

**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 2025-26

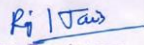


SEMESTER V & VI

UNIVERSITY OF RAJASTHAN, JAIPUR

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CURRICULUM FOR B.DES (COMMUNICATION DESIGN) PROGRAM CODE UG0513								
YEAR 3								
SEMESTER V								
S.No.	COURSE CATEGORY	TYPE	COURSE CODE	COURSE NAME	L	T	P	TOTAL CREDIT
1	DCC-13L	MJR	COM-75L-301	Advertising Art & Ideas(Theory) – II	2	0	0	2
2	DCC-13P	MJR	COM-75P-302	Advertising Art & Ideas - II	0	0	4	4
3	DCC-14P	MJR	COM-75P-303	UI/UX Design	0	0	6	6
4	DCC-15L	MJR	COM-75L-304	Film & Video Communication(Theory) - I	2	0	0	2
5	DCC-15P	MJR	COM-75P-305	Film & Video Communication I	0	0	4	4
6	MDC-3L	MJR	COM-75P-306	Entrepreneurship	4	0	0	4
TOTAL CREDITS ACHIEVED AFTER SEMESTER V								22


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SEMESTER VI								
S.No.	COURSE CATEGORY	TYPE	COURSE CODE	COURSE NAME	L	T	P	TOTAL CREDIT
1	DCC-16L	MJR	COM-76L-307	Advertising Art & Ideas(Theory) – III	2	0	0	2
2	DCC-16P	MJR	COM-76P-308	Advertising Art & Ideas - III	0	0	4	4
3	DCC-17P	MJR	COM-76P-309	Motion Graphic	0	0	6	6
4	DCC-18P	MJR	COM-76P-310	Phygital Design Project	0	0	6	6
5	SEC-5			Skill Enhancement course - V	2	0	0	2
TOTAL CREDITS ACHIEVED AFTER SEMESTER VI								20

Credits Offered for 3 year UG Degree in Communication Design

Credits offered for a 3-year UG degree

Year I Year II Year III internship total credits

52 52 42 4 = 150

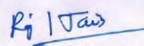
For exit after IIIrd year, minimum credit requirement is 146 from the course and 4 credits from the internship, hence 3 years UG Degree @140 credits.

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Award - UG Degree in Communication Design

Career Opportunities:

- **Art Director**
- **Creative Director**
- **Packaging Designer**
- **Advertising Designer**
- **Motion Graphics Designer**
- **Freelance Designer/Consultant**


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SEMESTER V

DCC-13L

COM-75L-301: Advertisement Art & Idea - II

NSQF LEVEL: 7/SEM V	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: Completion of foundational courses in advertising and art, including principles of design, media studies, and marketing strategies.

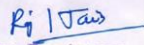
Objective: Advertisement Art & Ideas module is to develop students' ability to conceptualize, create, and critique advertisements as a form of visual communication. Through a combination of theoretical exploration and practical application, students will gain a deep understanding of the principles of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

SYLLABUS:

UNITS	CONTENT	TEACHING
UNIT I	Introduction to Advertising and Visual Communication Content: Definitions and functions of advertising, history and evolution of advertising, key concepts in visual communication.	10

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UNIT II	Theories of Advertising • Overview of major advertising theories (e.g., AIDA, hierarchy of effects, uses and gratifications), • Semiotics in advertising, psychological principles in advertising.	10
UNIT III	Communication • communication defined • Brief history and process of communication • The communication model • Field of experience • Types of communication • Advertising as a tool of communication • Marketing and communication	10
UNIT IV	The world of media • The media defined • The evolution of media into advertising vehicles • Classification of media • Media expenditure • Media characteristics	10


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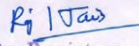
UNIT V	Types of media • non-print and print medium • Conventional medium: radio, television, newspaper and magazine, outdoor medium, modern medium: electronic and digital medium, internet, web page, social networking sites	
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References:

1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry
3. "Ogilvy on Advertising" by David Ogilvy
4. "Advertising: Concept and Copy" by George Felton

Learning Outcomes

- Understanding Advertising advance
- Exploring Advertising's Impact on Society and Economics
- Introduction to Marketing and Advertising Creative Strategies
- Role in the advertising process, examining how consumer behavior, perceptions, and responses shape advertising strategies and effect


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DCC-13P

COM-75P-302: Advertisement Art & Idea (Theory) - II

NSQF LEVEL: 7/SEM V	EOSE :-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	20	80
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	8	32

PRE-REQUISITE OF THE COURSE: Completion of foundational courses in advertising and art, including principles of design, media studies, and marketing strategies.

