



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM | PERIYAPALAYAM | THALAMBUR

UNDERGRADUATE DEGREE PROGRAMME

B.Sc., Visual Communication

Three Years

/

B.Sc., (Hons) Visual Communication

Four Years

CURRICULUM & SYLLABUS

REGULATION 2024

Choice Based Credit System (CBCS)

&

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2024 -2025

Department of Visual Communication
School of Mass Communication

DEPARTMENT OF VISUAL COMMUNICATION

VISION OF THE DEPARTMENT

The vision of the Department of Visual Communication is to set global standards for media education research, training, and industry collaboration through high-quality skill-based education and practical exposure for building a knowledge-driven student community, thereby contributing to societal development and the development of entrepreneurial skills along with universal values and ethics.

MISSION OF THE DEPARTMENT

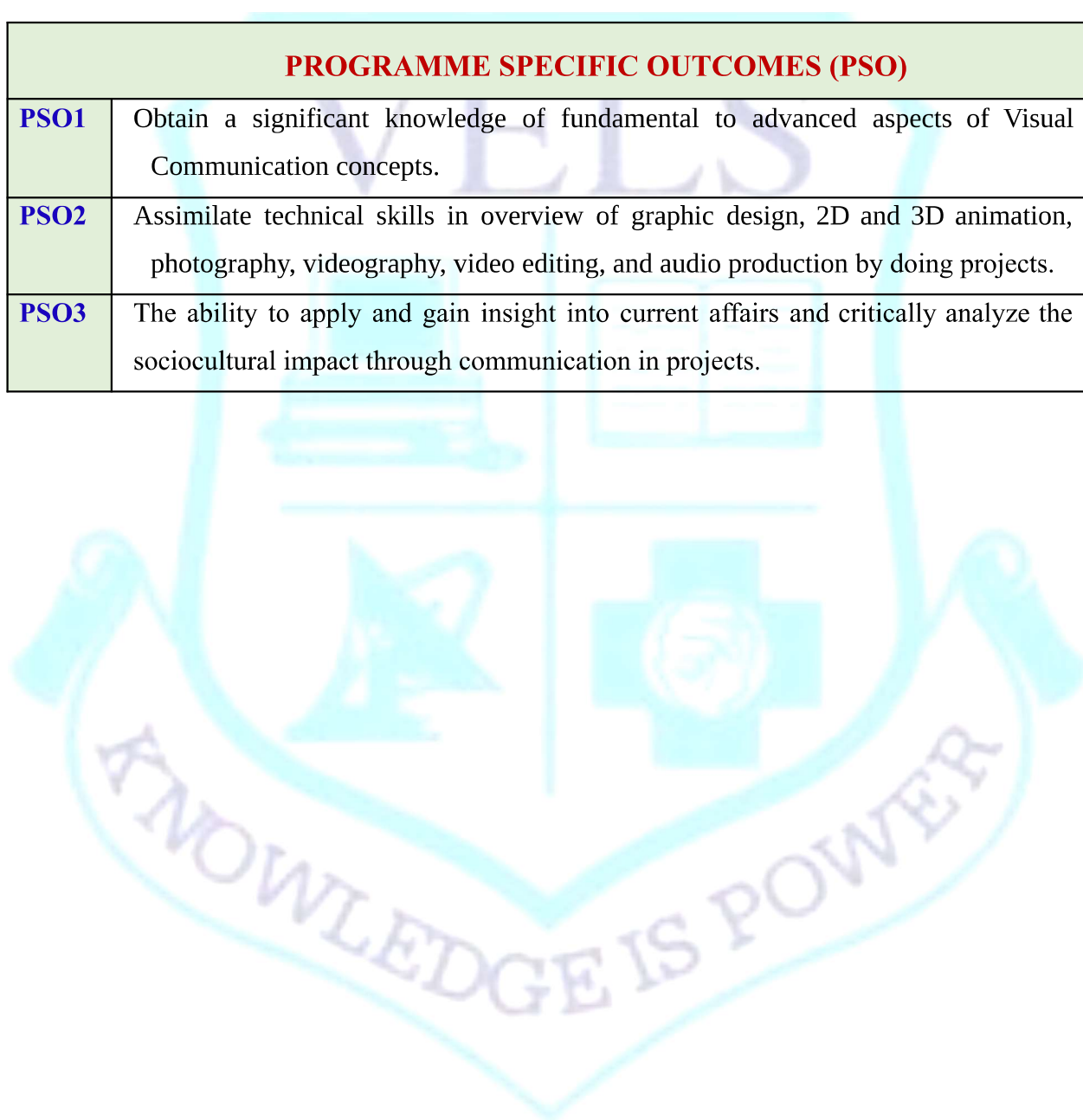
M1	Skill-based learning environment: The department focuses on practical skills development.
M2	Nurturing creativity and innovation: The program encourages new ideas and fresh perspectives.
M3	Integration of technology and research: Students learn to leverage technology and conduct research to enhance their skills.
M4	Cultivating media appreciation: The department emphasizes the media's role in shaping society.
M5	Developing future leaders: The program aims to prepare students for leadership roles in media and communication

PROGRAMME EDUCATIONAL OUTCOMES (PEO)	
PEO1	To impart the basic knowledge of Visual communication and related creative concepts of media.
PEO2	To prepare students for media industry ready professionals and entrepreneurs by developing professional media skills, life skills, media literacy and digital competency.
PEO3	To inculcate professional ethics, values and social responsibility to work in global media environment.
PEO4	Participate as leaders in their fields of expertise and in activities that support for the socio economic development of the country.
PEO5	To prepare the graduates with sense of responsibility and entrenched in community involvement with a global perspective.

PROGRAMME OUTCOMES (PO)	
PO1	Critical Thinking: Apply design skill in visual design and communication industry in the media and in society evaluating the outcomes critically.
PO2	Communication Skills: To demonstrate effective creative, writing and listening skills in the field of visual communication pertaining to Intra, Inter, Group and Mass communication
PO3	Analytical skill: Substantiate the ability to observe events, gather information, write creative reports and create story by navigating audience perspective.
PO4	Adopting to new technology: Use current techniques, skills, and tools necessary for computing practices.
PO5	Employability Skills: Understand the ability to recognize the power of persuasion and ethical responsibilities of visual communicators at all levels through different platform of mass communication.
PO6	Ethics: Recognize the roles of communication in fostering interaction and Interdependence across gender, race, and culture by not evading ethics.
PO7	Self-learning and self-responsibility: Examine the latest trends in the media and the role in shaping the society.

PO8	Individual and Team Work: Function effectively as an individual, and as a member or a leader in diverse team and multidisciplinary settings.
PO9	Project Management: Demonstrate knowledge and understanding of the problem and management principles and apply these to one's own work.

PROGRAMME SPECIFIC OUTCOMES (PSO)	
PSO1	Obtain a significant knowledge of fundamental to advanced aspects of Visual Communication concepts.
PSO2	Assimilate technical skills in overview of graphic design, 2D and 3D animation, photography, videography, video editing, and audio production by doing projects.
PSO3	The ability to apply and gain insight into current affairs and critically analyze the sociocultural impact through communication in projects.



BOARD OF STUDIES

List of Members

Department of Visual Communication

S. No	Name & Designation	Address	Role
1.	Dr. Valarmathi S	Associate Professor and Head, Department of Visual Communication	Internal Member (Chair Person)
2.	Mr.Badri Venkatesh	Director, Tamil Film Industry	Industrial Expert (External Member)
3.	Dr.Arulchelvam	Director, EMMRC and Associate Professor, Department of Media Studies, Anna University	Academic Expert (External Member)
4.	Mr.Karthikeyan	Associate Executive Producer, Lyca Productions	Alumni Member (External Member)
5.	Mr.Kalimuthu	Assistant Professor and Head, Department of Visual Communication	Internal Member
6.	Dr.Senthil Kumar	Associate Professor and Head, Department of Visual Communication	Internal Member



