, The School of Athens. Northern Renaissance (1400 - 1600 CE) • Detailed, realistic art with symbolic meaning in Northern Europe. • Key Artists: Jan van Eyck, Albrecht Dürer. • Key Artworks: The Arnolfini Portrait, Melancholia I.	15
IV	Baroque Art (1600 - 1750 CE) • Dramatic, emotional art with strong contrasts of light and shadow (chiaroscuro). • Key Artists: Caravaggio, Bernini, Rembrandt. • Key Artworks: The Ecstasy of Saint Teresa, The Night Watch. Rococo Art (1700 - 1770 CE) • Light-hearted, decorative, and playful style focusing on aristocratic leisure. • Key Artists: Jean-Honoré Fragonard, Antoine Watteau.	15

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| | <ul style="list-style-type: none"> ● Key Artworks: The Swing, Pilgrimage to Cythera. | |
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LEARNING OUTCOMES:

1. To understand the evolution of art and design from Prehistoric to Romanticism.
2. To analyze artistic styles, techniques, and innovations across major movements.
3. To recognize the influence of historical art on contemporary design practices.
4. To develop critical thinking by studying key works in their historical context.

COURSE OUTCOMES.

- To understand the progression of art and design from Prehistoric to Romanticism and its cultural impact.
- To analyze key artistic styles, techniques, and innovations across major historical movements.
- To recognize the influence of historical art on modern design practices.
- To apply critical thinking when evaluating significant works within their historical and cultural contexts.

SUGGESTED READINGS:

- "Art History" by Marilyn Stokstad and Michael W. Cothren
- "The Story of Art" by E.H. Gombrich
- "Gardner's Art Through the Ages" by Fred S. Kleiner
- "The Art Book" by Phaidon Editors
- "The Oxford History of Western Art" by Martin Kemp
- "Art: A World History" by Elke Linda Buchholz, Susanne Kaeppele, and others
- "The Complete History of Art" by Andrew Graham-Dixon
- "History of Art" by H.W. Janson and Dora Janson
- "The Art of the Renaissance" by Patrick de Rynck
- "Baroque and Rococo Art and Architecture" by Robert C. Smith

DCC-2P

COM-51P-104: History of Art - Western

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NSQF LEVEL: 5/SEM I	EOSE :-	4 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	10	40
DELIVERY: TUTORIAL	MIN	04	16

PRE-REQUISITE OF THE COURSE: None

OBJECTIVE: This course explores the major developments in art and design from ancient times to the present day. Students will learn about significant movements, influential artists and designers, and the cultural and historical contexts that shaped their work. Through lectures, readings, discussions, and hands-on projects, students will gain a deeper understanding of the evolution of art and design and its impact on contemporary practice.

SYLLABUS :

UNITS	TOPIC	TEACHING HOURS
I	INFORMATIVE SCRAPBOOK Create an informative and aesthetic scrapbook from two of the following art eras from Pre - Historic to Rococo Art. <i>(Follow the Theory Syllabus)</i>	40
II	REPLICATING AN ARTWORK Replicate one popular artwork from Pre - Historic to Rococo Art. <i>(Follow the Theory Syllabus)</i>	20

LEARNING OUTCOMES:

- To craft a visually captivating and informative scrapbook that brings a chosen art era to life.
- To transform a simple box into a canvas by painting iconic masterpieces from history.
- To reimagine and design a fashion look that channels the essence of a past artistic era.
- To dive into the rich worlds of art history through dynamic, hands-on creative projects.

SUGGESTED READINGS:

1. "The Story of Art" by E.H. Gombrich
2. "A World History of Art" by Hugh Honour and John Fleming
3. "Fashion: The Definitive History of Costume and Style" by DK Publishing
4. "A History of Fashion" by J. Anderson Black and Madge Garland
5. "Design: A Very Short Introduction" by John Heskett
6. "Design as Art" by Bruno Munari
7. "The Language of Clothes" by Alison Lurie
8. "Survey of Historic Costumes" by Phyllis G. Tortora

COURSE OUTCOMES:

- To gain an overview of key art and design movements across historical periods.
- To understand the cultural, social, and technological contexts influencing art and design evolution.
- To critically analyze and evaluate diverse works of art and design.
- To develop a comprehensive visual and historical vocabulary for articulate discussions on art and design.

- To foster appreciation for the diversity of artistic and design expressions across various cultures and epochs.

DCC-3P

COM-51P-105: Visualization, Ideation and representation

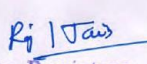
NSQF LEVEL: 5/SEM I	EOSE:-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: PRACTICAL	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

OBJECTIVE: This course aims to provide students with fundamental drawing techniques and visual communication skills used in the field of design. By the end of the course, students will be able to sketch, draw, and present their ideas visually using various tools and techniques.

SYLLABUS:

UNITS	TOPIC	TEACHING HOURS
I	INTRODUCTION TO VISUALIZATION TECHNIQUES Tools and Materials • Introduction to drawing tools: pencils, pens, markers, and digital tools. • Paper types and their uses.	50


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	Material Exploration • Terracotta • Wood • Metal Basic Drawing Skills • Line, shape, form, and texture. • Freehand drawing and observational sketching. • Perspective drawing (one-point, two-point, and three-point perspective) Basic Rendering Techniques • Shading, hatching, and cross-hatching. • Rendering light, shadow, and reflections.	
II	INTRODUCTION TO IDEATION TECHNIQUES Brainstorming Methods • Mind mapping, free writing, and rapid ideation. • Collaborative brainstorming sessions. Sketching for Ideation • Thumbnail sketches and quick concept drawings. • Iterative sketching and refining ideas. Visual Thinking and Creativity • Techniques to stimulate creativity • Visual storytelling and narrative techniques. INTRODUCTION TO REPRESENTATION TECHNIQUES Model Making and Prototyping	50

	● Basics of physical model making ● Materials ● Tools, and techniques.	
III	INTRODUCTION TO ADVANCED IDEATION TECHNIQUES Concept Development ● From initial idea to refined concept. ● Use of mood boards, inspiration boards, and reference imagery. User-Centered Design and Empathy Mapping ● Understanding user needs and behaviors. ● Creating personas and empathy maps. Mixed Media Techniques ● Experimentation with collage, assemblage, and mixed media art. Presentation Skills (CAD) ● Effective visual communication and presentation techniques. ● Creating compelling presentations and pitches.	40
IV	INTRODUCTION TO ADVANCED VISUALIZATION TECHNIQUES Still life and nature study ● Still life of various objects ● Study of nature ● Rendering different materials and textures Printmaking	40

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SUGGESTED BOOKS AND REFERENCES:

1. "Drawing for Designers" by Alan Pipes
2. "Design Drawing" by Francis D.K. Ching and Steven P. Juroszek
3. "Sketching: Drawing Techniques for Product Designers" by Koos Eissen and Roselien Steur

LEARNING OUTCOMES:

- To develop fundamental drawing techniques used in the field of design.
- To apply perspective drawing techniques to create 3D visualizations.
- To use rendering techniques to create realistic textures and materials.
- To communicate design ideas visually through freehand sketching.
- To create effective compositions and layouts.
- To present design ideas effectively through visual aids.

