



**THIRUVALLUVAR UNIVERSITY  
SERKKADU, VELLORE-632115**

**B.SC.,  
VISUAL COMMUNICATION**

**SYLLABUS**

**FROM THE ACADEMIC YEAR  
2023 – 2024**

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## **B.Sc., VISUAL COMMUNICATION**

### **Program Overview**

Introducing the BSc. Visual Communication program, a cutting-edge undergraduate degree designed to provide students with a comprehensive education in the ever-evolving fields of visual communication and postproduction for Film, Television, Podcasts, Web Series, and TV. This multidisciplinary program covers a diverse range of core subjects, including Graphic Design and Typography, Digital Drawing and Painting, Digital Storytelling and Scriptwriting, Photography and Videography, Publication Design, Image Editing and Color Management, Audio-Visual Editing, 2D and 3D Modelling, Multimedia Content Packaging, Design Thinking, Animation and Character Design, Compositing and Visual Effects, Advertising and Brand Communication, User Experience Design, Advanced 3D Texturing and Sculpting, 3D Environment Design, Immersive Media Design, Media Entrepreneurship, Extended Reality Design, and a Capstone Project.

Upon completion of this comprehensive program, students will possess the skills to articulate their core postgraduate discipline clearly and precisely, formulate abstract ideas in the specific language of their discipline, and describe related concepts from multiple perspectives. They will also be able to explain the fundamental principles that underpin their chosen field.

In addition to fostering a strong foundation in visual communication, the BSc. Visual Communication program aims to enhance the employability of its graduates by preparing them for a wide variety of professional opportunities. Graduates will be well-equipped to join the teaching profession, secure government jobs, and pursue careers in numerous public and private enterprises across diverse industries.

By providing a holistic learning experience that combines theoretical knowledge with practical applications, the BSc. Visual Communication program empowers students to become innovative and adaptive professionals in the dynamic world of visual media. With the skills and expertise gained through this program, graduates will be prepared to excel in their chosen careers and contribute to the advancement of visual communication and postproduction across various media platforms.

<b>CHOICE BASED CREDIT SYSTEM AND LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK BASED B.A. ECONOMICS SYLLABUS</b>	
<b>Programme:</b>	<b>B.Sc., Visual Communication</b>
<b>Programme Code:</b>	
<b>Duration:</b>	<b>3 Years(UG)</b>
<b>Programme Outcomes:</b>	<p><b>PO1: Knowledge of Economics:</b> Ability to understand Economic Theories and functioning of Economic Models. To develop an adequate competency in the Economic Theory and Methods.</p> <p><b>PO2: Analytical Reasoning and Critical Thinking:</b> Critically Analyze and assess the way in which economists examine the real world to understand the current events and evaluate specific proposals.</p> <p><b>PO3: Logical Reasoning and Quantitative Ability:</b> Ability to understand how to collect and analyse data and use empirical evidence to evaluate the validity of hypothesis, using Quantitative Methodology and conduct data analysis to interpret results.</p> <p><b>PO4: Communication and Research Skills:</b> Communication and Research related skills. Developing a sense of capability for relevant/appropriate inquiry and asking questions, synthesising and articulating and reporting results and to efficiently communicate thoughts and ideas in a clear and concise manner.</p> <p><b>PO5: Gender, Environment and Sustainability:</b> Comprehend the Environmental issues and Sustainable Development and strive to achieving economic and social equity for women and be Gender Sensitive.</p> <p><b>PO6: Employability and Leadership Skills:</b> Become empowered individuals to be employed in various positions in industry, academia and research and have the potential to become Entrepreneurs and take leadership roles in their chosen occupations and communities.</p> <p><b>PO7: Social Interaction:</b> Acquire the ability to engage in relevant conversations and have the ability to understand the views of society that would help initiate policy making.</p> <p><b>PO8: Digital Literacy and Lifelong Learning:</b> Capability to use ICT tools in a variety of learning situation and use appropriate software for analysis of data - Ability to acquire Knowledge situations and skills for life through self directed learning and adapt to different learning environments.</p>
<b>Programme Specific Outcomes:</b>	<p><b>PSO1:</b> To enable students to apply basic microeconomic, macroeconomic and monetary concepts and theories in real life and decision making.</p> <p><b>PSO 2:</b> To sensitize students to various economic issues related to Development, Growth, International Economics, Sustainable Development and Environment.</p> <p><b>PSO 3:</b> To familiarize students to the concepts and theories related to Finance, Investments and Modern Marketing.</p> <p><b>PSO 4:</b> Evaluate various social and economic problems in the society and develop answer to the problems as global citizens.</p> <p><b>PSO 5:</b> Enhance skills of analytical and critical thinking to analyze effectiveness of economic policies.</p>

	<b>PO 1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>
<b>PSO 1</b>	Y	Y	Y	Y	Y	Y	Y	Y
<b>PSO 2</b>	Y	Y	Y	Y	Y	Y	Y	Y
<b>PSO3</b>	Y	Y	Y	Y	Y	Y	Y	Y
<b>PSO 4</b>	Y	Y	Y	Y	Y	Y	Y	Y
<b>PSO 5</b>	Y	Y	Y	Y	Y	Y	Y	Y