CREDIT DISTRIBUTION

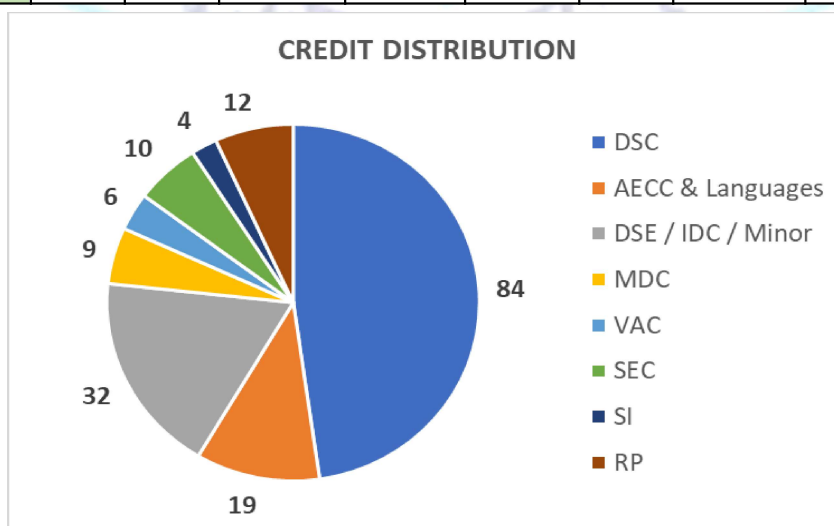
B.Sc., (Hons) in Visual Communication

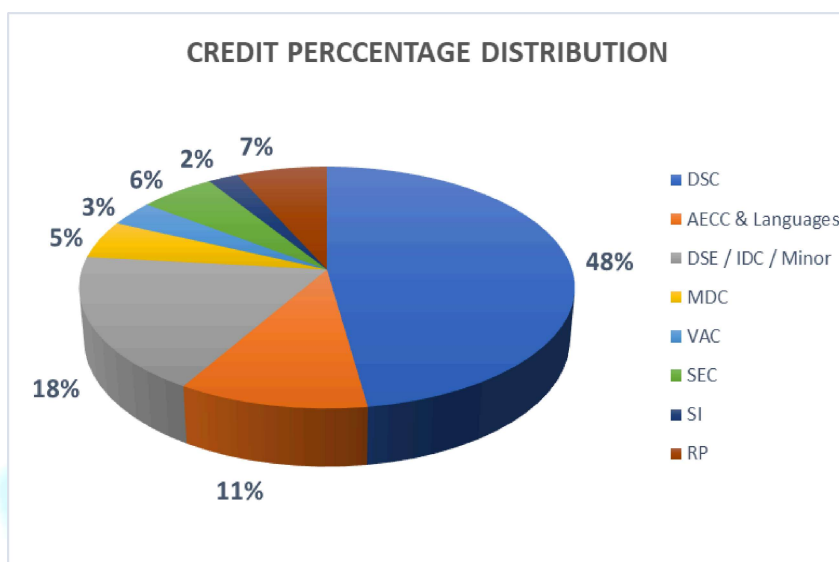
Minimum credits to be earned: 176

B.Sc., Visual Communication

Minimum credits to be earned: 132

Component	I Sem	II Sem	III Sem	IV Sem	V Sem	VI Sem	3 Yrs. Total Credits	VII Sem	VIII Sem	4 Yrs Total Credit
DSC	8	8	8	8	12	16	60	12	12	84
AECC & Languages	2+2	2+2	2+2	2+2+3	-	-	19	-	-	19
DSE / IDC / Minor	4	4	4	4	4	4	24	4	4	32
MDC	3	3	3	-	-	-	9	-	-	9
VAC	2	1	-	1	2	-	6	-	-	6
SEC	2	2	2	2	2	2	12	-	-	12
SI	-	-	1	-	1	-	2	-	-	2
RP	-	-	-	-	-	-	-	6	6	12
Total Credits	23	22	22	22	21	22	132	22	22	176





ABBREVIATIONS

DSC	Disciplinary Specific Core
AECC	Ability Enhancement Compulsory Courses
DSE	Disciplinary Specific Elective
IDC	Interdisciplinary / Minor Courses
MDC	Multidisciplinary Courses
VAC	Value Added Courses
SEC	Skill Enhancement Courses
SI	Summer Internship
RP	Research Project

CURRICULUM STRUCTURE

B.Sc., Visual Communication (Three Years)

/

BSc., (Hons) in Visual Communication (Four Years)

Total number of Credits: 176

B.Sc., Visual Communication (Hons) Minimum Credits to be earned :176										
B.Sc., Visual Communication Minimum Credits to be earned: 132										
Hours/Week					Maximum Marks					
SEMESTER 1										
Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
LANG 1	24LTAM11/2	Tamil I /	2	0	0	1	2	40	60	100
	4LHIN11/	Hindi I/								

	24LFRE11	French I								
ENG 1	24LENG11	English I	2	0	0	1	2	40	60	100
DSC 1	24PBVC11	Drawing	0	2	4	2	4	40	60	100
DSC 2	24PBVC12	Visual Language and Graphic Design	0	2	4	2	4	40	60	100
MDC 1	24CBVC11	History of Print	3	0	0	0	3	40	60	100
DSE 1	24PBVC13	Human Illustration for Visual Media								
IDC 1	24PBVC14	Film the art of art	0	2	4	2	4	40	60	100
Minor 1	24PBVC15	Computer Graphics								
VAC 1	24ABCY11	Universal Human Values	2	0	0	1	2	40	60	100
SEC 1	24SSKU11	Soft Skills I	2	0	0	1	2	40	60	100
SEC 2	24SSKU12	Orientation Programme / Industrial Visit	-	-	-	-	-	-	-	-
			11	6	12	-	23	-	-	-

CIA - Continuous Internal Assessment

SEE - Semester End Examination

***L – Lecture, *T- Tutorial, *P- Practical, *O - Outside the class effort / self-study**

SEMESTER 2

Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
LANG 2	24LTAM21/ 24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2	40	60	100
ENG 2	24LENG21	English II	2	0	0	2	2	40	60	100
DSC 3	24PBVC21	Design for Advertising	0	2	4	2	4	40	60	100
DSC 4	24PBVC22	Visualization of Script	0	2	4	2	4	40	60	100

MDC 2	24CBVC21	Principle of Journalism	3	0	0	0	3	40	60	100
DSE 2	24PBVC23	Image Making and Representation	0	2	4					
IDC 2	24EBVC21	History of Visual Art	3	0	3	2	4	40	60	100
Minor 2	24EBVC22	Understanding Cinema	3	0	3					
VAC 2	24DVAC21	Communication Skills	0	0	2	1	1	40	60	100
SEC 3	24SSKU21	Soft Skills II	2	0	0	1	2	40	60	100
			9	4	16	-	22	-	-	-

** The Elective course 6 hours (DSE/IDC/MINOR) is reflected only in practical hours

SEMESTER 3										
Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
LANG 3	24LTAM31/ 24LHIN31/ 24LFRE31	Tamil III / Hindi III / French III	2	0	0	2	2	40	60	100
ENG 3	24LENG31	English III	2	0	0	2	2	40	60	100
DSC 5	24PBVC31	Photography	0	2	4	2	4	40	60	100
DSC 6	24PBVC32	Creative Writing	0	2	4	2	4	40	60	100
MDC 3	24CBVC31	Digital Media and Society	3	0	0	2	3	40	60	100
DSE 3	24PBVC33	2D Animation	0	2	4					
IDC 3	24EBVC31	News Reporting	3	0	3	2	4	40	60	100
			0	2	4					

		Institution Innovation Council Activities								
			8	6	14	-	21	-	-	-

SEMESTER 6

Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 12	24PBVC61	AI in Entertainment and Media	0	2	4	2	4	40	60	100
DSC 13	24PBVC62	Comics Book Publishing	0	2	4	2	4	40	60	100
DSC 14	24CBVC61	Media Psychology	4	0	0	0	4	40	60	100
DSC 15	24CBVC62	Film Studies	4	0	0	2	4	40	60	100
DSE 6	24PBVC63	Digital Matt Painting								
IDC 6	24PBVC64	Emerging Media	0	2	4	2	4	40	60	100
Minor 6	24PBVC65	PSA Advertisement								
SEC 9	24SSKU61	Mini Project	2	0	0	2	2	-	100	100
SEC 10	24SSKU62	On Job Training / Apprenticeship / Startup	-	-	-	-	-	-	-	-
			10	6	12	-	22	-	-	-

VELS

SEMESTER 7

Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 16	24CBVC71	Media Management	4	0	0	2	4	40	60	100
DSC 17	24CBVC72	Media Distribution and Law	4	0	0	0	4	40	60	100
DSC 18	24CBVC73	Communication Theories and Research Methods	4	0	0	2	4	40	60	100
DSE 7	24PBVC71	Digital Storyboarding	0	2	4	4	4	40	60	100
IDC 7	24PBVC72	Screenplay Writing								
Minor 7	24PBVC73	Acting and Body Language								
RP 1	24RBVC71	Research Project I	0	0	12	2	6	40	60	100
			12	2	16	-	22	-	-	-

SEMESTER 8

Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 19	24PBVC81	UI and UX Design	0	2	4	2	4	40	60	100
DSC 20	24CBVC81	Media Strategies and Digital Promotion	4	0	0	0	4	40	60	100
DSC 21	24PBVC82	Portfolio Creation	0	2	4	2	4	40	60	100
DSE 8	24PBVC83	VFX	0	2	4	2	4	40	60	100

IDC 8	24PBVC84	3D Modeling								
Minor 8	24PBVC85	Science Fiction Short Film								
RP 2	24RBVC81	Research Project II	0	3	6	2	6	40	60	100
			4	9	18	-	22	-	-	-

DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	O	C
DSC 1	24PBVC11	Drawing	0	2	4	2	4
DSC 2	24PBVC12	Visual Language and Graphic Design	0	2	4	2	4
DSC 3	24PBVC21	Design for Advertising	0	2	4	2	4
DSC 4	24PBVC22	Visualization of Script	0	2	4	2	4
DSC 5	24PBVC31	Photography	0	2	4	2	4
DSC 6	24PBVC32	Creative Writing	0	2	4	2	4
DSC 7	24PBVC41	Television Production I	0	2	4	2	4
DSC 8	24PBVC42	Art Direction	0	2	4	2	4
DSC 9	24PBVC51	Television Production II	0	2	4	2	4
DSC 10	24PBVC52	Audio Production	0	2	4	2	4
DSC 11	24CBVC51	Media Culture and Society	4	0	0	2	4
DSC 12	24PBVC61	AI in Entertainment and Media	0	2	4	2	4
DSC 13	24PBVC62	Comics Book Publishing	0	2	4	2	4
DSC 14	24CBVC61	Media Psychology	4	0	0	0	4
DSC 15	24CBVC62	Film Studies	4	0	0	2	4
DSC 16	24CBVC71	Media Management	4	0	0	2	4
DSC 17	24CBVC72	Media Distribution and Law	4	0	0	0	4
DSC 18	24CBVC73	Communication Theories and Research Methods	4	0	0	2	4