Objective: 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:

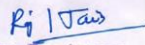
UNITS	CONTENT	TEACHING
UNIT I	Concept Development and Ideation - Brainstorming techniques, creating advertising concepts, visual storytelling - sketching and storyboarding - developing creative briefs	10

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UNIT II	Digital Advertising and Media • Designing for digital platforms • social media advertising, interactive ads, web banner design • video ad creation.	10
UNIT III	Print Advertising and Media • Designing for print media, magazine and newspaper ads, • poster design, brochures • \direct mail, outdoor advertising (billboards, transit ads).	10
UNIT IV	Campaign Development • Creating cohesive advertising campaigns, integrating multiple media platforms • project management for ad campaigns, client presentations and pitches • feedback and revision process.	10

References:

1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry
3. "Ogilvy on Advertising" by David Ogilvy
4. "Advertising: Concept and Copy" by George Felton
5. Cutting Edge Advertising: How to Create the World's Best Print for Brands in the 21st Century" by Jim Aitchison


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6. "Creative Advertising: Ideas and Techniques from the World's Best Campaigns" by Mario Pricken
7. "The Art of Advertising: George Lois on Mass Communication" by George Lois
8. "Contemporary Advertising" by William F. Arens

LEARNING OUTCOMES

- Understanding Advertising advance
- Exploring Advertising's Impact on Society and Economics
- Introduction to Marketing and Advertising Creative Strategies
- Role in the advertising process, examining how consumer behavior, perceptions, and responses shape advertising strategies and effect

COURSE OUTCOMES:

- Gain an advanced understanding of advertising principles and practices.
- Investigate the societal and economic impacts of advertising.
- Explore creative strategies in marketing and advertising.
- Analyze the role of advertising in shaping strategies based on consumer behavior, perceptions, and responses.

DCC-14P

COM-76P-303: UI/UX Design

NSQF LEVEL: 6/SEM V	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: To equip students with the knowledge, skills and techniques necessary to design intuitive, user-centered interfaces and engaging user experiences across digital platforms.

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Through theoretical understanding, practical application and practical projects this course aims to encourage and build proficiency in UI/UX design principles, interaction design, usability testing and prototyping.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
UNIT I	Introduction to UI/UX Design Principles • Overview of user interface (UI) and user experience (UX) design concepts. • Understanding the importance of user-centered design. • Exploration of design thinking methodologies. • Introduction to usability principles and accessibility considerations. • Hands-on exercises to apply fundamental UI/UX design principles.	10
UNIT II	User Research and Analysis • Techniques for conducting user research including interviews, surveys and observations. • Analyzing user needs, behaviors and pain points. • Creating user personas and user journey maps. • Utilizing data-driven insights to inform design decisions. • Practical exercises in user research and analysis to inform UI/UX design solutions.	10
UNIT III	Interaction Design and Prototyping • Fundamentals of interaction design and information architecture. • Prototyping tools and techniques for UI/UX design. • Creating wireframes and interactive prototypes. • Incorporating feedback and iteration into the	20

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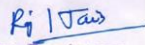
	prototyping process. Hands-on projects to develop interactive prototypes for digital interfaces.	
UNIT IV	Usability Testing and Iteration - Planning and conducting usability tests to evaluate design effectiveness. - Analyzing usability test results and identifying areas for improvement. - Iterative design processes for refining UI/UX solutions based on feedback. - Incorporating user feedback into design iterations. - Final project: Conducting usability testing and iterating on UI/UX designs based on user feedback.	20

References

1. Norman, D. A. (2013). *The Design of Everyday Things*. Basic Books.
2. Tidwell, J. (2011). *Designing Interfaces: Patterns for Effective Interaction Design*. O'Reilly Media.
3. Garrett, J. J. (2010). *The Elements of User Experience: User-Centered Design for the Web and Beyond*. New Riders.
4. Brown, D. (2018). *Communicating Design: Developing Web Site Documentation for Design and Planning*. New Riders.
5. Nielsen, J., & Budiu, R. (2013). *Mobile Usability*. New Riders.