**3 – Strong, 2- Medium, 1- Low**

### Credit Distribution for UG Programmes

Sem I	Credit	H	Sem II	Credit	H	Sem III	Credit	H	Sem IV	Credit	H	Sem V	Credit	H	Sem VI	Credit	H
Part 1. Language – Tamil	3	6	Part..1. Language – Tamil	3	6	Part..1. Language – Tamil	3	6	Part..1. Language – Tamil	3	6	5.1 Core Course – \CC IX	4	5	6.1 Core Course – CC XIII	4	6
Part.2 English	3	6	Part..2 English	3	6	Part..2 English	3	6	Part..2 English	3	6	5.2 Core Course – CC X	4	5	6.2 Core Course – CC XIV	4	6
1.3 Core Course – CC I	5	5	2..3 Core Course – CC III	5	5	3.3 Core Course – CC V	5	5	4.3 Core Course – CC VII Core Industry Module	5	5	5. 3.Core Course CC -XI	4	5	6.3 Core Course – CC XV	4	6
1.4 Core Course – CC II	5	5	2.4 Core Course – CC IV	5	5	3.4 Core Course – CC VI	5	5	4.4 Core Course – CC VIII	5	5	5. 4.Core Course –/ Project with viva-voce CC -XII	4	5	6.4 Elective -VII Generic/ Discipline Specific	3	5
1.5 Elective I Generic/ Discipline Specific	3	4	2.5 Elective II Generic/ Discipline Specific	3	4	3.5 Elective III Generic/ Discipline Specific	3	4	4.5 Elective IV Generic/ Discipline Specific	3	3	5.5 Elective V Generic/ Discipline Specific	3	4	6.5 Elective VIII Generic/ Discipline Specific	3	5
1.6 Skill Enhancement Course SEC-1	2	2	2.6 Skill Enhancement Course SEC-2	2	2	3.6 Skill Enhancement Course SEC-4, (Entrepreneurial Skill)	1	1	4.6 Skill Enhancement Course SEC-6	2	2	5.6 Elective VI Generic/ Discipline Specific	3	4	6.6 Extension Activity	1	-
1.7 Skill Enhancement -(Foundation Course)	2	2	2.7 Skill Enhancement Course –SEC-3	2	2	3.7 Skill Enhancement Course SEC-5	2	2	4.7 Skill Enhancement Course SEC-7	2	2	5.7 Value Education	2	2	6.7 Professional Competency Skill	2	2
						3.8 E.V.S.	-	1	4.8 E.V.S	2	1	5.8 Summer Internship /Industrial Training	2				
	<b>23</b>	<b>30</b>		<b>23</b>	<b>30</b>		<b>22</b>	<b>30</b>		<b>25</b>	<b>30</b>		<b>26</b>	<b>30</b>		<b>21</b>	<b>30</b>
<b>Total – 140 Credits</b>																	

**Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credit and Hours Distribution System for all UG courses including Lab Hours**

**First Year – Semester-I**

<b>Part</b>	<b>List of Courses</b>	<b>Credit</b>	<b>No. of Hours</b>
Part-1	Language – Tamil	3	6
Part-2	English	3	6
Part-3	Core Courses & Elective Courses [in Total]	13	14
Part-4	Skill Enhancement Course SEC-1	2	2
	Foundation Course	2	2
		<b>23</b>	<b>30</b>

**Semester-II**

<b>Part</b>	<b>List of Courses</b>	<b>Credit</b>	<b>No. of Hours</b>
Part-1	Language – Tamil	3	6
Part-2	English	3	6
Part-3	Core Courses & Elective Courses including laboratory [in Total]	13	14
Part-4	Skill Enhancement Course -SEC-2	2	2
	Skill Enhancement Course -SEC-3 (Discipline / Subject Specific)	2	2
		<b>23</b>	<b>30</b>

**Second Year – Semester-III**

<b>Part</b>	<b>List of Courses</b>	<b>Credit</b>	<b>No. of Hours</b>
Part-1	Language - Tamil	3	6
Part-2	English	3	6
Part-3	Core Courses & Elective Courses including laboratory [in Total]	13	14
Part-4	Skill Enhancement Course -SEC-4 (Entrepreneurial Based)	1	1
	Skill Enhancement Course -SEC-5 (Discipline / Subject Specific)	2	2
	E.V.S	-	1
		<b>22</b>	<b>30</b>

**Semester-IV**

<b>Part</b>	<b>List of Courses</b>	<b>Credit</b>	<b>No. of Hours</b>
Part-1	Language - Tamil	3	6
Part-2	English	3	6
Part-3	Core Courses & Elective Courses including laboratory [in Total]	13	13
Part-4	Skill Enhancement Course -SEC-6 (Discipline / Subject Specific)	2	2
	Skill Enhancement Course -SEC-7 (Discipline / Subject Specific)	2	2
	E.V.S	2	1
		<b>25</b>	<b>30</b>

**Third Year**

### Semester-V

Part	List of Courses	Credit	No. of Hours
Part-3	Core Courses including Project / Elective Based	22	26
Part-4	Value Education	2	2
	Internship / Industrial Visit / Field Visit	2	2
		<b>26</b>	<b>30</b>

### Semester-VI

Part	List of Courses	Credit	No. of Hours
Part-3	Core Courses including Project / Elective Based & LAB	18	28
Part-4	Extension Activity	1	-
	Professional Competency Skill	2	2
		<b>21</b>	<b>30</b>

### Consolidated Semester wise and Component wise Credit distribution

Parts	Sem I	Sem II	Sem III	Sem IV	Sem V	Sem VI	Total Credits
Part I	3	3	3	3	-	-	12
Part II	3	3	3	3	-	-	12
Part III	13	13	13	13	22	18	92
Part IV	4	4	3	6	4	1	22
Part V	-	-	-	-	-	2	2
<b>Total</b>	<b>23</b>	<b>23</b>	<b>22</b>	<b>25</b>	<b>26</b>	<b>21</b>	<b>140</b>

\*Part I, II, and Part III components will be separately taken into account for CGPA calculation and classification for the under graduate programme and the other components. IV, V have to be completed during the duration of the programme as per the norms, to be eligible for obtaining the UG degree.