DSC 19	24PBVC81	UI and UX Design	0	2	4	2	4
DSC 20	24CBVC81	Media Strategies and Digital Promotion	4	0	0	0	4
DSC 21	24PBVC82	Portfolio Creation	0	2	4	2	4



DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	O	C
DSE 1	24PBVC13	Human Illustration for Visual Media	0	2	4	2	4
DSE 2	24PBVC23	Image Making and Representation	0	2	4	2	4
DSE 3	24PBVC33	2D Animation	0	2	4	2	4
DSE 4	24PBVC43	Applied Photography	0	2	4	2	4
DSE 5	24PBVC53	3D Animation	0	2	4	2	4
DSE 6	24PBVC63	Digital Matt Painting	2	0	4	2	4
DSE 7	24PBVC71	Digital Storyboarding	0	2	4	4	4
DSE 8	24PBVC83	VFX	4	0	0	2	4

INTERDISCIPLINARY COURSES

Category	Code	Course	L	T	P	O	C
IDC 1	24PBVC14	Film the art of art	0	2	4	2	4
IDC 2	24EBVC21	History of Visual Art	3	0	3	2	4
IDC 3	24CBVC32	News Reporting	3	0	3	2	4
IDC 4	24PBVC44	Copy Writing	0	2	4	2	4
IDC 5	24PBVC54	Digital Marketing	0	2	4	2	4
IDC 6	24PBVC64	Emerging Media	2	0	4	2	4
IDC 7	24PBVC72	Screenplay Writing	0	2	4	4	4
IDC 8	24PBVC84	3D Modeling	4	0	0	2	4

MINOR COURSES

Category	Code	Course	L	T	P	O	C
Minor 1	24PBVC15	Computer Graphics	0	2	4	2	4
Minor 2	24EBVC22	Understanding Cinema	3	0	3	2	4
Minor 3	24PBVC34	Film Sense	0	2	4	2	4
Minor 4	24PBVC45	Video Editing Techniques	0	2	4	2	4
Minor 5	24PBVC55	Short Filmmaking	0	2	4	2	4
Minor 6	24PBVC65	PSA Advertisement	2	0	4	2	4
Minor 7	24PBVC73	Acting and Body Language	0	2	4	4	4
Minor 8	24PBVC85	Science Fiction Short Film	4	0	0	2	4

MULTIDISCIPLINARY COURSES

Category	Code	Course	L	T	P	O	C
MDC 1	24CBVC11	History of Print	3	0	0	0	3
MDC 2	24CBVC21	Principle of Journalism	3	0	0	0	3
MDC 3	24CBVC31	Digital Media & Society	3	0	0	2	3

AECC & LANGUAGES

Category	Code	Course	L	T	P	O	C
LANG 1	24LTAM11/ 24LHIN11/ 24LFRE11	Tamil I / Hindi I / French I	2	0	0	1	2
ENG 1	24LENG11	English I	2	0	0	1	2
LANG 2	24LTAM21/ 24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2
ENG 2	24LENG21	English II	2	0	0	2	2
LANG 3	24LTAM31/ 24LHIN31/ 24LFRE31	Tamil III / Hindi III / French III	2	0	0	2	2
ENG 3	24LENG31	English III	2	0	0	2	2
AECC 1	24EVS031	Environmental Studies	3	0	0	2	3

VALUE ADDED COURSES

Category	Code	Course	L	T	P	O	C
VAC 1	24DVAC11	Communication Skills	0	0	2	1	1
VAC 2	24DVAC21	Universal Human Values	2	0	0	1	2
VAC 3	24SNSS41	Yoga Education / NSS / NCC	0	0	2	1	1
VAC 4	24SBVC52	Web Designing	2	0	0	1	2

SKILL ENHANCEMENT COURSES

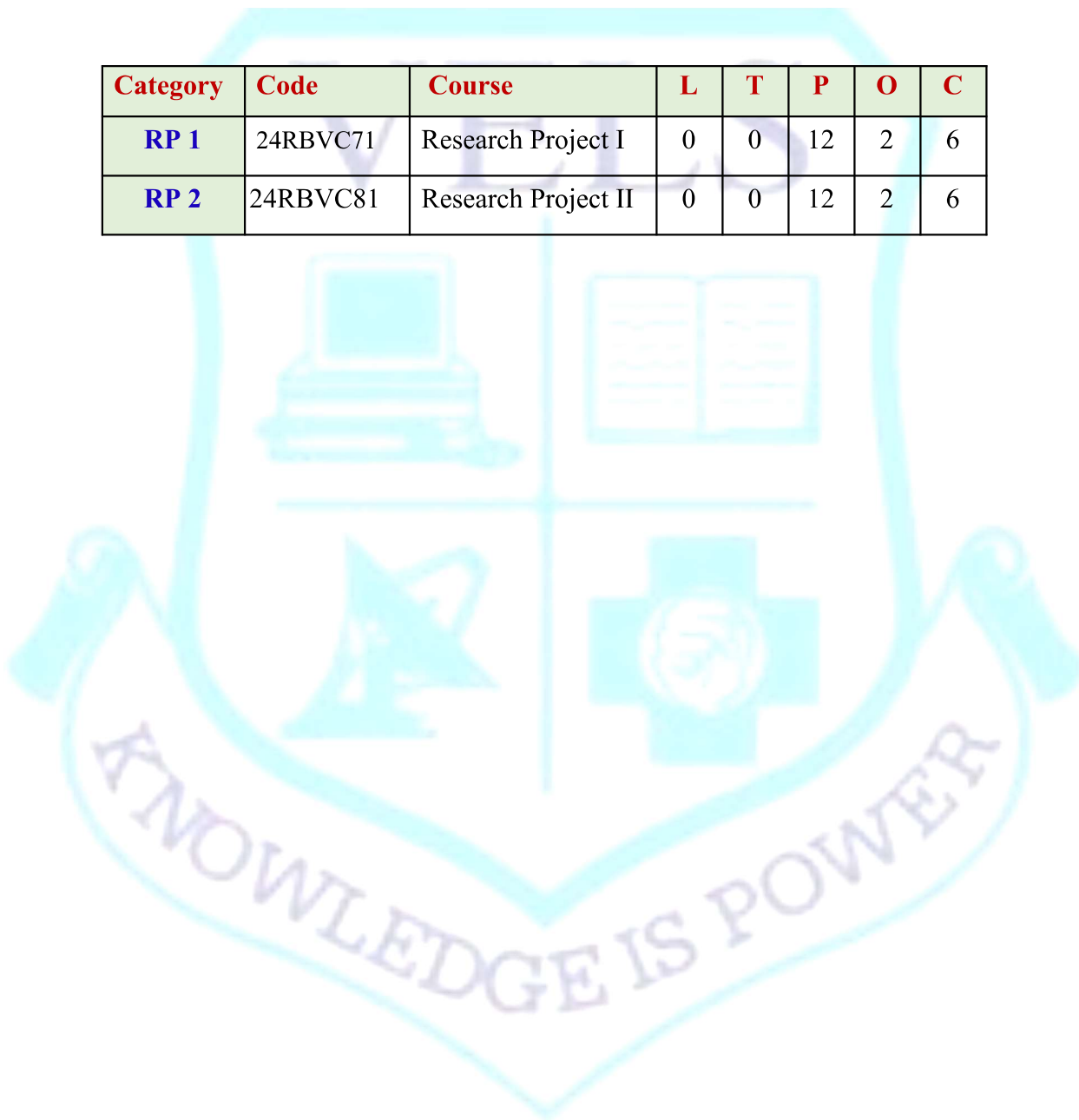
Category	Code	Course	L	T	P	O	C
SEC 1	24SSKU11	Soft Skills I	2	0	0	1	2
SEC 2	24SSKU12	Orientation Programme / Industrial Visit	-	-	-	-	-
SEC 3	24SSKU21	Soft Skills II	2	0	0	1	2
SEC 4	24SSKU31	Soft Skills III	2	0	0	2	2
SEC 5	24SSKU41	Industry Oriented Employability skills	1	0	2	1	2
SEC 6	24SSKU42	In-plant Training/ Industrial Tour/ Summer Term	-	-	-	-	-
SEC 7	24SSKU51	Entrepreneurial Development	2	0	0	1	2
SEC 8	24SSKU52	Skill Enhancement Training / Student Club Activities/ Institution Innovation Council Activities	-	-	-	-	-
SEC 9	24SSKU61	Mini Project	2	0	0	2	2
SEC 10	24SSKU62	On Job Training / Apprenticeship / Startup	-	-	-	-	-

SUMMER INTERNSHIP

Category	Code	Course	L	T	P	O	C
SI 1	24IBVC31	Internship I	0	0	2	1	1
SI 2	24IBVC51	Internship II	0	0	2	1	1

RESEARCH PROJECT

Category	Code	Course	L	T	P	O	C
RP 1	24RBVC71	Research Project I	0	0	12	2	6
RP 2	24RBVC81	Research Project II	0	0	12	2	6



VELS

SEMESTER I

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24LTAM11	Tamil	L	T	P	O	Credit
		2	0	0	1	2