COURSE OUTCOMES

- To master fundamental drawing techniques essential for design practice.
- To apply perspective drawing skills to produce accurate and compelling 3D visualizations.
- To utilize rendering techniques proficiently to depict realistic textures and materials in designs.
- To communicate design concepts visually through skilled freehand sketching.
- To create compelling compositions and layouts that effectively convey design concepts.
- To present design ideas convincingly using well-crafted visual aids and presentations.

AECC-1

Hindi + English

*Syllabus Prescribed by the University of Rajasthan

VAC-1

Value Added Course-I

*Select a course from the list provided by the University of Rajasthan for the Value Added Course.

SEC-1

Skill Enhancement Course-I

*Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

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SEMESTER II

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DCC - 4L

COM-52L-106:Overview and Evolution of Communication Design Industry

NSQF LEVEL: 5/SEM II	EOSE :-	3 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	20	80
DELIVERY: LECTURE, TUTORIAL	MIN	08	32

PRE-REQUISITE OF THE COURSE: NONE

OBJECTIVE: The objective of this course is to provide students with an overview of the communication design industry, its evolution, and current trends. The course will help students understand the role of communication designers, their responsibilities, and how the industry has evolved over time. Students will also be introduced to various design styles, materials, and technologies used in the industry.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
I	Introduction To Communication Design Industry • Overview of the communication design industry • Historical evolution of communication design • Current trends in the industry	30

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	Design Styles ● Traditional ● Modern ● Contemporary ● Minimalist ● Wide-ranging	
II	How To Approach A Design Project ● Project requirements ● Client Brief ● Develop a concept ● Building relationship with clients ● Design Brief ● Create a prototype ● Finalize the design ● Fee Structure	30
III	Communication And Presentation Skills ● Sketching and drawing ● Presentation techniques Web Design ● Overview of Web design ● Design trends	30

	Understanding Project Timeline ● Scope of work ● Project cost ● Project proposal ● Quotation & Agreements	
IV	Communication Design As A Career ● Designers may work on a variety of projects ● Understanding career aspirations & trends ● Professional networking ● Social networking ● Marketing ● Portfolio ● CV Sustainability In Communication Design ● Green design principles ● Sustainable materials and technologies Printing Techniques ● Different Print Techniques ● Industry visit ● Exploring paper types	30

SUGGESTED BOOKS AND REFERENCES:

1. Advertising in India: Trends and Impact by Srinivas K. Melkote and S. Shyam Sundar
2. Communication Design: Principles, Methods, and Practice by Jorge Frascara
3. A History of Visual Communication by Josef Müller-Brockmann
4. Designing Modernity: The Arts of Reform and Persuasion, 1885-1945 by Wendy Kaplan
5. The Design of Dissent: Socially and Politically Driven Graphics by Milton Glaser and Mirko Ilic
6. Indian Design Edge: Strategic Insights for Success in the Creative Economy by Darlie Koshy and M.P. Ranjan
7. Print Process: Offset, Flexo, Gravure, Screen, Digital by K. N. Chaudhuri
8. Printing Processes: Principles and Technical Details" by R. Choudhury
9. Indian Printing: Historical and Technological Perspectives by Subhas Chandra Datta
10. Web Design: The Evolution of the Digital World 1990-Today by Rob Ford
11. Designing Web Interfaces: Principles and Patterns for Rich Interactions by Bill Scott and Theresa Neil

LEARNING OUTCOMES:

- An understanding of the history and evolution of the communication design industry
- An ability to identify and analyze key trends and influences in the industry
- A familiarity with the work of important designers, studios, and agencies
- A familiarity with the terminology, concepts, and techniques used in communication design
- An awareness of the career opportunities and professional paths available
- An ability to engage in critical thinking, creative problem-solving

COURSE OUTCOMES:

- Understand the historical development of the communication design industry.
- Identify and analyze significant trends and influences that shape the industry.
- Familiarize with influential designers, studios, and agencies in the field.
- Master terminology, concepts, and techniques essential to communication design.

- Explore diverse career opportunities and professional pathways within the industry
- Cultivate critical thinking skills and proficiency in creative problem-solving applicable to communication design challenges.

DCC - 4P

COM- 52P -107:Overview and Evolution of Communication Design Industry

NSQF LEVEL: 5/SEM II	EOSE :-	2 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	10	40
DELIVERY: TUTORIAL	MIN	04	16

PRE-REQUISITE OF THE COURSE: NONE

OBJECTIVE: The objective is to provide students with a thorough understanding of the historical overview and evolution of communication design, spanning significant movements, technologies, and influential figures and also to develop students' ability to critically analyze historical communication design pieces, identifying key design principles, innovations, and their impact on contemporary practices.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS

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UNIT I	● Historical Case Studies: Analyze and reinterpret historical communication design pieces from different eras, identifying design principles and techniques that remain relevant today. ● Evolutionary Timeline Project: Create a visual timeline or interactive presentation that illustrates the evolution of communication design, highlighting key movements, technologies, and influential designers.	5
UNIT II	● Design Retrospective Exhibition: Curate and design an exhibition that showcases the progression of communication design over time, incorporating multimedia elements and interactive displays to engage viewers	5
UNIT III	● Contemporary Application: Apply insights gained from historical analysis to contemporary design projects, demonstrating how past influences inform present-day communication strategies and visual aesthetics.	10
UNIT IV	● Presentation and Reflection: Present projects to peers and industry professionals, discussing the practical implications of understanding the overview and evolution of communication design in current design practice and future trends.	10

SUGGESTED BOOKS AND REFERENCES:

1. Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design*. John Wiley & Sons.
2. Heller, S., & Vienne, V. (2017). *Graphic Design Theory: Readings from the Field*. Princeton Architectural Press.
3. Eskilson, S. J. (2007). *Graphic Design: A New History*. Yale University Press.

LEARNING OUTCOME

- Historical Case Studies: Analyze historical communication design pieces, extracting enduring design principles and techniques applicable to modern contexts.
- Evolutionary Timeline Project: Develop a visual timeline or interactive presentation that chronicles the evolution of communication design, emphasizing pivotal movements, technologies, and influential designers.
- Design Retrospective Exhibition: Curate and design an exhibition showcasing the progression of communication design, integrating multimedia and interactive elements to engage and inform viewers.
- Contemporary Application: Apply historical insights to contemporary design projects, illustrating how past influences enrich current communication strategies and visual styles.
- Presentation and Reflection: Present projects to peers and professionals, discussing the practical implications of understanding communication design history and its impact on current and future design trends

COURSE OUTCOME

- Identify and explain key movements, innovations, and practitioners influencing the evolution of communication design.
- Analyze historical communication design artifacts to discern underlying design principles and technological advancements.
- Integrate historical insights into contemporary design projects, demonstrating a nuanced understanding of their influence on present-day practices.
- Present and discuss the evolution of communication design confidently and articulately, both in written and oral formats.