Methods of Evaluation		
<b>Internal Evaluation</b>	Continuous Internal Assessment Test	25 Marks
	Assignments	
	Seminars	
	Attendance and Class Participation	
<b>External Evaluation</b>	End Semester Examination	75 Marks
	Total	100 Marks
Methods of Assessment		
<b>Recall (K1)</b>	Simple definitions, MCQ, Recall steps, Concept definitions	
<b>Understand/ Comprehend (K2)</b>	MCQ, True/False, Short essays, Concept explanations, Short summary or overview	



<b>Application (K3)</b>	Suggest idea/concept with examples, Suggest formulae, Solve problems, Observe, Explain
<b>Analyze (K4)</b>	Problem-solving questions, Finish a procedure in many steps, Differentiate between various ideas, Map knowledge
<b>Evaluate (K5)</b>	Longer essay/ Evaluation essay, Critique or justify with pros and cons
<b>Create (K6)</b>	Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

**Curriculum Structure for BSc Visual Communication  
First Semester**

Course Components	Subjects	Credits	Instr .hrs.	Max. Marks		
				Ext.	Int.	Total
<b>Part I</b>	Language Tamil	3	6	75	25	100
<b>Part II</b>	English	3	6	50	50	100
<b>Part III Core Course CC-I</b>	Introduction to Human Communication (Theory)	5	5	75	25	10
<b>Part III Core Course CC-II-</b>	Visual Arts and Aesthetics (Theory)	5	5	75	25	100
<b>Part III Discipline Specific Elective0 DSE-I</b>	Graphic Design and Typography** (Practical)	3	4	60	40	100
<b>Part III Skill Enhancement Foundation Course (SEFC) (Discipline Specific):</b>	Digital Drawing and Painting* (Practical)	2	2	60	40	100
<b>Part IV Skill Enhancement Course (SEC)-1</b>	Digital Storytelling and Scriptwriting*** (Practical)	2	2	60	40	100
	<b>Total</b>	<b>23</b>	<b>30</b>			

## Detailed Syllabus for BSc. Visual Communication

## Introduction to Human Communication (Theory)

### **Core Course-CC-1: Introduction to Communication (Theory)**

#### **Course Description**

This course introduces the field of communication and explores the foundational concepts of the discipline. Students will examine various types of communication, the importance of communication, and the nature of communication as an expression, skill, and process. They will also learn about the SMCR model, which explains communication in terms of its source, message, channel, and receiver. The course will cover different contexts of communication such as interpersonal, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers. The course will cover levels of communication such as technical, semantic, and pragmatic communication, and delve into the semiotic landscape, including language and visual communication and narrative representation. Students will also gain insight into nonverbal communication and listening skills. The course covers the types and functions of nonverbal communication, including body language, facial expressions, gestures, and posture. Students will learn the importance of active listening in effective communication, and strategies to improve listening skills. The course will cover principles of effective interpersonal communication, communication styles, conflict resolution, and negotiation skills. Students will learn about building and maintaining professional relationships through communication. The course also provides students with the basics of public speaking, including overcoming fear, audience analysis, speech organization, developing effective verbal and visual presentation skills, and using technology in presentations. The course concludes by examining strategies to evaluate and improve public speaking and presentation skills through feedback and practice.

#### **Course Objective**

1. Define and categorize various types of communication (Remembering)
2. Analyze communication as a skill, expression, and process (Understanding)
3. Evaluate barriers to communication and develop strategies to improve listening skills (Evaluating)
4. Apply principles of effective interpersonal communication in relationship building (Applying)
5. Create and deliver effective public speeches and presentations (Creating)

#### **Detailed Syllabus**

##### **Unit 1: Foundations of Communication**

Communication: Definition, types of Communication, Need for and the Importance of Human and Visual Communication

Nature of communication, Communication as expression, skill, and process

Understanding Communication: SMCR Model

Communication in different contexts: interpersonal, group, organizational, and mass communication

##### **Unit 2: Communication Processes and Language**

Communication as a process and a Product

Message, Meaning, Connotation, Denotation, Culture/Codes, etc.

Flow of Communication, barriers to Communication

Levels of communication: Technical, Semantic, and Pragmatic

The semiotic landscape: language and visual communication, narrative representation

### **Unit 3: Nonverbal Communication and Listening Skills**

Introduction to nonverbal communication: types and functions

Understanding body language, facial expressions, gestures, and posture

The importance of active listening in effective communication

Barriers to effective listening and strategies to improve listening skills

### **Unit 4: Interpersonal Communication and Relationship Building**

Principles of effective interpersonal communication

Communication styles: assertive, passive, aggressive, and passive-aggressive

Conflict resolution and negotiation skills

Building and maintaining professional relationships through communication

### **Unit 5: Public Speaking and Presentation Skills**

Basics of public speaking: overcoming fear, audience analysis, and speech organization.

Developing effective verbal and visual presentation skills

Using technology in presentations: PowerPoint, Prezi, and other tools

Evaluating and improving public speaking and presentation skills through feedback and practice.

### **Course Outcomes**

1. Define and differentiate between different types of communication, evaluate the impact of communication on society, and create effective communication strategies for different contexts.
2. Analyze communication processes and barriers, synthesize solutions to overcome communication barriers, and evaluate the effectiveness of communication strategies in real-world scenarios.
3. Apply nonverbal communication and active listening skills to improve interpersonal relationships, evaluate the effectiveness of communication skills in relationships, and create communication plans for building and maintaining professional relationships.
4. Evaluate different communication styles and their effectiveness in managing conflicts, design and implement effective conflict resolution strategies, and evaluate the effectiveness of negotiation strategies in different contexts.
5. Develop and deliver persuasive public speeches and presentations, integrate appropriate technology tools to enhance the impact of the message, and evaluate the effectiveness of public speeches and presentations in real-world scenarios.

### **Mapping**

PSO/CO	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	2	2	3	1	1
PSO 2	1	1	2	1	2
PSO 3	1	2	3	1	2
PSO 4	1	1	1	3	1
PSO 5	1	1	2	2	2
PSO 6	3	1	1	1	1
PSO 7	2	2	2	1	1

## Key Textbooks

1. Berger, A. A. (2016). *Messages: An Introduction to Communication*. Routledge.
2. Bharadwaj, A., & Rath, P. (2021). *Public Speaking for Leaders: Communication Strategies for the Global Market*. Taylor & Francis Group.
3. McLean, S. (2005). *The Basics of Interpersonal Communication*. Pearson/A and B.
4. Mihir. (2021). *PUBLIC SPEAKING: Speak Effectively in Public*. Mihir Prajapati.
5. Nagendra, S. P. (2021). *Excellence in Communication Skills*. Shashi Prabha Nagendra.
6. Savithri, S. R. (2019). *Introduction to Communication Sciences*. Nova Science Publishers.
7. Turner, L. H., & West, R. (2018). *An Introduction to Communication*. Cambridge University Press.