தாள்-1

மொழிவரலாறு - சங்க இலக்கியம் - அற இலக்கியம் - மொழித்திறன்

பாடத்திட்ட நோக்கம்:

மாணவர்களின் இலக்கிய நாட்டத்தை மேம்படுத்துதல், தற்கால தமிழ் இலக்கிய வகைமைகளான மரபுக்கவிதை, புதுக்கவிதை, உரைநடை ஆகியவற்றை அறிமுகப்படுத்துதல், தமிழர்தம் வாழ்வியல் நெறிகளையும் பண்பாட்டுச் செழுமைகளையும் இன்றைய தலைமுறையினர் அறியச் செய்தல், மாணவர்களுக்குத் தமிழைத் தவறின்றி எழுதுவதற்குத் தேவையான பயிற்சி அளித்து அவர்களின் மொழித்திறனை மேம்படுத்துதல், செய்யுளின் நலத்தைப் பாராட்டும் முறைமையை அறியச் செய்து அதன்வழி சிந்தனை வளத்தைப் பெருகச் செய்தல் என்பனவும் மேற்கண்டவழி மாணவர்களை ஆளுமை மிக்கவர்களாக உருவாக்கி, போட்டித்தேர்வுகளுக்குத் தயார் செய்து அவர்களுக்கு வேலைவாய்ப்பை உருவாக்குவதும் இந்தப் பாடத்திட்டத்தின் முக்கிய நோக்கமாகும்.

அலகு- 1: தமிழ் மொழி வரலாறு

8 மணி நேரம்

மொழிக்குடும்பம் - இந்திய மொழிக்குடும்பங்கள் - இந்திய ஆட்சி மொழிகள் - திராவிட மொழிக்குடும்பங்கள் - திராவிட மொழிகளின் வகைகள் - திராவிட மொழிகளின் சிறப்புகள் - திராவிட மொழிகளின் வழங்கிடங்கள் - திராவிட மொழிகளுள் தமிழின் இடம் - தமிழ்மொழியின் சிறப்புகள் - தமிழ் பிறமொழித் தொடர்புகள்.

அலகு -2

8 மணி நேரம்

புறநானூறு- பாடல் எண்: , 182, 183, - இரண்டு பாடல்கள்.

குறுந்தொகை- பாடல் எண்: 2, 167, - இரண்டு பாடல்கள்

பரிபாடல் - முருகன். வையை - இரண்டு பாடல்கள்

அலகு - 3 அற இலக்கியங்கள்

8 மணி நேரம்

திருக்குறள்- வாள்சிறப்பு (அறம்), பெருமை (பொருள்), பிரிவாற்றாமை (இன்பம்),. மூன்று அதிகாரங்கள் முழுமையும்

1. நாலடியார் - இரண்டு பாடல்கள். (2, 3)
2. மூதுரை - இரண்டு பாடல்கள். (2, 8)

அலகு 4 மொழி

06 மணி நேரம்

பிழை நீக்கி எழுதுதல் - ஒற்றுப்பிழை நீக்கி எழுதுதல் - தொடர்பிழை நீக்கி எழுதுதல் - ஒற்று மிகும் இடங்கள் - ஒற்று மிகா இடங்கள் - பிற மொழிச் சொற்களை நீக்கி எழுதுதல் - பயிற்சிகள்.

மொத்தம்: 30 மணி நேரம்

பார்வை நூல்கள்

1. தமிழர் நாகரிகமும் பண்பாடும், டாக்டர் அ. தட்சிணாமூர்த்தி, ஐந்திணைப் பதிப்பகம், 2001.
2. தவறின்றித் தமிழ் எழுதுவோம், மா. நன்னன், ஏகம் பதிப்பகம், 1999.
3. தவறின்றித் தமிழ் எழுத - மருதூர் அரங்கராசன், ஐந்திணைப் பதிப்பகம், 2003.
4. தமிழ் இலக்கிய வரலாறு, வரதராசன், மு., புது தில்லி : சாகித்திய அக்காடெமி, 2002.
5. புதிய தமிழ் இலக்கிய வரலாறு, நீல. பத்மநாபன், சிற்பி பாலசுப்ரமணியம், சாகித்திய அகாடெமி, 2007.
6. செம்மொழி தமிழின் சிறப்பியல்புகள் - முனைவர் மறைமலை இலக்குவனார்; <https://www.youtube.com/watch?v=HHZnmJb4jSY>
7. பாடநூல் தேடலுக்கான இணையம் - <https://archive.org/>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24LENG11	ENGLISH I	L	T	P	O	Credit
		2	0	0	1	2

COURSE OBJECTIVE:

1. To enable students to develop their communication skills effectively.
2. To make students familiar with usage skills in the English Language.
3. To enrich their vocabulary in English.
4. To develop communicative competence.

UNIT-I PROSE 6

- Dangers of drug abuse - Hardin B.Jones
- Tight corners - E.V.Lucas

UNIT-II POETRY 6

- Ecology - A.K.Ramanujan
- The owl and the chimpanzee - Jo Camacho

UNIT-III SHORT STORY 6

- The Dear Departed - Stanley Houghton
- The Fool's Paradise- Isaac Bashevis Singer

UNIT – IV GRAMMAR

6

- Parts of speech, Articles

UNIT – IV GRAMMAR

One-word substitution, prefix, suffix, synonym, antonym.

Total: 30 Hours

Course Outcome:

At the end of this course students will be able to,

CO 1	understand the characteristic features of the language used in the text.
CO 2	strengthen their knowledge of basic grammar
CO 3	improve narrative skills after studying diverse prose and play.
CO 4	understand to classify parts of speech and articles.
CO 5	develop critical writing skills in the textual content of the syllabus.

Reference Books:

- English for Communication Enrichment: by Jeya Santhi June 2015.
- Dr. M. Narayana Rao and Dr. B. G.Barki–Anu’s Current English for Communication (AnuChitra). June 2012.
- Dr. Ananthan, R. Effective Communication. Ed. Chennai: Anu Chithra Pub.2010.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC11	DRAWING	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVE:

1. Understanding Basic Drawing Techniques
2. Developing Observation Skills
3. Understand the principles of composition, including balance, rhythm, and focal points.
4. Explore personal expression and artistic style through drawing
5. Reflect on personal progress and growth as an artist.

UNIT-I BASICS OF DRAWING

18

- 1.1 Understanding the tools of drawing (pencils, erasers, and paper types).
- 1.2 Basic line exercises: straight lines, curved lines, zigzag lines.
- 1.3 Introduction to shapes and Forms
- 1.4 Space handling

Exercise: Free hand drawings, line pattern designs, negative and positive space handling

UNIT-II SHADING TECHNIQUE

18

- 2.1 Tonal value
- 2.2 Hatching technique
- 2.3 Fine and smudge shading technique
- 2.4 Art works creations using different shading technique

Exercise: Light to dark shading, shading different texture, academic and hatching practice

UNIT-III PERSPECTIVE DRAWING

18

- 3.1 Elements of perspective
- 3.2 One point perspective
- 3.3 Two point perspective

3.4 Three point perspective

Exercise: 3D understanding in 2D form, landscape drawing, buildings cape

UNIT – IV STILL LIFE DRAWING

18

4.1 Composing technique

4.2 Shape and form rendering

4.3 Organic Still life

4.4 In Organic Still life

Exercise: Key sketches, tonal value, plant drawing, fruit drawing, wooden and metal object drawing, cloth drawing and shading

UNIT– V PORTRAIT DRAWING

18

5.1 Keys sketch

5.2 Skull form

5.3 Face features study

5.4 Portraits from 2D images

Exercise: Eye, nose, lip, drawing in different angle, skull drawing, turn around methods, shading and smudging practice, hatching style

Total: 90 Hours

Evaluation Method

- **CAT – Drawing Assignments** (Record Work of Drawing skills at various stages of learning)
- **Semester Exam – Practical**, Record Work Viva

Course Outcome:

At the end of this course students will be able to,

CO 1	Students will exhibit competence in using basic drawing tools and materials
CO 2	Students will demonstrate an understanding of compositional elements such as balance, proportion, and focal point, applying them to create visually engaging drawings.
CO 3	Students will develop the ability to observe and interpret the visual world accurately, translating three-dimensional forms and spatial relationships onto a two-dimensional surface.
CO 4	Students will experiment with different drawing styles, techniques, and mediums, gaining exposure to a range of artistic expression

CO 5	Students will engage in critiques, self-assessment, and reflection, analyzing their own artwork and the work of others to identify strengths, weaknesses, and areas for growth.
------	---

Text Books:

1. Computer Science: A Structured Programming Approach Using C, B.A.Forouzan and R.F. Gilberg, Third Edition, Cengage Learning.
2. Balaguruswamy, "Programming in ANSI C", 8th Edition, McGraw Hill Education, ISBN: 978-93-5316-513-0.
3. Yashavant P. Kanetkar, "Let Us C", 16th Edition, 2019, BPB Publications, ISBN: 978- 93-8728-449-4.