Learning Outcomes

- Understand user needs and behaviors to create intuitive digital experiences.
- Learn to Develop wireframes and prototypes to visualize and test UI/UX concepts.
- Apply visual design principles to create cohesive and aesthetically pleasing user interfaces.
- Learn to conduct usability testing and iterate designs based on user feedback for enhanced user experience.


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DCC-15L

COM-75L-304: Film & Video Communication (Theory) - I

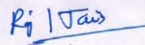
NSQF LEVEL: 6/SEM V	EOSE :-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	20	80
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	8	32

PRE-REQUISITE OF THE COURSE: None

Objective: The objective of the Film and Video Communication course is to provide students with a comprehensive understanding of the theoretical frameworks, concepts and critical perspectives that underpin the creation, reception and analysis of film and video as forms of communication. Through in-depth exploration of key theories and methodologies, students will develop the analytical skills necessary to deconstruct and interpret cinematic texts, exploring how visual and narrative elements communicate meaning, provoke emotions and shape societal perceptions. By the end of the course, students will be equipped to critically engage with a wide range of films and videos, applying theoretical insights to enhance their appreciation, interpretation and creation of visual media content.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
UNIT I	Introduction to Film and Video as a Medium of Communication - • Overview of the history • Theory and significance of film and video communication • Introduction to key concepts such as narrative structure	10


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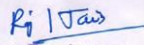
	• Visual language and cinematic techniques • Exploration of different genres • Styles and formats in film and video production.	
UNIT II	Production Techniques Key Chroma Using the ultra key Animation Transform	10
UNIT III	Analysis and Critique of Films and Videos • Study of film and video analysis methods and approaches • Critical examination of narrative structure • Visual composition and thematic elements in selected films and videos.	20
UNIT IV	Creative Storytelling • Exploration of storytelling techniques and strategies for film and video communication • Understanding of concepts design • Scripts and storyboards for film and video projects.	20

Reference:

1. "Film Theory and Criticism: Introductory Readings" edited by Leo Braudy and Marshall Cohen
2. "Understanding Movies" by Louis Giannetti
3. "Film Art: An Introduction" by David Bordwell and Kristin Thompson
4. "The Oxford Guide to Film Studies" edited by John Hill and Pamela Church Gibson

Learning Outcomes

1. Critical Understanding of Visual storytelling frameworks.
2. Students will contextualize films and videos within their historical and cultural contexts.


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3. Develop skills in aesthetic choices, cinematography, editing techniques, sound design and narrative structures.
4. Apply theoretical insights gained from the course to analyze contemporary and classic films/videos, identifying how theoretical concepts manifest in specific cinematic texts

DCC-15P

COM-75P-305: Film & Video Communication I

NSQF LEVEL: 6/SEM V	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 Film and Video Communication course is to provide students with a comprehensive understanding of the theoretical frameworks, concepts and critical perspectives that underpin the creation, reception and analysis of film and video as forms of communication. Through in-depth exploration of key theories and methodologies, students will develop the analytical skills necessary to deconstruct and interpret cinematic texts, exploring how visual and narrative elements communicate meaning, provoke emotions and shape societal perceptions. By the end of the course, students will be equipped to critically engage with a wide range of films and videos, applying theoretical insights to enhance their appreciation, interpretation and creation of visual media content.

SYLLABUS:

Production Pipeline understanding, Projects

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1. "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
2. "Directing: Film Techniques and Aesthetics" by Michael Rabiger and Mick Hurbis-Cherrier
3. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
4. "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau

Learning Outcomes

- Critical Understanding of Visual storytelling frameworks.
- Students will contextualize films and videos within their historical and cultural contexts.
- Develop skills in aesthetic choices, cinematography, editing techniques, sound design and narrative structures.
- Apply theoretical insights gained from the course to analyze contemporary and classic films/videos, identifying how theoretical concepts manifest in specific cinematic texts

MDC-3L

COM-75P-306: Entrepreneurship

NSQF LEVEL: 7/SEM V	EOSE :-	4 HOURS	
CREDITS: 4 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	20	80
DELIVERY: LECTURE	MIN	8	32

PRE-REQUISITE OF THE COURSE: None

Objective: The unit covers the fundamentals of budgeting and costing in the Design industry, including the analysis of design to manufacturing cost, pricing strategies, and financial management techniques. Students will develop skills in creating budgets, calculating costs, and analyzing financial data to make informed decisions.