## References

1. Bar-Am, N. (2016). *In Search of a Simple Introduction to Communication*. Springer.
2. Berger, A. A. (2016). *Messages: An Introduction to Communication*. Routledge.
3. Dickhaus, J., & Netzley, S. (2017). *Introduction to Communication (First Edition)*. Cognella, Incorporated.
4. *Evolution and Aesthetics: Visual Arts in Comparative Perspective*. (2018). Angelo Pontecorboli Editore.
5. Locher, P., Martindale, C., & Dorfman, L. (2020). *New Directions in Aesthetics, Creativity and the Arts*. Routledge.
6. Turner, L. H., & West, R. (2018). *An Introduction to Communication*. Cambridge University Press.
7. van Eck, C., & Winters, E. (2017). *Dealing with the Visual: Art History, Aesthetics and Visual Culture*. Routledge.
8. Dillow, M. R. (2022). *An Introduction to the Dark Side of Interpersonal Communication*. Cognella, Incorporated.
9. Gareis, J., & Cohn, E. (2021). *Communication As Culture: An Introduction to the Communication Process*. Kendall Hunt Publishing Company.
10. Roden, M. S. (2014). *Introduction to Communication Theory*. Elsevier.

## Web Resources

1. Communication Research - <https://journals.sagepub.com/home/crx>
2. Journal of Communication - <https://onlinelibrary.wiley.com/journal/14602466>
3. Communication Monographs - <https://www.tandfonline.com/toc/rcmm20/current>
4. Journal of Computer-Mediated Communication - <https://academic.oup.com/jcmc>
5. Human Communication Research - <https://onlinelibrary.wiley.com/journal/14682805>
6. International Association of Business Communicators - <https://www.iabc.com/>

## Visual Arts and Aesthetics (Theory)

### **Course Description:**

This course "Visual Arts and Aesthetics" provides an introduction to the study of history, philosophy, and theories surrounding the visual arts. It examines the various ways in which we understand and appreciate art and beauty, and how we communicate these ideas to others. The course explores the different techniques, styles, and media used in creating visual art, as well as the cultural and historical contexts that shape these works of art. During the course of study students will learn how to analyze, interpret, and critique visual art, and how to develop their own aesthetic sensibilities. Students will gain a solid foundation in the history and theory of visual art and aesthetics and also examine the relationship between art and society.

### **Course Objectives:**

1. To understand the concepts of aesthetics and the philosophy of beauty.
2. To study the evolution of art and the various styles and movements in Western and Eastern art.
3. To analyze the role of art in society and the artist as an agent of change.
4. To develop an understanding of the elements of art and principles of composition.
5. To explore the connection between art and everyday life, including the role of aesthetics in enhancing the human experience.

### **Unit 1: Visual Art and Aesthetics**

Aesthetic Experience, Objectivism vs. Subjectivism

Elements of Visual Art

Creativity and Expression in Art, Symbolism and Iconography

Form and Function Form; Content and Composition; Form - Representational and Abstract

Emerging Visual Context - Virtual Reality and Digital Culture

### **Unit 2: Indian Art**

Prehistoric cave paintings - Bhimbetka, Indus Valley Civilisation, Buddhist Art

Murals – Ajantha, Ellora, Bagh and Sittanvasal

Miniatures – Pala, Mughal, Rajathan, Pahari and Deccan

Art Movements – Bengal School, Bombay Progressive Artist Group, Baroda Group of Artists

Progressive Painters Association – Madras Art Movement

### **Unit 3: Western Art**

Pre-historic art, Greek, Romanesque, Byzantine, Gothic

Renaissance, Baroque, Realism, Impressionism, Postimpressionism

Pointillism, Symbolism, Cubism, Expressionism

Futurism, Dadaism, Surrealism, Op, Pop,

Minimal, Conceptual Art, Performance Art

#### **Unit 4: Contemporary Movements and Artists**

Street Art, Digital Art, Neo Pop Art, Installation Art, Afrofuturism

#### **Internet Art, Posthuman Art, Data Art, Net.Art**

Superflat Art, Contemporary Figurative Art, Data Sculpture, Data Painting

Anish Kapoor, Sudarshan Shetty, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitish Kallat, Bharti Kher, Subodh Gupta, CJ Anthony Dass, Alphonso Arul Doss, RB Bhaskaran, KM Adimoolam, AP Santhanaraj, G Raman

Golan Levin, David McCandless, Nathalie Miebach, Aaron Koblin, Chris Jordan, Zach Blas, Tega Brain, Sam Lavigne, Joel Stern, James Parker, Sean Dockray, Refik Anadol, Pipilotti Rist, Bill Viola, **Lynn Hershman Leeson, Isaac Julien, Hito Steyerl, Arthur Jafa**

#### **Unit 5: Visual Art Analysis and Appreciation**

Description, Analysis, Interpretation, Judgment

Heinrich Wölfflin – Principles of Art History

Clive Bell – Significant Form

Erwin Panofsky - Three levels of Iconography

Roland Barthes – Rhetoric of the Image

#### **Course Outcomes:**

1. Identify and describe the different styles and movements in art history.
2. Develop critical thinking skills in analyzing and interpreting artworks.
3. Demonstrate the ability to communicate ideas and emotions through art.
4. Engage in constructive critique and feedback of one's own and others' artwork.
5. Recognize the significance of art in contemporary society and its impact on cultural and social issues.