Reference Books:

1. The C Programming Language by Brian Kernighan and Dennis Ritchie 2nd edition.
2. Shibu K V, "Introduction to Embedded Systems", Second Edition, Mc Graw Hill.
3. Rajkamal, Embedded Systems Architecture, Programming and Design, Tata McGraw-Hill.
4. Frank Vahid and Tony Givargis, "Embedded Systems Design" - A Unified Hardware/Software Introduction, John Wiley

Web Sources:

1. <https://www.electronicshub.org/basics-of-embedded-c-program/>
2. <https://www.mygreatlearning.com/blog/embedded-c/>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC12	VISUAL LANGUAGE AND GRAPHIC DESIGN	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVE:

1. Understand the principles of visual design.
2. Develop proficiency to create contemporary design.
3. Apply design principles to create visually appealing compositions.
4. Analyze and critique visual designs for effectiveness and impact.
5. Cultivate creativity and innovation in visual problem-solving.

UNIT-I INTRODUCTION TO VISUAL DESIGN 18

Definition - importance of visual design
 Historical overview- Design movements, Evolution of design
 Elements of visual design- line, form, shape, color, texture, space
 Principles of design: balance, contrast, rhythm, unity
EXERCISE: Basic free hand practice, small assignments

UNIT-II COLOR THEORY 18

Concept of Primary Colors – RGB, RYB, Additive , Subtractive
 Colors wheel – Color Mixing, Secondary color - Tertiary color
 Color Harmony- Color Contrast, color Rhythm
 Color Psychology, selective color feel, land color and people
EXERCISE: Practical color wheel on board, color mixing techniques, color theory assignment

UNIT-III TYPOGRAPHY 18

Understanding Typography- style, Construction, elements, important.
 Basic free hand practice, basic form practice, vertical form practice, diagonal forms,
 Classic brush stroke practice, bamboo, calligraphy pen
 Expressive typography, contemporary graffiti style, collage work
EXERCISE: Lettering with brush, calligraphy fonts, font construction, and own font creation
cape

UNIT – IV LOGO DESIGN

18

Research and Conceptualization- idea- mind mapping, thumbnail sketches.

Color and Scalability- quality, clarity.

Logo type, Word mark logo, Letter mark logo,

Pictorial Mark emblem logo

EXERCISE: Mind mapping, thumbnail sketches, color palate. Design trace, final out

UNIT– V CORPORATE IDENTITIES

18

Poster design- positive and negative space, orientation

Pamphlet design- sizes, Define the Purpose, Content arrangements, image selection

Brochure design - Brochure sizes- single fold. Multifold- Balance and Flow

Visiting card design - Dangler design

EXERCISE: Poster making, Visiting card making, dangler making, and two-fold brochure making all done by hand

Total: 90 Hours

Evaluation Method

CAT Seminar theoretical concepts and principles of visual design

PPT Presentation of elements of color theory

Group project on LOGO and Poster design

SE Practical, Record Work and VIVA

Course Outcome:

At the end of this course students will be able to,

CO 1	Students will gain knowledge about visual design and its concepts
CO 2	Students will gain knowledge about color theory, color psychology and color importance
CO 3	Students will apply typography basics and its concept in regular classroom practice
CO 4	Students will practice and present design projects, fostering teamwork and understanding the design process.
CO 5	Students will compile a portfolio showcasing their best graphic design work, demonstrating their growth, creativity, and technical skills throughout the course.

Text Books:

Ryan Hembree - The Complete Graphic Designer_ A Guide to Understanding Graphics and Visual Communication-Rockport Publishers (2008)

Meredith Davis_ Jamer Hunt - Visual Communication Design_ An Introduction to Design Concepts in Everyday Experience-Bloomsbury Publishing USA (2017)
 David Dabner, Sandra Stewart, Abbie Vickress - Graphic Design School_ The Principles and Practice of Graphic Design-Wiley (2023)

Reference Books:

Ellen Lupton, Jennifer Cole Phillips - Graphic Design_ The New Basics_ Second Edition, Revised and Expanded-Princeton Architectural Press (2015)
 Bonne Zabolotney - Designing Knowledge _ Emerging Perspectives in Design Studies Practices-Bloomsbury Visual Arts (2024)
 Jacinta Patterson, Joanne Saville - Viscomm_ A Guide to VCE Visual Communication Design-Cambridge University Press (2022)

Web Sources:

<https://www.coursera.org/specializations/graphic-design>
<https://www.coursera.org/learn/fundamentals-of-graphic-design>
https://onlinecourses.swayam2.ac.in/ntr20_ed15/preview
<https://helpx.adobe.com/learn.html>
www.skillshare.com
www.behance.net

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC11	HISTORY OF PRINT	3	0	0	2	3

COURSE OBJECTIVE:

1. To gaining knowledge about printing and its History.
2. Developing knowledge in various printing methods and its techniques.
3. Understand the evolution of print
4. Understand importance of print
5. Understand revolution of print

UNIT-I ANCIENT AND EARLY PAINTING

Origins of print
 Pre historic evident of printing
 Clay Tablets, Papyrus
 Woodblock Printing
 The earliest forms of printing

(Mini research projects, PPT presentation)

UNIT-II EVOLUTION OF PRINTING TECHNIQUE 9

Movable Type Printing (1040 CE)
Korean Movable Type (1234 CE)
Gutenberg and the Printing revolution
Spread of Printing Presses (15th-16th Century)
Spread of knowledge, Reformation.
(Mini research projects, PPT presentation)

UNIT-III ADVANCES IN PRINTING TECHNOLOGY 9

Copperplate Engraving (16th Century)
Illustrations, maps, artworks.
Lithography (1796)
The Rotary Press – 1843
Printing newspapers, books.
(Mini research projects, PPT presentation)

UNIT – IV MOTION PRINTING TECHNOLOGY

9

Offset Printing (Early 20th Century)
Inkjet Printing – 1951
Laser Printing – 1969
Dominant printing method, high quality and efficiency
Small print runs, personalized printing.
(Essays, class discussions, and presentations)

UNIT– V THE IMPACT OF PRINT 9

5.1 Education and Literacy.
5.2 Religion.
5.3 Science and Enlightenment.
5.4 Politics.
5.5 Society.
(Essay, Mini research projects, PPT presentation)

Total: 45 Hours

Evaluation Method

CAT: Library and web research projects Written Test
Individual and group projects.

SEM EXAM: Theory

Course Outcome:

At the end of this course students will be able to,

CO 1	Students will be able to describe the chronological development of printing Technologies from ancient to modern times.
CO 2	Students will analyze the impact of printing innovations on various cultures and societies, including changes in literacy, education, religion, science, and politics.
CO 3	Students can evaluate key technological advancements in printing and their significance in a broader context of communication.
CO 4	Students will demonstrate the ability to conduct independent research on specific topics within history of print, utilizing both print and digital resources.
CO 5	Students will connect historical developments in print technology to contemporary media and communication practices.

Text Books:

1. The History of Printing, Volume 1 Paperback – Import, 16 April 2012 By Society for Promoting Christian Knowledge (Creator)
2. The Printing Revolution in Early Modern Europe" by Elizabeth L. Eisenstein Publishing Year: 1983 (First edition), 2005 (Revised edition)
3. The Book: A Global History" edited by Michael F. Suarez, S.J., and H. R. Woudhuysen Publishing Year: 2013

Reference Books:

Print, Manuscript, and the Search for Order, 1450-1830" by David McKitterick Publishing Year: 2003
 The Book in the Renaissance" by Andrew Pettegree Publishing Year: 2010
 The Nature of the Book: Print and Knowledge in the Making" by Adrian Johns Publishing Year: 1998

Web Sources:

<https://printinghistory.org/>
<https://www.instantprint.co.u/>
<https://www.history.com/topics/inventions/printing-press>
<https://www.britannica.com/topic/printing-publishing>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC13	HUMAN ILLUSTRATION FOR VISUAL MEDIA	0	2	4	2	4

COURSE OBJECTIVE:

1. Understanding Human Anatomy
2. Ability to compete in employability field illustration needs
3. Artistic Styles and Techniques
4. Regular practice to achieve professional skills.
5. To explore new illustration styles and techniques

UNIT-I INTRODUCTION TO HUMAN ANATOMY

18

- 1.1 Introduction of human illustration
- 1.2 Basics of anatomy study
- 1.3 comparison of anatomy, Anatomical proportions

1.4 measurements of anatomy
EXERCISE: Human figure outline drawing

UNIT-II ANATOMY OF SKULL 18

2.1 Male skull study
2.2 Female skull study
2.3 Proportion of skull
2.4 Turn around view of the skull, Skull blocking
EXERCISE: Drawing female and male Skull from different views

UNIT-III SKELETON STUDY 18

3.1 Static pose
3.2 Male and female skeleton study - comparison, Difference
3.3 Turnaround view of skeleton
3.4 Bones movement
EXERCISE: Drawing female and male Skeleton from different views

UNIT – IV MOVEMENT STUDY 18

4.1 Stick figure static and dynamic movements
4.2 Line of action
4.3 Sports movements
4.4 Live moment study- Speed Sketches
EXERCISE: Drawing live movement action posture

UNIT– V ANATOMY TRACING AND TECHNIQUES 18

5.1 Line tracing practice
5.2 See through technique
5.3 Tracing technique Recreation
5.4 Group composition tracing
EXERCISE: Movement tracing practice

Total: 90 Hours

Evaluation Method

- Record work of anatomy study at various levels

Course Outcome:

At the end of this course, students will be able to,

CO 1	Applying your drawing skills and creativity to narrative illustration and telling a story through your images
CO 2	How to create varied and interesting character designs
CO 3	How to apply observational sketching to more finished reportage drawings
CO 4	How to build up a complex scene for a picture book

CO 5	Drawing from suggested prompts, Storyboarding and planning out a picture book
------	---

Text Books:

- Anatomy & Drawing by Victor Perard.
- Human Anatomy for Artists: The Elements of Form Book by Eliot Goldfinger.
- Constructive Anatomy Paperback – 2 January 2000 by George B. Bridgman.