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UNITS	CONTENT	TEACHING HOURS
Unit -I	● Introduction to budgeting and costing ● Basic accounting principles ● Understanding the design business model	10
Unit-II	● Financial forecasting and budgeting techniques ● Creating and managing a budget for a design project or business	15
Unit-III	● Production cost analysis and management ● Pricing strategies and markup calculations	15
Unit-IV	● Marketing strategies and their application in design industry ● Financial management techniques for design industry	10
Unit-V	● Managing client expectations and pitching to clients	10

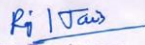
References:

- Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers by Alexander Osterwalder and Yves Pigneur
- Financial Management for Design Professionals: The Path to Profitability by Steven C. Glass
- The Design Entrepreneur: Turning Graphic Design Into Goods That Sell by Steven Heller and Lita Talarico

Learning Outcomes:

- To understand the basics of business management as they apply to the design industry.
- To develop a basic understanding of budgeting and forecasting for a design business.
- To learn how to create and manage a budget for a design project or business.
- To gain insight into financial management techniques applicable to the design industry.

SEMESTER VI


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DCC-16L

COM-76L-307: Advertising Art & Ideas - III

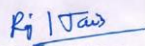
NSQF LEVEL: 6/SEM VI	EOSE :-	4 HOURS	
CREDITS: 2 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: THEORY	MAX	10	40
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	4	16

PRE-REQUISITE OF THE COURSE: None

Objective: This course aims to develop students' understanding of the creative and production aspects of advertising, along with planning and managing advertising campaigns. It covers disciplined creativity, production techniques for print and broadcast media, campaign planning and management, and the coordination of advertising with consumer behavior.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
UNIT I	Advertising creativity- Disciplined creativity, creative strategy, sources of creative ideas, digging the facts, analyzing selling points and benefits, USPs, copy defined, the copywriter and visualize, how copy communicates. design and layout, layout stages, elements and principles of design, choosing the right graphic approach	20


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UNIT II	Production of print and broadcast advertising- mechanical production in print media, the production process in brief, color reproduction of print advertisement, basics of tv and radio production	20
UNIT III	Planning and management of advertising campaigns- basics steps in campaign planning, role of research in campaign planning, research fundamentals. collection of data, qualitative and quantitative research, research into the creative aspects of advertising campaigns.	20
UNIT IV	Advertising coordination and consumer behavior- coordination between advertising and personal selling, sales promotion, publicity and public relations, 22 Importance of consumer behavior, image of the product and brand	20

References :

1. "Ogilvy on Advertising" by David Ogilvy
2. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
3. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry
4. "Made to Stick: Why Some Ideas Survive and Others Die" by Chip Heath and Dan Heath
5. "Cutting Edge Advertising: How to Create the World's Best Print for Brands in the 21st Century" by Jim Aitchison
6. "Creative Advertising: Ideas and Techniques from the World's Best Campaigns" by Mario Pricken
7. "The Art of Advertising: George Lois on Mass Communication" by George Lois
8. "Contemporary Advertising" by William F. Arens

Learning Outcomes :

1. **Develop Creative Advertising Strategies:** Demonstrate the ability to generate disciplined creative ideas and strategies, effectively analyze selling points and USPs, and create compelling copy and visual elements for advertisements.

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2. **Master Advertising Production Techniques:** Apply mechanical production techniques for print media and understand the basics of TV and radio production, ensuring high-quality reproduction of advertisements.
3. **Plan and Manage Advertising Campaigns:** Develop comprehensive advertising campaign plans, utilizing research fundamentals, qualitative and quantitative research methods, and creatively applying research findings to enhance campaign effectiveness.
4. **Coordinate Advertising Efforts with Consumer Behavior:** Effectively coordinate advertising efforts with various departments and align strategies with consumer behavior insights, ensuring that advertising campaigns are well-integrated and resonate with the target audience.