#### **Mapping**

<b>PSO/CO</b>	<b>CO 1</b>	<b>CO 2</b>	<b>CO 3</b>	<b>CO 4</b>	<b>CO 5</b>
PSO 1	3	3	3	3	1
PSO 2	3	3	2	3	2
PSO 3	2	2	3	2	3
PSO 4	3	3	2	3	2
PSO 5	1	2	1	2	1
PSO 6	1	1	1	1	1
PSO 7	3	2	3	2	1

#### **Key Textbooks**

1. Kleiner, F. S., Gardner, H. (2009). Gardner's Art through the Ages: A Global History. United States: Thomson/Wadsworth.
2. The Routledge Companion to Aesthetics. (2013). United Kingdom: Taylor & Francis.
3. Mitter, P. (1994). Indian Art. United Kingdom: Oxford University Press.
4. Huntington, J. C., Huntington, S. L. (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Japan: Motilal Banarsidass.



5. Smith, V. A. (2015). *Art of India*. United Kingdom: Parkstone International.
6. *Oxford Readings in Indian Art*. (2018). India: Oxford University Press.
7. Audry, S. (2021). *Art in the Age of Machine Learning*. United States: MIT Press.
8. Reichle, I. (2009). *Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art*. Austria: Springer.

### **References:**

1. Pande, A. (2013). *Masterpieces of Indian Art*. India: Lustre Press.
2. Bahl, S. (2012). *5000 Years of Indian Art*. India: Lustre Press.
3. Adams, L. (2005). *A history of western art*. Boston: McGraw-Hill.
4. Berleant, A. (2019). *Aesthetics and Environment: Variations on a Theme*. Routledge.
5. Barthes, R. (1977). *Image-Music-Text*. United Kingdom: Farrar, Straus and Giroux.
6. Panofsky, E. (2018). *Studies In Iconology: Humanistic Themes In The Art Of The Renaissance*. United Kingdom: Taylor & Francis.

### **Web Resources:**

1. Title: The Art Story, URL: <https://www.theartstory.org/>
2. <https://philosophy.lander.edu/intro/articles/bell-a.pdf>
3. <https://williamwolff.org/wp-content/uploads/2014/08/Barthes-Rhetoric-of-the-image-ex.pdf>
4. [http://tems.umn.edu/pdf/Panofsky\\_iconology2.pdf](http://tems.umn.edu/pdf/Panofsky_iconology2.pdf)
5. Title: Tate Kids, URL: <https://www.tate.org.uk/kids>
6. Title: Khan Academy, Art History, URL: <https://www.khanacademy.org/humanities/art-history>
7. The Met, URL: <https://www.metmuseum.org/learn/educators/curriculum-resources/art-and-activities>.

## **Graphic Design and Typography (Practical)**

### **Course Description:**

This graphic design course is designed for individuals who are interested in learning the fundamentals of graphic design. The course covers a wide range of topics, including lines of different thicknesses, curves of different thicknesses, shapes of different forms, patterns of different kinds, distortion of different kinds, lettering (fonts) - alphabets (typographic study), fonts numbers, logo design, letterhead, visiting cards, brochures, and print advertisements for newspapers and magazines in both black & white and color. Throughout the course, students will engage in practical exercises that allow them to explore and experiment with different design elements, techniques, and tools. By the end of the course, students will have a strong foundation in graphic design principles and be able to create visually appealing and professional designs for a variety of mediums and purposes. This course is ideal for those who are starting their graphic design journey, as well as for anyone who wants to improve their existing design skills.

### **Course Objectives:**

1. To understand the principles and practices of graphic design
2. To develop skills in typographical design
3. To learn how to communicate effectively through graphic design
4. To acquire knowledge of different design elements and principles
5. To be able to apply design principles and skills to real-world graphic design projects

### **Detailed Syllabus**

Procedural Knowledge on Graphic Design and Typography  
(Viva/Written Test Topics for Practical Examination)

### **Graphic Design and Typography Record**

As a part of this course, students will be required to maintain a record of their Graphic Design and Typography exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least Five Graphic Design and Typography Exercises-one from each unit developed using appropriate software. Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

### **Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Graphic Design and Typography. Students can also be asked to create a Graphic Design and Typography work for practical demonstration of their competency. Viva or Written examination can be based on the

Procedural Knowledge on the software used for developing the content. Students should be able to explain what technique or pipeline/workflows were deployed.

### **Unit 1: Understanding Graphic Design**

Point, Line, Shape, Form, Light, Color, Texture, Scale, Space, Closure, Expression, Abstraction, Tone, Frame, Proportion, Image, Pattern Shape and space, Form and space, space and tension; Design using Gestalt perception

### **Unit 2: Design Process**

The creative process: creative brief, research, Ideation, Production; Depth of Meaning – perception, sensation, emotion, intellect, identification, reverberation, spirituality; Importance of Research in the Design Process, Size and format

### **Unit 3: Typography**

Typography: Letter Form, Anatomy of Typeface, Classification of Typefaces, Serif, Sans Serif and slab serif Font, Display type, Text type, Size and measurement of type, Kerning, Tracking, Leading, Hyphenations, Justifications, Indents, outdents, hanging punctuations, Paragraphs, Drop caps, Contrast and Scale, Expressiveness and emotion in type, Special characters, Optical Spacing, Type families: Width, weight and slopes, Type personality, Hierarchy and navigation.

### **Unit 4: Grid and Layout**

Elements of a Grid: Margins, Flowlines, Columns, Modules, Spatial zones, Markers, Gutters and Alleys; Grid: Single-Column/Manuscript Grid, Multi column Grid, Modular Grid, Hierarchical Grid, Baseline Grid, Compound Grid, Layout: Pacing and Sequencing, Pattern and Form, Rhythm and Flow, Space, Alignment, Emphasis, Hierarchy and Scale

### **Unit 5: Composition and Color**

Composition: Balance, Movement, Symmetry, Asymmetry, Tension, Contrast, Figure-Ground, Dominance, Rhythm, Unity; Color: Hue, Tone, Saturation, Tints; Primary, Secondary, Tertiary, Complementary, CMYK, RGB, Analogous, Monochromes; Color associations: emotions, connotations, denotations, contrast and harmony

#### **Practical Exercise -Record**

1. Create a visual composition using basic elements of design (lines, shapes, and forms).
2. Design a balanced layout incorporating proximity and alignment principles.
3. Develop a color palette based on color theory and color associations.
4. Analyze an existing design and critique its use of design elements and principles.
5. Redesign a poorly balanced composition by applying design principles.