Reference Books:

1. Anatomy for the Artist" by Sarah Simblet (2001)
2. Figure Drawing: Design and Invention" by Michael Hampton (2009)
3. The Making of a Graphic Novel" by Prentis Rollins (2006)

Web Sources:

www.udemy.com
www.arts.ac.uk
<https://www.arts.ac.uk/subjects/illustration/short-courses/narrative-illustration/book-illustration-short-course-chelsea/>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC14	Film – The Art of Arts	0	2	4	2	4

COURSE OBJECTIVE:

1. To understand the rudiments of visual art forms through movies.
2. To explore the important visual elements in films.
3. To recognize the significance of art forms in society
4. To acquire skills for visual aesthetics and communicating symbolically.
5. To develop insights into the process of script to the screen with visual aesthetics.

UNIT-I ELEMENTS OF FILM

18

- 1.1 Visual Elements of Film - Types of visual arts and its significance – Exploring the relationship of cinema with arts. performing art forms, traditional and folk-art forms and theatrical acting
- 1.2 Visual Elements in Film - Understanding visual principles of composition - Representation through two and three dimensions in visual art.
- 1.3 Aural Elements of Film - Basics of oration – Elements of oration – Voice modulation – Background Score – Environment sounds – Special Sound effects.
- 1.4 Aural Elements in Film – Understanding layers of sound – Identifying significance

of sound element – Balancing of sound elements – Sound theatrical system – Mono to surround

EXERCISE: Watch the listed movies and evaluate the art of narration, visualization and oration.

UNIT-II NARRATIVE ART IN FILM 18

- 2.1 Film and literature - Interwined narrations – Cinema and literature – Movies based on literature and its adaptations – Intertwined narrative techniques.
- 2.2 Dissemination of native history and tradition through puppetry in films and understanding the forms of puppetry.
- 2.3 Art of Narration – Characteristics of Narration - Narrative elements – Types of Narration Style – Narrative forms.
- 2.4 Film Language – Narrating story through visuals - impacts of visual aesthetics – Message and meaning.

EXERCISE: Identify any 5 native art forms from movies and interpret on usage of narrative art in the movies. (Movie: Best offer)

UNIT-III PERFORMANCE ART IN FILM 18

- 3.1. Understanding dance as an art – forms of dance – elements in dance forms – dance as a method of storytelling and dissemination of native history and tradition.
- 3.2. Understanding singing as an art – types of songs – elements in singing – song as a method of storytelling and dissemination of native history and tradition.
- 3.3 Understanding Theater as an art – types of theater arts – elements in singing – song as a method of storytelling and dissemination of native history and tradition.

EXERCISE: Identify the movies based on literary adoption. (Thillana Mohanambal, Karnan, Sivaji, Sound of Music, Black Swan, Whiplash).

UNIT – IV VISUAL ART IN FILM 18

- 4.1. Principles of visual aesthetics - Frame and framed - elements in a frame - decoding the meaning.
- 4.2. Visual codes - types of visual codes – symbolic meaning creation – usage of symbolic communication through object and symbol.
- 4.3. Art of Visualization – Visual Principles - Principle of framing – composition techniques – camera shots, angles, movements with its hidden meaning - Basics of lighting – types of lighting – formal lighting equipment and its meaning.

EXERCISE: List-out the significant visual aesthetics in any recent films.

UNIT– V REFLECTION OF ART MOVEMENTS IN FILM 18

- 5.1. Visual art movements from a national perspective – Bengal school of art – progressive artist group – The Kerala radicals – Feminist art movement – madras art movement.
- 5.2. Introduction to visual art movements from international perspective – Expressionism – Avant Garde – Impressionism – Surrealism – Futurism – Symbolism.
- 5.3. Art as a narrative element in Indian films – Ittefaq 1969 – Dil Chahta Hai 2001 - Taare Zameen Par 2007 – Fitoor - 2016
- 5.4. Art as a narrative element in International films – Visit to Picasso 1949 – Frida – 2002 - Seraphine 2008 – Scream movie series.

EXERCISE: Highlight the similarities in the movie Mad Max: Fury Road by George Miller with the painting “The Elephants” by Salvador Dali

Total: 90 Hours

Evaluation Method

CAT - Quiz to test recall capacity of students on concept of visual arts from a national and international viewpoint.

Assignment would be given on the pioneers of visual and performing artists with their significant works.

Seminar to be delivered by students based on the analysis of any popular Indian films based on any visual or performing arts.

Debate – On topic such as “The cinema is not an art which films life: the cinema is something between art and life” – Jean Luc Godard and “Art, is not a mirror, but a hammer: it does not reflect, it shapes” Leon Trotsky Justify/Challenge.

Essay Writing on the significant art movements and the artist in India.

SE Practical Exam

Course Outcome:

At the end of this course, students will be able to,

CO 1	Students will have a comprehensive understanding of the various forms of art depicted through films.
CO 2	Students will gain knowledge about narrative art forms within films.
CO 3	The students will gain an insight of performance art forms.
CO 4	Students will acquaint the basics of visual aesthetics using symbolism in visual art forms.
CO 5	Student will evaluate the major visual art movements from a global perspective in relation to the application in films.

Text Books:

- 1 University Press Art in Cinema Society - Art in Cinema_ Documents Toward a History of the Film Society-Temple (2006)
- 2 Film Art: An Introduction, 13th edition, By David Bordwell, Kristin Thompson and Jeff Smith New York: McGraw-Hill Education, 2024.
- 3 Film as Art, Rudolf Arnheim, University of California Press, 1957.

Reference Books:

- 1 Bruce Block, The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media, Routledge - 2021
- 2 RoseLee Goldberg, Thames and Hudson Performance Now: Live Art for the 21st Century, Illustrated edition (2018).
- 3 A.Howell, The Analysis of Performance Art: A Guide to its Theory and Practice, Routledge (1999)

Web Sources:

- <https://www.artforum.com/features/live-and-direct-cinema-as-a-performing-art-221161/>
- <https://www.saintleo.edu/about/stories/blog/the-6-best-movies-for-performing-arts-majors>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC15	Computer Graphics	0	2	4	2	4

COURSE OBJECTIVE:

1. Explore the graphic design software interface.
2. Gain knowledge of industry-standard graphic design software and familiarity with other relevant tools and platforms.
3. Acquire skills in designing for print media such as posters, flyers, brochures, business cards, magazines, and packaging. Learn digital design principles for web and screen-based applications
4. Creating original artwork, icons, illustrations, and Infographics.
5. Build a portfolio, demonstrating creativity, technical skills, and conceptual thinking

UNIT-I GRAPHIC DESIGN SOFTWARE WORKSPACE

18

- 1.1 Principles of graphic design - Emphasis, Contrast, Balance, Repetition, Proportion, Hierarchy, Rhythm, Harmony, Pattern, Proximity, Progression, Unity and Variety.
- 1.2 Layout composition - create visually appealing and effective layouts, role of

- grids, rule of thirds, golden ratio, golden mean
- 1.3 Typography - typefaces, fonts, font styles, font sizes, typographic hierarchy, Kerning, leading, tracking
- 1.4 Color theory - color models: RGB, CMYK, HSB and LAB, color spaces and gamut, additive vs. subtractive color, color rhythm, color harmony
- 1.5 Final composition, and visual hierarchy - advanced composition strategies, create balanced and harmonious compositions, Analyse and critique of compositions, Understand visual hierarchy and its importance

Exercise: Design a layout of poster promoting an event by applying rule of thirds, Composite a layout for mood board of a brand product with color harmony

UNIT-II SOFTWARE TOOLS AND MENU 18

- 1.1 Introduction to Photoshop - Understand the interface of Adobe Photoshop, Filters, adjustments, and layer effects, saving and exporting images in different formats
- 1.2 Selection tools - Marquee Selection Tools, Lasso Selection Tools, Magic Wand Tool, Quick Selection Tool, Select and Mask Workspace, Selection Modification Tools, Quick Mask Mode, Refine Edge/Select and Mask
- 1.3 Drawing tools - Brush Tool, Pencil Tool, Pen Tool, line and shape tools, Custom Shape Tool, Eraser Tool, Gradient Tool, Bucket Fill Tool, History brush tool
- 1.4 Editing tools - Clone Stamp Tool, Blur, Sharpen, and Smudge Tools, Healing Brush Tool, Spot Healing Brush Tool, Content-Aware Fill, Dodge, Sponge and Burn Tools, Color Replacement Tool
- 1.5 Photoshop UI panels - Levels, Curves, Hue/Saturation, and Color Balance, history, window, blending options, Color Swatches, Brushes, Navigation

Exercise: Draw a cartoon character and put a photographic BG, Change the light direction of an image with Dodge, Sponge and Burn Tools

UNIT-III DESIGN ELEMENTS 18

- 1.1 Design Process - Process of conceptualizing, planning, and executing design projects from initial ideation to final delivery, including sketching, iteration, and refinement.
- 1.2 Branding and identity design - Explore the principles and practices of branding and identity design, including logo design, brand guidelines, brand storytelling, and visual consistency across different touch points.
- 1.3 Designing for print Ad - posters, flyers, brochures, business cards, magazines, and packaging, including considerations for color modes, resolution, and print specifications
- 1.4 Effective Designing - Learn how to clearly and effectively communicate ideas, messages, and concepts visually through graphic design, considering target audience, context, and communication objectives
- 1.5 Digital design - Learn digital design principles for web and screen-based applications, including website design, user interface (UI) design, mobile app design, and responsive design principles

Exercise: Make a logo for your own imaginary brand company, 2. Create a movie poster for a recent action-adventure film

UNIT – IV IMAGE EDITING

- 4.1 Image editing - Importing Images, remove unwanted areas or distractions, adjusting the brightness, contrast, saturation, and color balance, filters or effects, adjusting individual colors or tones, or creating composite images, Creating Surreal or Fantasy Scenes
- 4.2 Photo manipulation - technique involves cutting and pasting, Cloning and Healing, adding artistic effects, Distortion techniques involve stretching, warping, or morphing.
- 4.3 Color grading - Primary and secondary color correction, applying stylistic color treatments, grading presets, maintaining color consistency
- 4.4 Retouching, and image optimization - retouching tools to remove blemishes, wrinkles, or other imperfections from the image, Optimize for Web,
- 4.5 Original artwork, icons, illustrations, Infographics - Develop illustration skills and techniques for creating original artwork, icons, illustrations.