COM-76P-308: Advertising Art & Ideas (Theory)- III

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

PRE-REQUISITE OF THE COURSE: None

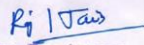
Objective: This course aims to develop students' understanding of the creative and production aspects of advertising, along with planning and managing advertising campaigns. It covers disciplined creativity, production techniques for print and broadcast media, campaign planning and management, and the coordination of advertising with consumer behavior.

SYLLABUS:

UNITS	CONTENT	TEACHING
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		HOURS
UNIT I	Advanced Concept Developm • Collaborative brainstorming sessions to generate innovative advertising concepts. • Development of comprehensive advertising campaigns, including print, digital, and experiential components. • Critique and refinement of concepts based on target audience feedback and market analysis. • Creation of storyboard and visual mockups to visualize campaign execution.	20
UNIT II	Integrated Brand Campaigns • Conducting market research and audience analysis to identify target demographics and consumer behavior. • Developing media strategies that optimize reach and engagement across traditional and digital platforms. • Budget allocation exercises to plan cost-effective media buys and maximize campaign impact. • Presentation of media plans to simulate client pitches and negotiations with media partner	20
UNIT III	Strategic Media Planning • Conducting market research and audience analysis to identify target demographics and consumer behavior. • Developing media strategies that optimize reach and engagement across traditional and digital platforms. • Budget allocation exercises to plan cost-effective media buys and maximize campaign	20

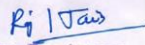

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	impact. • Presentation of media plans to simulate client pitches and negotiations with media partners.	
UNIT IV	Portfolio Development and Pitching • Development of a professional portfolio showcasing advertising campaigns and creative executions. • Practice in presenting and pitching advertising ideas to industry professionals and potential clients. • Incorporation of feedback from peers and mentors to refine portfolio pieces and presentation skills. • Preparation for real-world job interviews and freelance opportunities in advertising and creative industries.	20

References:

1. Moriarty, S., Mitchell, N. D., & Wells, W. D. (2014). *Advertising & IMC: Principles and Practice*. Pearson Education.
2. Ogilvy, D. (1985). *Confessions of an Advertising Man*. Southbank Publishing.
3. Burtenshaw, K., Mahon, N., & Barfoot, C. (2017). *Key Concepts in Marketing*. SAGE Publications Ltd.

Learning Outcomes :


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1. Generate innovative advertising concepts and campaigns that demonstrate advanced creativity and strategic thinking.
2. Develop and execute strategic media plans that effectively target and engage specific consumer demographics.
3. Design integrated brand campaigns that maintain coherence and impact across multiple advertising channels.
4. Construct a professional portfolio showcasing advertising projects and effectively pitch ideas to clients and stakeholders in the advertising industry.

DCC-17P

COM-76P-309: Motion Graphic

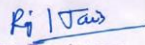
NSQF LEVEL: 6/SEM VI	EOSE :-	4 HOURS	
CREDITS: 6 CREDITS	MARKS	MIDTERM	EOSE
SUB-TYPE: PRACTICAL	MAX	30	120
DELIVERY: LECTURE, TUTORIAL, FIELD VISIT	MIN	12	48

PRE-REQUISITE OF THE COURSE: None

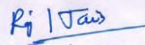
Objective: This course aims to provide students with a comprehensive understanding of motion graphics, covering fundamental concepts and advanced techniques using industry-standard software. Students will learn to create, animate, and manage graphic elements, culminating in a final project that integrates all learned skills.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
UNIT I	Introduction to Motion Graphics and Software Basics • What is motion graphics?	6


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	• Overview of software used in motion graphics • Introduction to the software interface and panels • Starting a new project and project settings • Importing assets • Methods of creating new compositions and composition settings	
UNIT II	Layer Management and Basic Animation • Managing layers: selecting, moving, and replacing footage • Trimming in and out points, ripple insert • Basic animation using layer properties • Animation using keyframes and Graph Editor • Keyframe assistant and interpolation • Spatial keyframes and motion paths • Animating text with text animators	20
UNIT III	Advanced Layer Techniques • Using blending modes with different layers • Creating and using adjustment layers, solid layers, null objects, text layers, and guide layers • Concepts in parenting: parent and child layer relationships • Advanced blending techniques and layer effects	20
UNIT IV	Masks, Track Mattes, and Effects • Creating and animating masks, using mask points, and mask feather tool • Track mattes: luma matte, alpha matte, traveling matte, RGBA • Using motion blur, pre-composition, and nesting • Puppet tools for advanced animation • Applying effects from the effects and presets panel • Compound effects and using expressions for advanced animations.	20