6. Draw a complex pattern using multiple shapes and forms.
7. Design a unique, hand-lettered alphabet.
8. Demonstrate ability to create different shapes and forms, and explore how to manipulate them to achieve different effects.

### Mapping

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	2	2	3	2
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	2
PSO 5	2	2	3	3	3

### Key Textbooks

1. White, A. W. (2011). *The Elements of Graphic Design*. United States: Allworth Press.
2. Samara, T. (2012). *Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solu*. United States: Rockport Publishers.
3. Stewart, S., Dabner, D., Vickress, A. (2020). *Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media*. United Kingdom: Thames & Hudson.
4. Vienne, V., Heller, S. (2015). *Becoming a Graphic and Digital Designer: A Guide to Careers in Design*. Germany: Wiley.
5. Santoro, S. W., Santoro, E. (2013). *Guide to Graphic Design*. United States: Pearson Education.

### References

1. Phillips, J. C., Lupton, E. (2015). *Graphic Design: The New Basics: Second Edition, Revised and Expanded*. United States: Princeton Architectural Press.
2. Casey, A., Calvert, S., Dabner, D. (2010). *The New Graphic Design School: A Foundation Course in Principles and Practice*. United Kingdom: Wiley.
3. Dabner, D., Stewart, S., Zempol, E. (2013). *Graphic Design School: The Principles and Practice of Graphic Design*. United States: Wiley.
4. Reveley, R. (2019). *Learn Graphic Design (Page by Page): 50 Exercises in Colour, Composition, Typography, Branding, Packaging, Editorial Design and Contextual Studies*. (n.p.): Independently Published.
5. Frasier, R. (2018). *Graphic Design Handbook*. United States: Independently Published.
6. *Best Practices for Graphic Designers, Packaging: An Essential Guide for Implementing Effective Package Design Solutions*. (2013). Taiwan: Rockport Publishers.

**Web Resources**

1. Journal of Graphic Design - <https://www.journalofgraphicdesign.com/>
2. Communication Arts - <https://www.commartarts.com/>
3. Eye Magazine - <https://www.eyemagazine.com/>
4. Print Magazine - <https://www.printmag.com/>
5. How Design - <https://www.howdesign.com/>

## Digital Drawing and Painting (Practical)

### Course Description

The Digital Painting and Drawing course provides an in-depth understanding of the art and science of creating paintings and drawings for visual effects, film, and video game industries. This course is designed for artists, graphic designers, and animators who want to learn how to create realistic environments, landscapes, and backgrounds for film, television, and video games. The course starts with an introduction to digital painting and drawing and tools required for creating digital painting and drawing. The course covers various techniques of creating digital painting and drawing such as perspective drawing, color composition, texturing, and camera projection. In addition to these techniques, the course also focuses on creating various illustration styles, such as charcoal, pastel, and watercolor. The course also includes practical exercises that provide hands-on experience in creating digital painting and drawing for various genres like sci-fi, fantasy, and cyberpunk. Students will have an opportunity to work on projects like creating multi-plane parallax set-ups, camera projection, and transitions from day to night or changing seasons. Upon completion of the course, students will have a strong foundation in creating digital painting and drawing and will have a solid understanding of the tools and techniques used in the industry.

### Course Objectives

1. Develop an understanding of Digital Painting and Drawing as an art form and as a visual effects technique, including the ability to differentiate it from other related disciplines such as concept art and fantasy art.
2. Acquire practical skills in digital painting and drawing tools and techniques, including using a digitizing tablet, customizing brushes, and creating patterns and textures.
3. Learn to apply fundamental principles of perspective, color, and lighting in the creation of paintings and drawings, including using atmospheric perspective, vanishing points, and different types of lighting.
4. Gain proficiency in compositing and integrating matte paintings with live action or 3D elements, including using camera projection, multi-plane setups, and compositing techniques.
5. Develop advanced skills in Digital Painting and Drawing, including creating environments and transitions, incorporating visual effects such as smoke and fire, and creating simulated natural phenomena such as precipitation.

Note: While open source software for Digital Matte Painting such as GIMP/InkSpace, Krita is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Adobe Creative Cloud Suite Apps, Procreate, Mental Case etc.

### Detailed Syllabus

Procedural Knowledge on Digital Painting and Drawing  
(Viva/Written Test Topics for Practical Examination)

**Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises**

## **Digital Painting and Drawing Record**

Students should to keep a record of their Digital Painting and Drawing works in the form of album or a slideshow. If reference images are used, both the original and recreated Digital Painting/Drawing should be presented side-by-side in the record. A minimum of five Digital Paintings from various genre will be the minimum requirement. A Description of Intent, Purpose and Vision for each Digital Matte Painting should be included.

## **Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Practical Examination techniques. Students can also be asked to create a Practical Examination for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the Practical Examination software. Students should be able to explain what technique, brushes or pipeline/workflows were deployed.

## **Unit 1: Introduction about Digital Painting and Drawing**

Basic geometrical shapes: circle, triangle, square, rectangle, and ellipse, Creating depth and volume using light and dark tones; Creating and drawing organic shapes; Gradients, Brush stroke, ruler and grid, Rule of third, Light and shadow.

Understanding the difference between Concept Art and Fantasy Art, thumbnail sketching and ideation, working in software using the Pen Tablet, converting paper to digital, file format and file size, aspect ratio, 2K Resolution. Paint vs. pixels vs vector.