DCC-5P

COM-52P-108 : TYPOGRAPHY BASICS OF GRAPHIC DESIGN

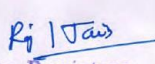
NSQF LEVEL: 5/SEM II	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: PRACTICAL	MIN	12	48

PRE-REQUISITE OF THE COURSE: NONE

OBJECTIVE:

The objective of learning typography and basics of graphic design is to impart foundational skills in visual communication. Students will grasp typography principles like type anatomy and hierarchy, alongside essential graphic design elements such as layout composition and color theory. This education aims to cultivate the ability to create compelling and cohesive designs across different mediums. Additionally, students will develop critical thinking in design critique and refinement, preparing them for practical application in the field of graphic design

SYLLABUS:


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UNITS	TOPICS	TEACHING HOURS
I	Introduction To The Principles And Elements Of Design Colour theory, typography, composition, and visual hierarchy. COMPOSITION AND LAYOUT Use of grids and other organizing principles. History and evolution of typography Type anatomy and terminology Understanding typefaces and fonts	30
II	Basic Photography Overview of exposure Composition and exposure triangle CREATIVE PROCESS Research, ideation, sketching, and refinement. AESTHETICS Art Appreciation and Aesthetics	45
III	Design Briefs Developing an understanding of different type briefs and how to approach them. PRESENTATION SKILLS	45

	Learning how to present and communicate design work to clients or stakeholders. User Experience (Ux) And User Interface (Ui) Design. Developing an understanding of its importance. Basic prototype using Figma, Adobe XD	
IV	Exploring Typography Typefaces what they mean in different contexts, fonts, and layouts. Designing for brochures, business cards, and other print materials. Using software Adobe Illustrator, Adobe Photoshop DESIGN FOR SOCIAL CHANGE Using Design Thinking and processes to create solutions to social problems Applied Design project	60

SUGGESTED BOOKS AND REFERENCES:

- Thinking with Type" by Ellen Lupton
- The Non-Designer's Design Book" by Robin Williams
- Design Elements: A Graphic Style Manual" by Timothy Samara
- The Elements of Graphic Design" by Alex W. White
- The Design of Everyday Things by Don Norman
- About Face: The Essentials of Interaction Design: 3rd Edition by Alan Cooper
- Ways of Seeing by John Berger
- Indian Aesthetics: An Introduction by S. S. Barlingay
- Indian Art and Culture by Nitin Singhania

LEARNING OUTCOMES:

- Gain an understanding of the history and evolution of graphic design

- Develop basic design skills using design software
- Develop creativity and problem-solving skills
- Create effective visual identities for organizations or products.
- Learn how to present and communicate design work to clients or stakeholders.

COURSE OUTCOME :

- Gain a comprehensive understanding of the history and evolution of graphic design.
- Develop foundational design skills proficiently using design software.
- Cultivate creativity and refine problem-solving abilities in design contexts.
- Create impactful visual identities for organizations or products.
- Learn effective strategies for presenting and communicating design work to clients or stakeholders.

DCC-6L

COM-52L-109: Material & Form Exploration

NSQF LEVEL: 5/SEM II	EOSE :-	3 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	10	40
DELIVERY: LECTURE, TUTORIAL	MIN	04	16

PRE-REQUISITE OF THE COURSE: NONE

OBJECTIVE: The objective of this course is to provide students with a comprehensive understanding of the interplay between materials and form in design. The course will focus on developing students' skills in exploring and manipulating form while integrating material properties. By integrating material and form exploration, students will learn to create innovative and sustainable design solutions.

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SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
I	Introduction To Form And Material Exploration ● Overview of materials used in design (e.g., wood, metal, plastics, textiles) ● Properties and characteristics of different materials ● Sustainability and ethical considerations in material choice Evaluation, Refinement, And Material Selection ● Methods for evaluating and refining different form options ● Critique sessions for evaluating student work ● Consideration of material properties in form selection and refinement	6
II	Form Study And Evolution ● Exploration of basic forms: geometric, organic, abstract ● Understanding form in relation to function and aesthetics ● Techniques for manipulating and shaping materials to achieve desired forms	6
III	Model Making And Material Manipulation ● Introduction to materials used in model making	6

	• Techniques for constructing models and manipulating materials • Exploring form through physical models Sustainable Material Practices • Introduction to sustainable materials and their role in design • Exploring eco-friendly material options and considerations • Future trends in sustainable material exploration	
IV	Environmental and Spatial Design • Applying graphic design principles to physical spaces: signage, exhibitions, environmental graphics • Wayfinding and environmental branding considerations • Integrating typography and visuals with architectural elements	12

LEARNING OUTCOMES

- Understanding the relationship between form and material.
- To explore and manipulate form while integrating material properties
- To create innovative and sustainable design solutions.
- To critically evaluate, refine and select material and their properties.

COURSE OUTCOMES

- Gain an overview of materials used in design, emphasizing sustainability and ethical considerations.
- Learn methods for evaluating and refining form options, incorporating critique sessions and considering material properties.
- Explore basic forms (geometric, organic, abstract), understanding their function, aesthetics, and techniques for shaping materials.

- Master techniques for constructing models, manipulating materials, and exploring form through physical prototypes.
- Understand sustainable materials, explore eco-friendly options, and anticipate future trends in sustainable material exploration.
- Apply graphic design principles to physical spaces, integrating typography and visuals with architectural elements for effective environmental branding and wayfinding.