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UNIT V	Final Project • Planning and storyboarding a motion graphics project • Integrating learned techniques and tools from previous units • Creating a comprehensive motion graphics piece • Project review and critique sessions • Final project presentation and portfolio development	40
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References

1. Shaffer, M. (2016). *The Language of Graphic Design: An Illustrated Handbook for Understanding Fundamental Design Principles*. Rockport Publishers.
2. Heller, S., & Martin, S. (2012). *Typography Sketchbooks*. Princeton Architectural Press.
3. Lupton, E. (2015). *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*. Princeton Architectural Press.
4. Williams, R. (2015). *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice*. Peachpit Press

Learning Outcomes

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

1. **Understand Motion Graphics Fundamentals:** Demonstrate a solid understanding of what motion graphics are and the software tools used to create them.
2. **Manage Layers and Basic Animations:** Efficiently manage layers, create and manipulate animations using keyframes and the Graph Editor, and animate text and other elements.
3. **Apply Advanced Layer Techniques:** Utilize blending modes, adjustment layers, and parenting techniques to enhance motion graphics projects.
4. **Utilize Masks, Track Mattes, and Effects:** Create and animate masks, apply track mattes, use motion blur, pre-composition, nesting, puppet tools, and apply effects and expressions to add complexity to animations.
5. **Execute a Comprehensive Motion Graphics Project:** Plan, create, and present a professional-quality motion graphics project that integrates techniques and concepts learned throughout the course.

DCC-18P



COM-76P-310 Phygital Design

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

Commented [1]: @pratik.b@archedu.org Check semester
Assigned to pratik.b@archedu.org_

PRE-REQUISITE OF THE COURSE: None

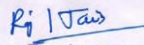
Objective: The objective of the Phygital Design course is to immerse students in the integration of physical and digital elements to create interactive and immersive experiences. Through theoretical exploration and practical application, students will develop proficiency in blending emerging technologies with physical environments, fostering innovative design solutions that enhance user engagement and storytelling across various platforms and industries. The course aims to prepare students to conceptualize, prototype, and implement phygital projects that push the boundaries of traditional design boundaries.

SYLLABUS:

UNITS	CONTENT	TEACHING HOURS
UNIT I	Introduction to Phygital Design • Overview of phygital design concepts and principles • Exploration of interactive technologies (e.g., AR, VR, sensors) • Case studies of successful phygital design projects across industries • Hands-on introduction to tools and software for phygital design experimentation	45

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UNIT II	Integrating Physical and Digital Elements • Techniques for blending physical objects with digital interfaces • User interface (UI) and user experience (UX) design principles for phygital environments • Prototyping phygital interactions using mockups and prototypes • Analysis of how physical and digital elements can complement each other in design	45
UNIT III	Creating Immersive Experiences • Designing interactive installations that merge physical and digital elements • Augmented Reality (AR) applications for enhancing physical spaces and objects • Implementing sensors and actuators to create responsive environments • Workshop sessions on designing and developing immersive phygital experiences	60
UNIT IV	User Engagement and Feedback • User testing and feedback collection for phygital designs • Iterative design process based on user interaction and feedback • Presentation of phygital design projects to peers and industry professionals • Documentation and analysis of user engagement metrics and design improvements	30


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References

1. Dixon, S. (2020). *Phygital Marketing: The Art of Bringing the Physical and Digital Together*. Kogan Page.
2. Norman, D. A. (2013). *The Design of Everyday Things*. Basic Books.
3. Walker, J. (2018). *Designing for the Digital Age: How to Create Human-Centered Products and Services*. Wiley.

Learning Outcomes

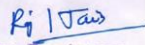
By the end of this course, students will be able to:

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5. **Execute a Comprehensive Motion Graphics Project:** Plan, create, and present a professional-quality motion graphics project that integrates techniques and concepts learned throughout the course.

SEC-5

Skill Enhancement Course - V

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


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