Photoshop/GIMP Workspace, The Basic Tools for Painting in Photoshop/GIMP - layers concept, smudge, blur, Overlays, texture, various shapes and sizes of brushes, using and making custom brushes, brush palette, working with paint tools, mask and layer adjustments, setting up your workspace, Photoshop/GIMP Panels, working with image-based brushes, digitizing tablet.

## **Unit 2: Perspectives, Color, Texturing**

Perspective basics - one point, two points and three points, understanding the significance of vanishing point and horizon line, eye level, above eye level, below eye level, working with atmospheric perspective, field of vision, overlapping objects and creating depth in the composition.

Perspective Drawing - setting up your vanishing points, drawing the basic shapes in perspective, drawing buildings and environment, adding fine details.

Colors - colour composition, effects of colour on perspective, colour shades by atmosphere lighting, highlight, mid tone, shadow, hue and saturation, working with colour correction, merge by colour tone and proportion.

Texturing and color correction, blending modes, finding and working with reference photos, levels and curves in color correction, lighting the scene, creating the sky, understanding different themes of patterns: floral, abstract, geometric, making your own patterns, applying pattern textures, texture libraries, creating texture in drawing: fur, hair, feathers, wood grain, Drawing surfaces: metal, glass, water, fabric.

### **Unit 3: Camera, Lighting and Composition**

Camera projection: Preparing Your Photoshop/GIMP File for Camera Projection in Blender/Maya/Unreal Engine, setting up for camera projection, adding the image plane, positioning the camera using the reference grid.

Lighting techniques, day-for-night, preparing the daytime plate, preparing the night time plate, adding life to the city, relighting, the night sky.

Image composition, background making, paint material and software layer distribution, understanding the depth of field, multi-plane set up in compositing, matte layers extractions matching with 3D objects or live action. Form, finding the light and dark sides, cast shadows, cores, final form layer, adding the line drawing using light and shadow to create form and volume.

### **Unit 4: Genres of Digital Painting**

Changing Seasons, the Summertime Plate, the Wintertime Plate, Dusk

Charcoal Drawings in Photoshop/GIMP, Charcoal Techniques, Bridal Portrait with Tiny Charcoal Marks, Landscape Rendering with Smudgy Charcoal Look, Conte and Charcoal Rendering

Pastel Drawing in Photoshop/GIMP, Pastel Techniques, Making a Pastel Brush, Printing Considerations

Painting with Watercolors in Photoshop/GIMP, Watercolor Technique, Watercolor Brushes, Pattern Stamp Watercolor Technique, Brush Watercolor Technique, Simple Two-Layer Watercolor Painting

Painting with Oil Paints in Photoshop/GIMP, Impasto Technique, Bevel and Emboss Layer Style Oil Painting, Portrait Painting Using Bevel and Emboss, Printing Considerations

Illustration Techniques in Photoshop/GIMP, Stylize – Find Edges Illustration Technique, Faux HDR Illustration, Pen-and-Ink with Aquatint Illustration, Dreamy Soft Focus Effect, CutOut Illustration

### **Unit 5: Advanced Techniques**

Using Third-Party Add on for enhancing drawing and painting quality.

#### **Detailed Practical Exercises for Digital Painting and Drawing**

**(Any Five from the Following Exercise for Digital Record)**

**Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises**

Exercise 1: Create a concept environment using only 2 reference images.

Exercise 2: Create a stylized painting of a sci-fi city using only basic shapes and custom brushes.

Exercise 3: Create an transition from day to night of a landscape using color correction and lighting techniques.

Exercise 4: Create a multi-plane parallax set up for a busy marketplace scene using 2D images.



Exercise 5: Create a photo realistic castle environment for camera projection.

Exercise 6: Create a stop motion effect using still frames of a character walking through different environments.

Exercise 7: Create a 3 paintings of changing seasons using matte layers.

Exercise 8: Create charcoal and pastel style matte paintings using custom brushes.

Exercise 9: Create watercolor and oil painting style matte paintings using custom brushes and layer styles.

Exercise 10: Create three different illustration styles like pen & ink, stylized and soft focus using filters and effects.

Exercise 11: Create visual effects like smoke, fire, clouds using third party plug-ins and compositing.

Exercise 16: Create a sci-fi vehicle in a futuristic city environment.

Exercise 17: Create a neon sign for a building at night in a cyberpunk city environment.

### Course Outcomes

1. Create digital paintings and drawings using various painting techniques, software tools, and custom brushes.
2. Analyze and evaluate digital paintings and drawings and identify the elements of perspective, color, texture, and lighting used in the artwork.
3. Develop advanced skills in compositing, camera projection, and special effects using third-party software and compositing techniques.
4. Synthesize their learning by designing and completing practical exercises in digital paintings and drawings, including creating a photo-realistic environment, a transition from day to night, and creating an concept environment.
5. Apply critical thinking and problem-solving skills to develop original and creative digital paintings and drawings that demonstrate an understanding of the principles and techniques covered in the course.

### Mapping

PSOs/COs	CO1	CO2	CO3	CO4	CO5
PSO 1	3	2	2	3	2
PSO 2	3	3	3	3	2
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	2
PSO 5	2	2	3	3	3

## Key Textbooks

1. Mattingly, D. B. (2011). *The Digital Matte Painting Handbook*. John Wiley & Sons.
2. 3dtotal Publishing. (2020). *Beginner's Guide to Digital Painting in Photoshop 2nd Edition*. 3DTotal Publishing.
3. Dinur, E. (2021). *The Complete Guide to Photorealism for Visual Effects, Visualization and Games*. Routledge.

## References

1. Bloom, S. R. (2012). *Digital Painting in Photoshop*. CRC Press.
2. Dinur, E. (2021). *The Complete Guide to Photorealism for Visual Effects, Visualization and Games*. Routledge.
3. Mattingly, D. B. (2011). *The Digital Matte Painting Handbook*. John Wiley & Sons.
4. Whitt, P. (2020). *Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open-Source Image Editor*. Apress.
5. Kuhlman, G. (2019). *GIMP for Beginners: First 12 Skills*. Independently Published.