SUGGESTED BOOKS AND REFERENCES:

1. Design Thinking: Understanding How Designers Think and Work by Nigel Cross
2. Form, Function, and Design by Paul A. Heskett
3. Sketching: The Basics by Roselien Steur and Koos Eissen
4. Material Revolution: Sustainable and Multi-Purpose Materials for Design and Architecture by Sascha Peters

DCC-6P

COM-52P-110: Material & Form Exploration

NSQF LEVEL: 5/SEM II	EOSE :-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	20	80
DELIVERY: TUTORIAL	MIN	08	32

PRE-REQUISITE OF THE COURSE: NONE

OBJECTIVE: The objective of practical application of Material and Form Exploration course is to equip students with hands-on skills and theoretical knowledge necessary for experimenting

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with diverse materials and forms in design. Through practical projects and theoretical insights, students will develop proficiency in selecting, manipulating, and integrating materials and forms effectively to create innovative design solutions.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
UNIT I	Material Exploration: ● Introduction to a variety of materials used in design, including traditional and unconventional options. ● Hands-on experiments to understand material properties, textures, and structural capabilities. ● Case studies of exemplary designs highlighting innovative material applications.	30
UNIT II	Form Development: ● Exploration of basic forms and geometric principles in design. ● Techniques for manipulating forms through cutting, molding, and assembly processes. ● Integrating form with function and aesthetic considerations in design projects.	30
UNIT III	Signage Design Project: Collaborate on designing signage systems for a real or simulated environment, integrating principles of typography, color theory, and visual hierarchy to ensure effective communication and navigation.	30

	Exhibition Design Challenge: Develop exhibition concepts that utilize graphic design principles to enhance visitor experience and convey thematic messages through spatial layout, signage, and interactive elements.	
UNIT IV	Environmental and Navigation system ● Applying graphic design principles to physical spaces: signage, exhibitions, environmental graphics ● Wayfinding and environmental branding considerations ● Integrating typography and visuals with architectural elements	30

LEARNING OUTCOMES

- Demonstrate proficiency in selecting and applying appropriate materials for design projects based on their properties and sustainability considerations.
- Utilize various techniques to manipulate and experiment with forms to achieve desired aesthetic and functional outcomes.
- Critically analyze and evaluate the effectiveness of material and form choices in design through practical projects and presentations.
- Apply theoretical knowledge of material properties and form development to innovate and create novel design solutions that address contemporary challenges.

COURSE OUTCOMES

- Master the selection and application of materials in design projects, considering their properties and sustainability.
- Employ diverse techniques to manipulate and experiment with forms, achieving desired aesthetic and functional results in design.

- Evaluate and critique the effectiveness of material and form selections in design through practical projects and presentations.
- Apply theoretical understanding of material properties and form development to innovate and generate new design solutions for modern challenges.

SUGGESTED BOOKS AND REFERENCES:

1. Otto, K. N., & Wood, K. L. (2001). Product Design: Techniques in Reverse Engineering and New Product Development. Prentice Hall.
2. Lefteri, C. (2007). Materials for Design. Laurence King Publishing.
3. Berman, B. (2011). 3D Printing: Technology, Applications, and Selection. Elsevier.

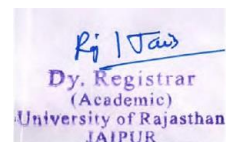
SELF-LEARNING INSTRUCTIONS:

1. Practice sketching to explore different forms and integrate material elements.
2. Experiment with different materials for model making and document the outcomes.
3. Explore and learn different 3D modeling software to create digital models that incorporate both material and form.
4. Visit material suppliers and manufacturers to gain hands-on experience with materials and understand their properties.
5. Conduct material testing experiments to explore the physical properties and behavior of materials.
6. Explore online resources, case studies, and industry publications to stay updated.

AEC-2

Hindi + English

*Syllabus Prescribed by the University of Rajasthan



VAC-2

Value Added Course-II

*Select a course from the list provided by the University of Rajasthan for the Value Added Course.

SEC

Skill Enhancement Course-II

*Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

CURRICULUM FOR B.DES (COMMUNICATION DESIGN)

PROGRAM CODE UG0513

YEAR 2

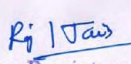
SEMESTER III

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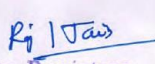
CURRICULUM FOR B.DES (COMMUNICATION DESIGN)

PROGRAM CODE UG0513

S.No.	COURSE CATEGORY	TYPE	COURSE CODE	COURSE NAME	L	T	P	TOTAL CREDIT
1	DCC-7P	MJR	COM-63P-201	Drawing	0	0	6	6
2	DCC-8P	MJR	COM-63P-202	Computer-Aided Design (CAD)	0	0	6	6
3	DCC-9L	MJR	COM-63L-203	Printing and Packaging Design Project9 (Th.)	2	0	0	2
4	DCC-9P	MJR	COM-63P-204	Printing and Packaging Design Project	0	0	4	4
5	MDC-1L		COM-63L-205	Professional development	4	0	0	4
7	SEC-3			Skill Enhancement course - III	2	0	0	2
8	VAC-3			Value Added Course-III				2
TOTAL CREDITS ACHIEVED AFTER SEMESTER III								26


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SEMESTER IV								
1	DCC-10L	MJR	COM-64L-206	Advertising Art & Ideas - I (Th.)	4	0	0	4
1	DCC-10P	MJR	COM-64P-207	Advertising Art & Ideas - I	0	0	2	2
2	DCC-11P	MJR	COM-64P-208	Communication Design - I (Product Campaign)	0	0	6	6
3	DCC-12P	MJR	COM-64P-209	Story Illustration	0	0	6	6
4	MDC-2L		COM-64L-210	Styling & Photography	2	0	0	2
5	MDC-2P		COM-64P-211	Styling & Photography	0	0	2	2
6	VAC-4			Value Added Course-IV				2
TOTAL CREDITS ACHIEVED AFTER SEMESTER IV								26
Credits Offered for 2 year two-year diploma in Communication Design					Year 2 Internship Total Credits			
					52 + 4= 56			
Duration of internship: 120 hours or 3 weeks (4 Credits)								
Credits offered for a two-year diploma:								
Year I Year II Internship total credits								
52	52	4	= 108					
For exit after IInd year, the minimum credit requirement is 96 from the course and 4 credits from the internship, hence the UG Diploma @100 credits.								


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Career Opportunities after 2 year two-year diploma in Communication Design

- Junior Graphic Designer
- Production Artist
- Social Media Designer
- Digital Marketing Assistant

SEMESTER III

DCC-7P
COM-63P-201: Drawing

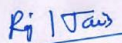
NSQF LEVEL: 6/SEM III	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: TUTORIAL	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

Objective: The "Life Drawing and Natural Studies" course aims to develop students' observational skills and proficiency in drawing from life. The course focuses on figure study, portrait rendering, and the study of natural and animal forms. By using various mediums, students will learn to capture the complexity of human anatomy, nature, and animals, enhancing their artistic expression and technical skills.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	Drawing From life : ● Figure Study ● Portrait ● Rendering using pencil, Monochromatic, color and ink ● Basic study of human bones and muscles.	80
II	Nature study :	40


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	● Study of foliage and animals ● Use different mediums	
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References

1. Cohn, N. (2013). *The Visual Narrative Reader*. Bloomsbury Academic.
2. McCloud, S. (1993). *Understanding Comics: The Invisible Art*. HarperPerennial.
3. Berger, J. (1972). *Ways of Seeing*. Penguin Books.
4. Bordwell, D., & Thompson, K. (2008). *Film Art: An Introduction*. McGraw-Hill Education.