*Exercise: Create a matte paint with a fantasy scene by photos manipulation
Do a face-retouching assignment*

UNIT– V DESIGNING PROCESS

18

- 1.1 Build a strong portfolio - Define Goals, Select Best Work, Organize Portfolio, Provide Context and Details, Focus on Presentation, Update Regularly and Promote Portfolio
- 1.2 Improve technical skills - Continuous Practice, Online Courses and Tutorials, conceptual thinking improvement, Critical Analysis, Collaboration and Feedback
- 1.3 Learn about professional standards - maintaining professional relationships, Study Ethical Codes, Ethics Courses and Workshops. Project management, copyright, and legal considerations - Project Management Principles, Protect Your Work, Understand and update in copyright laws, regulations, and legal precedents
- 1.4 Updating - Stay updated with current trends, technologies, and tools in graphic design including digital advancements, emerging design trends, and the evolving needs of the industry

Exercise: Create a portfolio by applying computer graphics techniques

Total: 90 Hours

Evaluation Method

Digital Visual Design at various learning levels.

Digital design output

Course Outcome:

At the end of this course, students will be able to,

CO 1	Students will understand about graphic design principles, layout, typography, color theory, composition
CO 2	Students will gain graphic design software knowledge
CO 3	Students will design for print advertisements, including poster, brochure, catalogue and etc.
CO 4	Students will acquire practical skills in creating original artwork, icons, logos illustrations, and Infographics
CO 5	Students will build a strong portfolio and stay updated with current trends, technologies, and tools in graphic design

Text Books:

1. Adobe Photoshop CC Classroom in a Book (2022 release)" by Conrad Chavez and Andrew Faulkner
2. Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton
3. Fundamentals of Computer Graphics" by Peter Shirley and Steve Marschner

Reference Books:

1. The Elements of Graphic Design" by Alex W. White
2. Photoshop CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas

Web Sources:

<https://helpx.adobe.com/photoshop/tutorials.html>

<https://phlearn.com/learn/photoshop>

www.behance.net

<https://cgsociety.org/>

<https://www.cgw.com/>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24DVAC11	Universal Human Values	2	0	0	2	2

COURSE OBJECTIVES:

- To appreciate the complementarity between the values and skills for sustained happiness and prosperity.
- To influence the students to approach life and profession with a holistic perspective towards value-based living in a natural way.

- To highlight plausible implications of holistic understanding of ethical human conduct.

UNIT-I INTRODUCTION TO VALUE EDUCATION 5

Living a fulfilling life. Value education. Skill education. Complementarity of Values and Skills. Development of a holistic perspective. Right understanding, relationship and physical facility. Understanding happiness and prosperity.

UNIT-II HARMONY AT MULTIPLE LEVELS 5

Human being as co-existence of the self and the human body. Understanding harmony in the self. Harmony in the family and understanding values in human-human relationships. Harmony in the society and understanding universal human order. Harmony in nature and understanding the interconnectedness, self-regulation and mutual fulfillment. Harmony in existence and understanding co-existence at various levels.

UNIT-III IMPLICATIONS OF THE RIGHT UNDERSTANDING 5

Ethical human conduct, implications of value-based living, right understanding of professional ethics, humanistic education, holistic technologies, production systems, and management models, and strategies for transitioning to a value-based life and profession are the topics covered.

Total: 15 Hours

Course Outcomes:

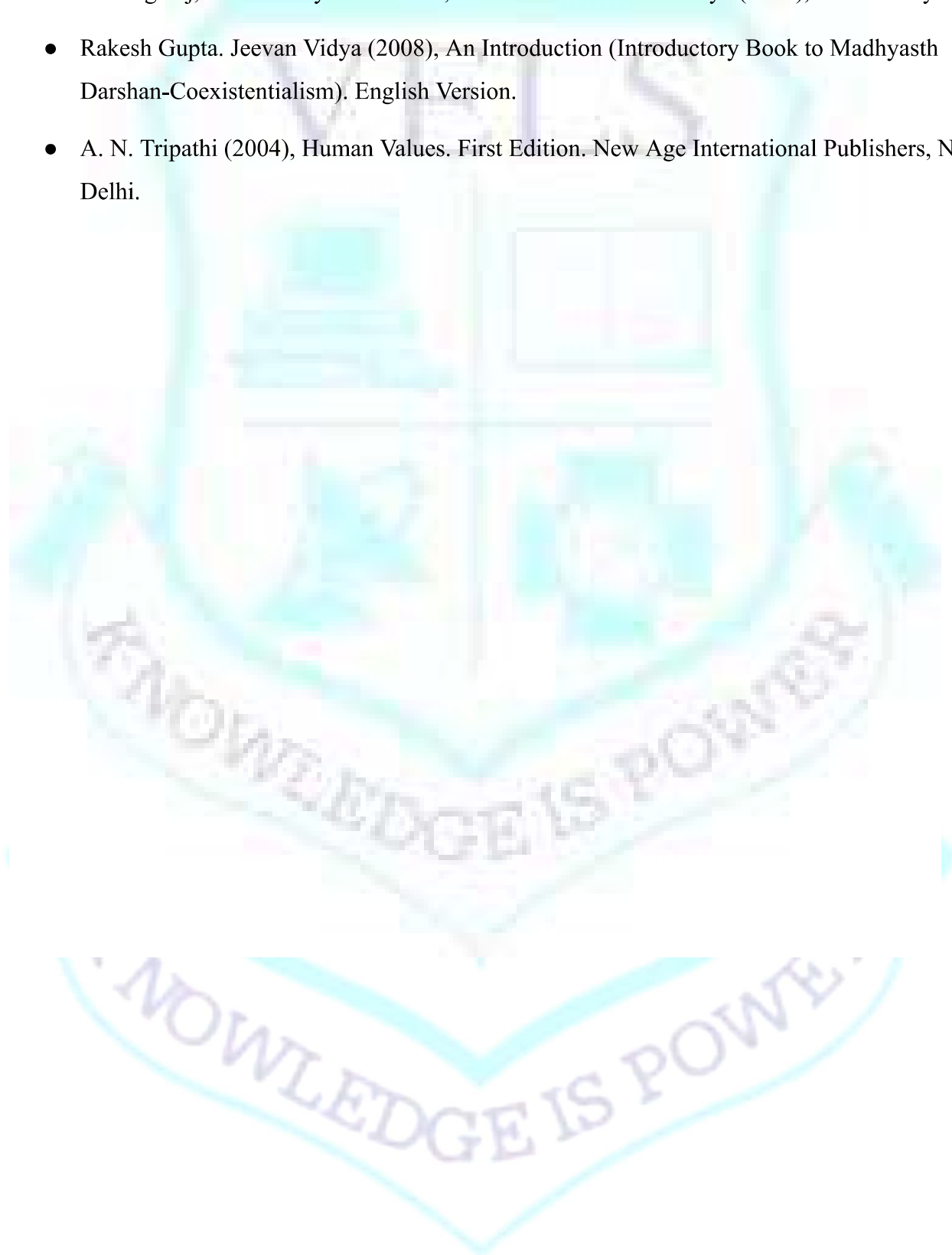
At the end of the course, learners will be able to:

- CO1:** Develop qualities like responsibility and the ability to handle problems with sustainable solutions.
- CO2:** Appraise human values and the harmony at various levels.
- CO3:** Perceive a better critical ability.
- CO4:** Develop qualities pertaining to value-based living.
- CO5:** Apply what they have learnt to their own self in real life settings.

Reference Books:

- R.R. Gaur, R. Asthana, G.P. Bagaria. (2023). A Foundation Course in Human Values and Professional Ethics. 3rd Revised Edition. Excel Books, New Delhi.

- A. Nagaraj, Jeevan Vidya Prakashan, Amar Katak. Jeevan Vidya (1999), Ek Parichaya
- Rakesh Gupta. Jeevan Vidya (2008), An Introduction (Introductory Book to Madhyasth Darshan-Coexistentialism). English Version.
- A. N. Tripathi (2004), Human Values. First Edition. New Age International Publishers, New Delhi.