## Web Resources

1. Journal of Digital Painting: <https://www.tandfonline.com/loi/tjdp20>
2. Digital Art Online: <https://www.digitalartsonline.co.uk/>
3. Leonardo: Journal of the International Society for the Arts, Sciences and Technology: <https://www.mitpressjournals.org/loi/leon>
4. Journal of Applied Digital Art: <https://www.jada-art.org/>
5. The Journal of Computer Animation and Virtual Worlds: <https://onlinelibrary.wiley.com/journal/15464284>
6. . The Art Directors Club: <https://www.adcglobal.org/>
7. Society of Illustrators: <https://www.societyillustrators.org/>
8. The Animation Guild: <https://animationguild.org/>
9. Creative Industries Federation: <https://www.creativeindustriesfederation.com/>
10. National Association of Independent Artists: <http://naia-artists.org/>

## **Digital Storytelling and Scriptwriting (Practical)**

### **Course Description**

This course provides an introduction to digital storytelling and scriptwriting. Students will learn the terminology and principles of story design, as well as the structure of a story using the three-act structure, Freytag's pyramid, the Hero's Journey, and Dan Harmon's story circle. The course also covers the basics of scriptwriting, including the definition and meaning of a script, script preparation, and screenplay formatting.

The development of a script is explored in detail, with an emphasis on the process of script development and strategies for successful scriptwriting. The course will also cover storytelling techniques and the different types of scripts, including those for fiction, non-fiction, documentaries, commercials, PSAs, news, radio, videogames, standalone scripts, and spec scripts.

Additionally, students will learn about elements of story analysis, cultural practices in storytelling, and approaches to story analysis, such as McKee's story analysis approach and the narrative paradigm. Finally, the course will introduce Photovoice, a method of storytelling through slideshows and photographs with sound.

By the end of the course, students will have developed a solid understanding of digital storytelling and scriptwriting, as well as the tools to create their own compelling scripts and stories across a variety of mediums.

### **Course Objectives**

1. To understand the process involved in writing script and story development
2. To demonstrate understanding of techniques, principles, genres of story, and scriptwriting
3. To analyse the process of research concepts and elements of the script
4. Develop a story, characters, and dialogues for the script
5. Communicating clear ideas in the script, Review, Revision, and Edit scripts

### **Detailed Syllabus for Digital Storytelling and Script Writing**

#### **Unit 1: Introduction to Story**

Terminology of story design

Principles of story design

Story structure – Three-act structure

Freytag's pyramid-Hero journal structure – Dan Harmon's story circle

#### **Unit 2: Elements of Script**

Definition, Meaning of the script

Script preparation

Basics of scriptwriting – script and story ideas

Screenplay formatting

### **Unit 3: Development of Script**

Process of script development  
Strategies for script development  
Structure of scripts  
Storytelling techniques

### **Unit 4: Types of Script**

Writing for fiction and non-fiction  
Documentary script format  
Commercial, PSA, News, and Radio scripts  
Script for videogame  
Standalone and Spec Script

### **Unit 5: Analysis of Story and Script**

Elements of story analysis  
Culture and practices in the story  
McKee's Story Analysis Approach  
Narrative Paradigm  
Photovoice (Slideshow, Photographs with Sound)

### **Course Outcomes**

1. Learners can express ideas fluently in standard screenwriting formats.
2. Learners will be able to craft characters – based stories with clear conflicts at an advanced level
3. Learners will be able to analyse film and television structure
4. Learners will be able to work with their creative ideas – input in writing full-length scripts
5. Learners can understand how to write scripts for special budget

### **Mapping Course Objectives (CO) and Program Specific Objectives (PSO)**

<b>PSOs/COs</b>	<b>CO1</b>	<b>CO2</b>	<b>CO3</b>	<b>CO4</b>	<b>CO5</b>
PSO 1	3	1	3	2	3
PSO 2	3	3	3	3	3
PSO 3	3	3	3	3	3
PSO 4	3	3	3	3	2
PSO 5	2	3	2	3	3

### **Key Textbooks**

1. Aronson, Linda: (2010) Scriptwriting Updated, Allen & Unwin.
2. Hauge, Michael: (2013) Writing Screenplays That Sell, Harper Resource
3. Dancyger, Ken, and Jeff Rush. 2012. Alternative Scriptwriting: Successfully Breaking the Rules. CRC Press.

4. Gitner, Seth. 2015. *Multimedia Storytelling for Digital Communicators in a Multiplatform World*. Routledge.
5. Gutierrez, Peter. 2014. *The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More*. Teachers College Press.

### **References**

1. Condy, Janet. 2015. *Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling*. AFRICAN SUN MeDIA.
2. Dunford, Mark, and Tricia Jenkins. 2017. *Digital Storytelling: Form and Content*. Springer.
3. Lambert, Joe. 2013. *Digital Storytelling: Capturing Lives, Creating Community*. Routledge.
4. Miller, Carolyn Handler. 2014. *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. CRC Press.
5. McKee, R. (1997). *Story: Style, Structure, Substance, and the Principles of Screenwriting*. HarperCollins.
6. McKee, R., & Gerace, T. (2018). *Storynomics: Story-Driven Marketing in the Post-Advertising World*. Grand Central Publishing.
7. McClean, Shilo T. 2008a. *Digital Storytelling: The Narrative Power of Visual Effects in Film*. MIT Press.

### **Web Resources**

1. Journal of Screenwriting - <https://www.intellectbooks.com/journal-of-screenwriting>
2. Storytelling, Self, Society - <https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml>
3. Journal of Digital Storytelling - <http://journals.sfu.ca/jds/index.php/jds/index>
4. The Journal of Popular Film and Television - <https://www.tandfonline.com/loi/vjpf20>
5. New Review of Film and Television Studies - <https://www.tandfonline.com/loi/rfts20>
6. International Documentary Association - <https://www.documentary.org/>