Learning Outcomes

By the end of this course, students will be able to:

1. **Master Figure Drawing:** Demonstrate an understanding of human anatomy through accurate figure studies and portrait rendering, utilizing pencil, monochromatic, color, and ink techniques.
2. **Explore Mediums in Nature Studies:** Apply various mediums such as pencils, inks, and colors to render plants and trees, capturing the intricate details of natural forms.
3. **Develop Skills in Animal Rendering:** Accurately depict animals through detailed observational drawings, using a variety of artistic mediums to convey texture, movement, and expression.
4. **Understand Basic Anatomy:** Identify and render basic human skeletal and muscular structures, integrating this anatomical knowledge into figure and portrait studies.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

1. **Demonstrate Proficiency in Life Drawing:** Show advanced skills in drawing human figures and portraits, with a strong understanding of anatomy and the ability to depict realistic and expressive forms.
2. **Apply Techniques to Natural Studies:** Effectively use different drawing mediums to render natural subjects, demonstrating an appreciation of the forms, textures, and details found in plants, trees, and landscapes.

3. **Integrate Anatomical Knowledge in Art:** Utilize basic knowledge of bones and muscles in creative rendering, enhancing the realism and dynamic quality of figure and portrait drawings.

DCC-8P

COM-63P-202: Computer-Aided Design (CAD)

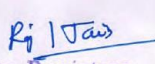
NSQF LEVEL: 6/SEM III	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

Objective: The objective of the Computer-Aided Design (CAD) course is to equip students with the fundamental skills and advanced techniques necessary to proficiently use both raster and vector software for creating and editing digital graphics. The course will focus on practical applications. Students will develop their creative and technical abilities, preparing them for a variety of design challenges in professional settings.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS


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I	Raster Graphics with Adobe Photoshop ● Introduction to raster graphics ● Overview of Adobe Photoshop interface and tools ● Basic photo editing and image manipulation ● Working with layers, masks, and adjustments ● Exporting and optimizing images for web and print	20
II	Vector Graphics with Adobe Illustrator ● Introduction to vector graphics ● Overview of Adobe Illustrator interface and tools ● Creating and editing vector shapes and illustrations ● Working with paths, anchors, and bezier curves ● Typography and text effects in Illustrator ● Exporting and optimizing vector graphics for various media	20
III	Layout Design with Adobe InDesign ● Introduction to layout design and Adobe InDesign ● Setting up documents and workspaces ● Creating and managing text and image frames ● Basic principles of typography and page layout ● Importing and linking assets from Photoshop and Illustrator ● Preparing documents for print and digital publication	20

IV	Integrating Raster, Vector, and Layout Designs ● Advanced techniques in Photoshop, Illustrator, and InDesign ● Combining raster and vector graphics in layout designs ● Interactive documents and digital publishing ● Collaborative workflow and project management ● Final project: Creating a comprehensive design portfolio	20
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References

"Introduction to Packaging" by Henry Emblem

"Printing Technology" by Robert Harrington

"Packaging Design: Successful Product Branding From Concept to Shelf" by Marianne R. Klimchuk and Sandra A. Krasovec

"Flexographic Image Reproduction Specifications & Tolerances (FIRST)" by Flexographic Technical Association

"Fundamentals of Packaging Technology" edited by Walter Soroka

LEARNING OUTCOMES

By the end of this course, students will be able to:

1. **Proficiently Use Adobe Photoshop:** Demonstrate proficiency in using Adobe Photoshop for raster graphics, including photo editing, image manipulation, and optimizing images for different media.
2. **Master Adobe Illustrator for Vector Graphics:** Effectively use Adobe Illustrator to create and edit vector graphics, including illustrations, typography, and complex graphic designs.
3. **Design Professional Layouts with Adobe InDesign:** Utilize Adobe InDesign to create and manage professional layouts for print and digital publications, incorporating text, images, and other graphic elements.

4. **Integrate Skills Across Software:** Seamlessly integrate raster, vector, and layout designs using Photoshop, Illustrator, and InDesign, producing cohesive and polished design projects suitable for a professional portfolio.

COURSE OUTCOMES

- Demonstrate proficiency in Adobe Photoshop for raster graphics, including photo editing, image manipulation, and optimizing images for various media formats.
- Master Adobe Illustrator for vector graphics, encompassing illustrations, typography, and complex graphic designs.
- Utilize Adobe InDesign to create and manage professional layouts for print and digital publications, integrating text, images, and graphic elements seamlessly.
- Integrate raster, vector, and layout designs across Adobe Photoshop, Illustrator, and InDesign to produce cohesive and polished design projects suitable for a professional portfolio

DCC-9L

COM-63L-204: Printing and Packaging Design Project

NSQF LEVEL: 6/SEM III	EOSE :-	3 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: Lecture	MAX	10	40
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	4	16

PRE-REQUISITE OF THE COURSE: None

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Objective:

The "Printing and Packaging Design Theory" course introduces students to the fundamental concepts and principles of packaging design, emphasizing product formats, packaging types, sustainable practices, and branding integration. This course covers theoretical aspects of packaging design, including research, concept development, and understanding the role of packaging in branding and marketing strategies.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	● Introduction to Product Formats and Packaging Types: Overview of product formats (powder, paste, liquid, solid, gas) and their specific packaging needs. Exploration of packaging materials such as paper/cardboard, aluminum, tinplate, plastic, and glass. Introduction to recyclable and sustainable packaging options.	15
II	● Sustainable Packaging Design: Examination of sustainable packaging materials and their environmental impact. Case studies of brands implementing recyclable packaging. Discussion on the importance of sustainability in modern packaging design.	10
III	● Brand Identity in Packaging Design: Understanding brand identity and its components, including logo, color schemes, and typography. The role of packaging in reinforcing brand identity. Analysis of successful brand identity applications in packaging.	15

IV	● Principles of Packaging Design: Introduction to key packaging design principles, including functionality, ergonomics, and aesthetics. Understanding the primary display panel, typography, color studies, and imagery in packaging design. The importance of preparing print-ready files and technical considerations in packaging production.	20
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References

1. Johnston, R. (2019). *Packaging the Brand: The Relationship Between Packaging Design and Brand Identity*. Bloomsbury Visual Arts.
2. Lidwell, W., Holden, K., & Butler, J. (2010). *Universal Principles of Design*. Rockport Publishers.
3. Wiedemann, J. (2018). *100 Best Packaging Design*. Taschen.
4. Rosato, D. V., Rosato, M. G., & Rosato, D. V. (2003). *Plastics in Packaging: Western Europe and North America*. iSmithers Rapra Publishing.
5. Studio, D. (2017). *Designing Brand Identity: An Essential Guide for the Whole Branding Team*. John Wiley & Sons.

Learning Outcomes

By the end of this course, students will be able to:

1. Identify and explain various product formats and the corresponding packaging types suitable for each.
2. Analyze sustainable packaging materials and evaluate their impact on the environment.
3. Understand the process of creating brand identity and its role in packaging design.
4. Apply theoretical knowledge to assess packaging designs, considering functionality, aesthetics, and branding.

COURSE OUTCOMES:

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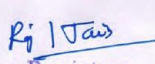
Upon successful completion of this course, students will be able to:

1. Demonstrate knowledge of product packaging requirements and sustainable packaging options.
2. Critically assess the effectiveness of packaging in conveying brand identity and appealing to consumers.
3. Explain the design principles involved in creating functional and aesthetically pleasing packaging.
4. Evaluate packaging designs based on theoretical principles and industry standards.

DCC-9P

COM-63P-204:Printing and Packaging Design Project

NSQF LEVEL: 6/SEM III	EOSE :-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	20	80
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	8	32


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PRE-REQUISITE OF THE COURSE: None

Objective: In the "Printing and Packaging" course, students will gain knowledge of various printing techniques and materials used in packaging design. They will develop skills in creating effective packaging designs that prioritize functionality, aesthetics, and marketing considerations. Additionally, students will learn to select materials based on durability, environmental impact, and branding requirements, emphasizing sustainability. The course also focuses on acquiring technical proficiency in preparing print-ready files, understanding color management, and collaborating effectively with print professionals, preparing students for real-world applications in the field of packaging design.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	Research on Product Formats and Packaging Types: Introduction to product formats (powder, paste, liquid, solid, gas). Overview of packaging types (paper/cardboard, aluminum, tinplate, plastic, glass, etc.). Focus on recyclable and sustainable packaging options.	15
II	Recyclable Packaging Design: Emphasis on sustainable packaging materials. Environmental impact of various packaging types. Case studies on brands using recyclable packaging.	15

III	Logo Design Process: Steps in creating a logo: brainstorming, mind mapping, mood boards, color boards, rough sketches, final sketches, and vector design using software.	30
IV	Brand Identity and Stationery Design: Creating a cohesive brand identity including logo placement, color schemes, typography. Designing stationery items: visiting cards, letterheads, envelopes, file covers, Point of Purchase materials., material choices, and design principles to achieve effective packaging solutions.	30
V	Packaging Design and Production: Design Considerations : design checklist, principles, primary display panel, Typography, color studies, Imagery. Preparing print-ready files, understanding bleed, trim, and safe zones. Collaboration with printers: communication, specifications, and quality control.	30

References

1. "Introduction to Packaging" by Henry Emblem
2. "Printing Technology" by Robert Harrington

3. "Packaging Design: Successful Product Branding From Concept to Shelf" by Marianne R. Klimchuk and Sandra A. Krasovec
4. "Flexographic Image Reproduction Specifications & Tolerances (FIRST)" by Flexographic Technical Association
5. "Fundamentals of Packaging Technology" edited by Walter Soroka

LEARNING OUTCOMES

By the end of this course, students will be able to:

1. Conduct in-depth research on product formats (powder, paste, liquid, solid, gas) and their respective packaging needs.
2. Develop a comprehensive brand identity, including logo creation and stationery, that aligns with the packaging design.
3. Design packaging that meets functional, aesthetic, and marketing objectives, incorporating sustainable materials.
4. Prepare print-ready packaging files and effectively collaborate with printing professionals to bring designs to production.

COURSE OUTCOMES

Upon successful completion of this course, students will be able to:

- Demonstrate proficiency in selecting appropriate packaging types for various product formats, emphasizing recyclable materials.
- Create brand identities and packaging designs that effectively communicate the product's value and align with brand strategy.
- Apply design principles and industry standards in packaging design to ensure usability, appeal, and functionality.
- Critically evaluate packaging designs and make improvements based on feedback, testing, and production considerations.

MDC-2L

COM-64L-205: Professional Development

NSQF LEVEL: 6/SEM III	EOSE :-	3 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: Lecture	MAX	20	80

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DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	8	32
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PRE-REQUISITE OF THE COURSE: English Vocabulary and Soft Skills Communication

OBJECTIVES:

The creative industries are always changing; in response to development in technology, social change and cultural conditions. These, in turn, have an effect on the professions and roles that are required within the industries. Through this unit, students will explore the development of the professions within the creative industries and the roles that make up those professions. The aim of this unit is for students to begin to define areas for personal professional development, in the context of a growing awareness of the broad scope of the creative industries.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
I	● 5 S: Sort, Set in order, Shine, Standardize, and Self-discipline ● 8 Wastages: TIMWOODS - Transportation, Inventory, Motion, Waiting time, Overproduction, Over processing, Defect and Skills wastage.	15
II	● The role of reflection for creative practitioners ● Methods to document: Annotations, blogs, case studies, journals, photographs, planning, sketch	15
III	● How Reflective practice can assist lifelong learning ● Creative competencies of the future.	15
IV	● Defining career goals ● Employability skills and qualities ● SMART Goals and PDCA	15

SUGGESTED READINGS:

- BARTON, G. (2016) Don't Get a Job... Make a Job: How to make it as a creative graduate. London: Laurence King.
- CLEAVER, P. (2014) What they didn't teach you in design school: What you actually need to know to make a success in the industry. London: ILEX.
- DEWEY, J. (1933) How We Think. New York: D.C.Heath & CO.
- MOON, J. (1999) Reflection in Learning and Professional Development: Theory and Practice. Oxon: Routledge Farmer.
- SCHON, D. (1984) The Reflective Practitioner: How Professionals Think in Action. New York: Basic Books INC.

LEARNING OUTCOMES:

- To explore the creative industries professions, through research into historic and contemporary precedent.
- To discuss personal career goals in relation to the range of roles and subjects in the creative industries.
- To define personal development plans; highlighting areas to support specific career goals and general skills.
- To critically reflect on the achievement of personal development goals and plan for the future

COURSE OUTCOMES:

- Develop skills in self-assessment, and goal setting to align personal strengths and interests with professional aspirations.
- Develop networking skills to build and maintain professional relationships, including strategies for connecting with industry professionals, mentors, and alumni.
- Understand the importance of personal branding and develop strategies to cultivate a professional online presence.

- Develop skills in leadership, collaboration, and teamwork, including understanding team dynamics, conflict resolution, and decision-making processes.

SEC-3

Skill Enhancement Course - III

* Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

VAC-3

Value Added Course - III

* Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

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SEMESTER IV

DCC-10L

COM-64L-206: Advertisement Art & Idea - I

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NSQF LEVEL: 6/SEM IV	EOSE :-	3 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: Lecture	MAX	20	80
DELIVERY: LECTURE, TUTORIAL,	MIN	8	32

PRE-REQUISITE OF THE COURSE: None

Objective: The objective of the Advertisement Art & Ideas module is to develop students' ability to conceptualize, create, and critique advertisements as a form of visual communication. Through a combination of theoretical exploration and practical application, students will gain a deep understanding of the principles of advertising artistry and the strategic thinking required to produce effective advertisements.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	Introduction to advertising: Advertising defined, brief history of advertising, the development of modern advertising	15
II	Advertising's role in society: Contributions of advertising to social welfare, economic effects of advertising, social effects of advertising, advertising and freedom of the press.	15

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III	Introduction to marketing: Definition of marketing, advertising and the marketing mix, the product, the package, the brand name, trademarks and trade characters, the label, the image of the product and brand, channels of distribution.	20
IV	How advertising works: General business objectives of advertising, forms of advertising and how they function. Classification of advertising: The consumer's role in the advertising process.	30

References

1. Advertising Theory" edited by Shelly Rodgers and Esther Thorson
2. "Visual Communication: Images with Messages" by Paul Martin Lester
3. "Advertising & IMC: Principles and Practice" by Sandra Moriarty, Nancy Mitchell, William D. Wells, and Charles Wood
4. "The Practice of Advertising" by Adrian Mackay

Learning Outcomes:

- **Understanding Advertising Strategies:** Students will comprehend different strategies used in advertising campaigns to achieve business objectives.
- **Analytical Skills in Advertising:** Develop analytical skills to critically evaluate the impact of advertising on society and the economy.
- **Creative Thinking in Design:** Foster creative thinking skills to design compelling and innovative advertising campaigns.
- **Ethical Considerations:** Recognize and analyze ethical implications of advertising practices on consumers and society

COURSE OUTLINES

- Study past and present cases to delve into careers across the creative industries.

- Evaluate personal career ambitions in various roles and fields within creative sectors.
- Create tailored growth strategies focusing on areas that support career goals and enhance overall skills.
- Reflect critically on progress toward personal development goals and strategize for future advancement.

DCC-10P

COM-64P-207: Advertisement Art & Idea - I

NSQF LEVEL: 6/SEM IV	EOSE :-	4 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	10	40
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	4	16

PRE-REQUISITE OF THE COURSE: None

Objective:

The objective of the *Advertisement Art & Idea - I* practical module is to enable students to conceptualize, create, and critique advertisements through hands-on projects. Students will

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engage in creative exercises, real-world applications, and case studies, refining their skills in visual communication and strategic advertising.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	Advertising Analysis: Analyze historical advertisements and their social, economic, and cultural impact.	15
II	Advertising in Media: Study the role of advertising in different media (TV, print, digital, social media) and its influence on press freedom.	15
III	Marketing Mix Case Study: Choose a brand and evaluate its marketing mix (product, price, place, promotion).	15
IV	Role of the Consumer: The consumer's role in the advertising process, creating personas to define clear goals and defining intent.	15

References

1. "Advertising & IMC: Principles and Practice" by Sandra Moriarty, Nancy Mitchell, William D. Wells, and Charles Wood
2. "The Practice of Advertising" by Adrian Mackay

3. "Advertising and Promotion: An Integrated Marketing Communications Perspective" by George E. Belch and Michael A. Belch

LEARNING OUTCOMES:

- **Understanding Advertising Strategies:** Students will comprehend different strategies used in advertising campaigns to achieve business objectives.
- **Analytical Skills in Advertising:** Develop analytical skills to critically evaluate the impact of advertising on society and the economy.
- **Creative Thinking in Design:** Foster creative thinking skills to design compelling and innovative advertising campaigns.
- **Ethical Considerations:** Recognize and analyze ethical implications of advertising practices on consumers and society.

COURSE OUTCOMES:

- Investigate diverse career paths within creative fields through historical and contemporary exploration.
- Evaluate personal career goals in relation to the breadth of roles available in creative industries.
- Develop personalized growth plans emphasizing career objectives and broad skill enhancement.
- Engage in critical self-assessment of progress towards personal development goals and strategize for future advancement.

DCC-11P

COM-64P-208: Communication Design - I (Product Campaign)

NSQF LEVEL: 6/SEM IV	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

Objective: This module introduces students to the principles and practices of communication design as applied to creating effective product campaigns. Students will explore the process of conceptualizing, designing and executing campaigns that strategically communicate product attributes, benefits and brand identity to target audiences. Emphasis will be placed on integrating visual and verbal elements cohesively within the context of contemporary marketing strategies.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
I	Introduction to the project ● Research on various Industry segment and selection of brand/ label/client/industry/services/product ● visits	10
II	Research on selected Industry ● Selected industry – brand/ label/client/industry/services/product ● Competitor analysis, ● Segment price and client ● Trends and forecast ● Need Gap analysis ● Social and economic environment ● Target audience	10
III	Project Process ● Industry brief (given by industry or design by student) ● Industry Size Chart ● Inspiration and theme ● Design Boards ● Process Document study ● Logo study (Brainstorming , mind mapping , Fonts , Color) ● Branding and presentation study of that particular brand/ label/client/industry/services/product ● Stationery design ● Packaging if product or service demand. ● print ads and digital ads—for promotion of products or services.	130

Learning Outcomes

By the end of this course, students will be able to:

1. **Conduct Comprehensive Industry Research:** Demonstrate the ability to conduct detailed research on an industry segment, including competitor analysis, trend forecasting, and need gap analysis, to inform branding decisions.
2. **Develop Effective Branding Strategies:** Create cohesive branding strategies that include visual identities (logos, colors, typography), stationery, and packaging designs, tailored to the specific needs of a brand/label/client/industry/services/product.
3. **Create Targeted Marketing Materials:** Design and produce effective marketing materials, such as print and digital ads, that successfully promote the product or service to the identified target audience.
4. **Apply Professional Design Processes:** Utilize industry-standard processes for project development, from initial concept to final presentation, including inspiration and theme development, design boards, and detailed process documentation, ensuring a professional and methodical approach to branding design projects.

DCC-12P

COM-64P-209: Story Illustration

NSQF LEVEL: 6/SEM IV	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: TUTORIAL, FIELD VISIT	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

Objective: This course aims to develop students' skills in visual storytelling through the art of illustration. It integrates techniques in drawing, conceptualization, and narrative development to create compelling story illustrations. Students will learn to translate textual narratives into visual forms, effectively communicating the essence and emotions of stories through their illustrations.

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UNITS	CONTENT	TEACHING HOURS
I	Introduction to Story Illustration ● Content: Overview of story illustration, different styles and mediums, historical context, and current trends. ● Activities: Analyzing examples of story illustrations, identifying key elements that make an effective illustration, and initial concept sketches.	10
II	Story and Character Development ● Content: Understanding story structure, character development, and world-building. Focus on how to develop visual narratives that complement and enhance written stories. ● Activities: Writing brief story outlines, developing character sketches, and creating mood boards.	20
III	Illustration Techniques and Mediums ● Content: Exploration of various illustration techniques (pen and ink, watercolor, digital illustration) and mediums. Understanding the strengths and limitations of each. ● Activities: Practicing different illustration techniques, experimenting with mixed media, and creating sample illustrations.	30

IV	Composition and Layout ● Content: Principles of composition, use of space, balance, and visual flow in story illustration. Designing effective layouts for different formats (books, comics, digital media). ● Activities: Creating thumbnail sketches, developing page layouts, and experimenting with different compositions.	30
V	Final Project: Complete Story Illustration ● Content: Bringing all learned skills together to create a complete story illustration project. This includes concept development, storyboarding, final illustrations, and presentation. ● Activities: Developing a full story illustration project from initial concept to final artwork, receiving and incorporating feedback, and presenting the final project.	60

References:

1. "The Illustrator's Guide to Law and Business Practices" by Simon Bainbridge
2. "The Complete Idiot's Guide to Publishing Children's Books" by Harold D. Underdown

Learning Outcomes :

By the end of this course, students will be able to:

- **Develop Visual Narratives:** Demonstrate the ability to create cohesive and engaging visual narratives that effectively complement and enhance written stories.
- **Master Various Illustration Techniques:** Apply a range of illustration techniques and mediums to develop unique and compelling story illustrations.
- **Create Well-Composed Illustrations:** Utilize principles of composition and layout to design visually appealing and effective story illustrations for various formats.
- **Execute a Complete Illustration Project:** Execute a comprehensive story illustration project, from initial concept to final presentation, demonstrating proficiency in all stages of the illustration process.

- **Critique and Improve Work:** Engage in constructive critique sessions, provide and receive feedback, and iteratively improve their illustration work based on insights gained.

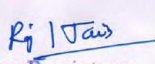
COURSE OUTCOMES:

- Craft cohesive and captivating visual narratives that enhance written stories effectively.
- Utilize a variety of illustration techniques and mediums to create distinctive and compelling story illustrations.
- Design visually appealing and effective story illustrations using principles of composition and layout across different formats.
- Successfully complete a comprehensive story illustration project, demonstrating proficiency in all phases from conception to final presentation.
- Participate in constructive critique sessions, offer and receive feedback, and iteratively enhance illustration work based on acquired insights.

MDC-2L

COM-63L-210: Styling and Photography

NSQF LEVEL: 6/SEM IV	EOSE :-	3 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: Lecture	MAX	10	40
DELIVERY: LECTURE, FIELD VISIT	MIN	4	16


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PRE-REQUISITE OF THE COURSE: None

OBJECTIVE:

This course integrates theory application in the fields of visual merchandising, styling, and photography. Students will explore the principles of effective display techniques, styling practices, and photographic composition through theoretical discussions.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
I	Unit 1: Introduction to Styling and Photography • Overview of styling principles: Color, texture, proportion. • Basic photography concepts: Composition, lighting, and framing. • Visual storytelling across design disciplines	15
II	Discipline-Specific Styling and Photography • Styling techniques for fashion, jewelry, interiors, and communication	15
III	Photography Lighting, angles, and shooting techniques for different materials and environments	15
IV	Creative and Advanced Techniques • Conceptual styling and editorial photography • Advanced photography techniques: Aperture, exposure, post-processing. • Styling for digital platforms	15

SUGGESTED READINGS:

- "Styling for Photography: Techniques for Studio and Location Shoots" by Daniela Bowker

LEARNING OUTCOMES:

- To demonstrate proficiency in styling techniques across diverse media and contexts.
- To critically analyze and evaluate visual presentations within retail environments.
- To assess the effectiveness and impact of styling choices on consumer perception.
- To apply insights to enhance visual merchandising strategies and brand storytelling.

COURSE OUTCOME:

- To understand the principles and theories of visual merchandising, including layout design and product placement, to enhance the shopping experience.
- To master basic photography techniques, including lighting, composition, and camera settings, is essential for capturing fashion and product images.
- To learn how to effectively present products through photography, styling, and visual merchandising techniques.
- To consider brand identity and target audience when applying photography and visual merchandising strategies.

MDC-2P

COM-63P-211: Styling and Photography

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NSQF LEVEL: 6/SEM IV	EOSE :-	4 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	10	40
DELIVERY: LECTURE, TUTORIAL	MIN	4	16

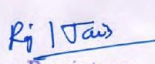
PRE-REQUISITE OF THE COURSE: None

OBJECTIVE:

This course integrates practical application in the fields of visual merchandising, styling, and photography. Students will explore the principles of effective display techniques, styling practices, and photographic composition through hands-on projects. Emphasis will be placed on developing creative skills and understanding the impact of visual presentation in retail and marketing contexts.

SYLLABUS:

UNITS	TOPICS	TEACHING HOURS
I	Fundamentals of Styling and Photography ● Create mood boards for fashion, jewelry, interior, or communication projects. ● Practice basic photography techniques: composition, lighting, framing. ● Styled Photoshoot: Conduct a basic shoot using mood board concepts	15
II	Styling and Photography Techniques for Specific Disciplines ● Style and photograph a product/look/space based on specific disciplines: Fashion, Jewelry, Interior, or Communication Design. ● Experiment with lighting: Natural vs. artificial.	15


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	Explore material textures and how to capture them effectively in photography	
III	Creative and Advanced Styling - Develop a concept for an editorial photoshoot: Define theme, color palette, and styling. - Advanced Photography: Work with aperture, exposure, and depth of field. - Experiment with different environments and settings for creative styling.	15
IV	Portfolio Development and Final Project - Final Photoshoot: Create a styled photoshoot for a professional portfolio. - Image Post-Processing: Learn basic editing using software (e.g., Photoshop, Lightroom). - Compile a portfolio that showcases styling and photography work across different design disciplines	15

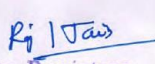
SUGGESTED READINGS:

- "Visual Merchandising: Window and In-Store Displays for Retail" by Tony Morgan
- "Styling for Photography: Techniques for Studio and Location Shoots" by Daniela Bowker

LEARNING OUTCOMES:

- To apply fundamental principles of visual merchandising to create compelling displays.
- To utilize photography skills to effectively capture and enhance visual merchandising displays.
- To develop a portfolio showcasing creative work in visual merchandising, styling, and photography.

COURSE OUTCOMES:


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- To develop skills in designing and arranging retail spaces, including window displays, store layouts, and promotional areas, to attract and engage customers.
- To learn styling techniques for fashion products such as apparel, accessories, and props, ensuring cohesive and visually appealing presentations.
- To gain hands-on experience in studio and on-location photography setups, mastering equipment management, model direction, and scene styling.
- To apply learned skills in creating compelling visual narratives that align with brand identity and consumer preferences.
- To enhance retail environments and product presentations through effective design, styling, and photography techniques.

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SEC-4

Skill Enhancement Course - IV

* Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

VAC-4

Value Added Course - IV

* Select a course from the list provided by the University of Rajasthan for the Skill Enhancement Course.

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