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24LTAM21	TAMIL II	L	T	P	O	Credit
		2	0	0	1	2

தாள்-2

காப்பியம், பக்தி இலக்கியம், கலைகள், நாகரிகம்-பண்பாடு

பாடத்திட்ட நோக்கம்:

மாணவர்களின் இலக்கிய நாட்டத்தை மேம்படுத்துதல், அற இலக்கியங்கள், சிற்றிலக்கியம், சிறுகதை ஆகியவற்றை அறிமுகப்படுத்துதல், தற்காலப் பேச்சுத் தமிழ் எழுத்துத்தமிழ் ஆகியவற்றின் வளர்நிலைகளை மாணவர்களை அறியச் செய்தல், அதன்வழி சிந்தனை வளத்தைப் பெருகச் செய்தல் என்பனவும் மேற்கண்டவழி மாணவர்களை ஆளுமை மிக்கவர்களாக உருவாக்கி, போட்டித்தேர்வுகளுக்குத் தயார் செய்து அவர்களின் மொழித் திறனை மேம்படுத்த அவர்களுக்குக் கடிதம் எழுதும் கலையைக் கற்றுக்கொடுத்தல், அணி இலக்கணத்தை அறியச் செய்தல் என்பன இந்தப் பாடத்திட்டத்தின் முக்கிய நோக்கமாகும்.

அலகு 1 காப்பியங்கள்

8 மணி நேரம்

சிலப்பதிகாரம்- கனாத்திறம் உரைத்தக் காதை முழுவதும்.

மணிமேகலை- மலர்வனம் புக்க காதை முழுவதும்.

கம்பராமாயணம் - குகப் படலம் (தேர்ந்தெடுக்கப்பட்ட ஒன்பது பாடல்கள்)

அலகு 2: பக்தி இலக்கியம்

8 மணி நேரம்

- மாணிக்கவாசகர் - திருவாசகம் – மூன்று பாடல்கள்
 - ✓ புல்லாகி பூடாகி (சிவபுராணம்)
 - ✓ எல்லாப் பிறப்பும் (சிவபுராணம்)
 - ✓ உற்றாரை யான் வேண்டேன் (திருப்புலம்பல்)
- ஆண்டாள் - திருப்பாவை – மூன்று பாடல்கள் (1, 3, 4)
 - ✓ மார்கழித் திங்கள் ... (பாசரம் 1)
 - ✓ ஓங்கி உலகளந்த... (பாசரம் 3)
 - ✓ ஆழிமழைக் கண்ணா... (பாசரம் 4)
- வீரமாமுனிவர் - தேம்பாவணி – வளன் செனித்தப் படலம்
- சீறாப்புராணம்- மானுக்கு பிணை நின்ற படலம்

அலகு 3 கலைகள்

07 மணி நேரம்

சிற்பம் - ஓவியம் - இசை - கூத்து - ஒப்பனை - ஆடை அணிகலன்கள்.

அலகு 4 நாகரிகம், பண்பாடு

7 மணி நேரம்

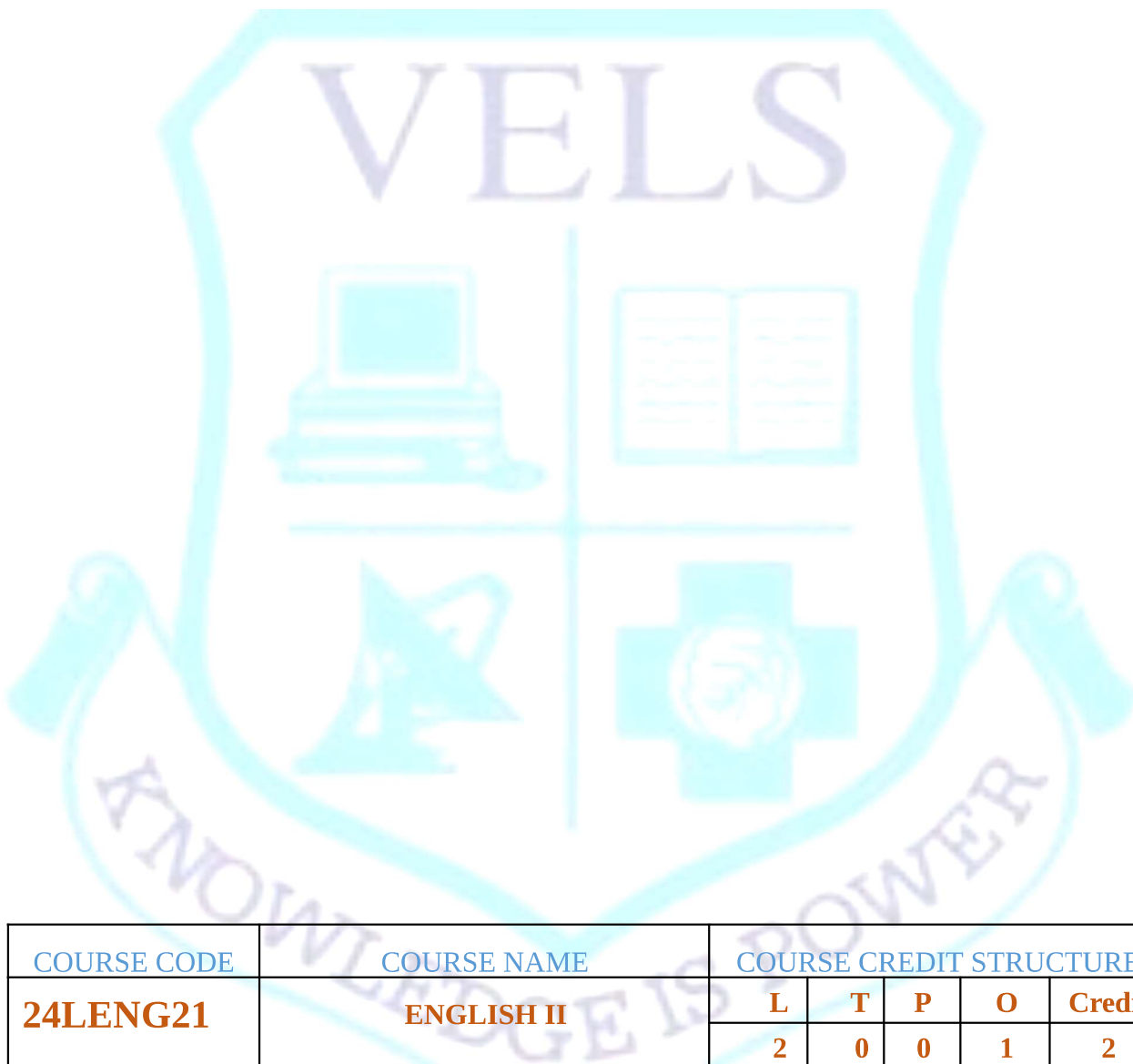
சொற்பொருள் விளக்கம் - பண்டைத் தமிழர் வாழ்வியல் - அகம் - களவு - கற்பு - குடும்பம் - விருந்தோம்பல் - உறவு முறைகள் - சடங்குகள் - நம்பிக்கைகள் - பொழுதுபோக்கு - புறம் - போர் முறைகள் - நடுகல் வழிபாடு - கொடைப்பண்பு.

மொத்தம்: 30 மணி நேரம்

பார்வை நூல்கள்

- தமிழர் நாகரிகமும் பண்பாடும், டாக்டர் அ. தட்சிணாமூர்த்தி, ஐந்திணைப் பதிப்பகம், 2001.

9. தவறின்றித் தமிழ் எழுதுவோம், மா. நன்னன், ஏகம் பதிப்பகம், 1999.
10. தவறின்றித் தமிழ் எழுத - மருதூர் அரங்கராசன், ஐந்திணைப் பதிப்பகம், 2003.
11. தமிழ் இலக்கிய வரலாறு, வரதராசன், மு., புது தில்லி : சாகித்திய அக்காதெமி, 2002.
12. புதிய தமிழ் இலக்கிய வரலாறு, நீல. பத்மநாபன், சிற்பி பாலசுப்ரமணியம், சாகித்திய அகாடெமி, 2007.
13. செம்மொழி தமிழின் சிறப்பியல்புகள் - முனைவர் மறைமலை இலக்குவனார்; <https://www.youtube.com/watch?v=HHZnmJb4jSY>
14. பாடநூல் தேடலுக்கான இணையம் - <https://archive.org/>



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LENG21	ENGLISH II	2	0	0	1	2

COURSE OBJECTIVE:

1. To read and understand different types of prose, poetry, and fiction.
2. To think critically about texts and express ideas clearly.
3. To recognize and discuss key themes and styles in literary works
4. To learn and use grammar rules correctly in writing and speaking
5. To write more effectively by applying grammar and literary techniques.

UNIT-I PROSE 6

- If you are wrong, admit it- Dale Carnegie
- Words of Wisdom- Chetan Bhaghat

UNIT-II POETRY 6

- La Belle Dame Sans Merci - John Keats
- Ozymandias- P.B.Shelley

UNIT-III FICTION 6

- The School for Empathy - E.V. Lucas
- The Lamb to the Slaughter-Roald Dahl

UNIT – IV GRAMMAR

6

- Types of sentences, Concord

UNIT – IV GRAMMAR

6

- Tenses, Voices

Total: 30 Hours

Course Outcome:

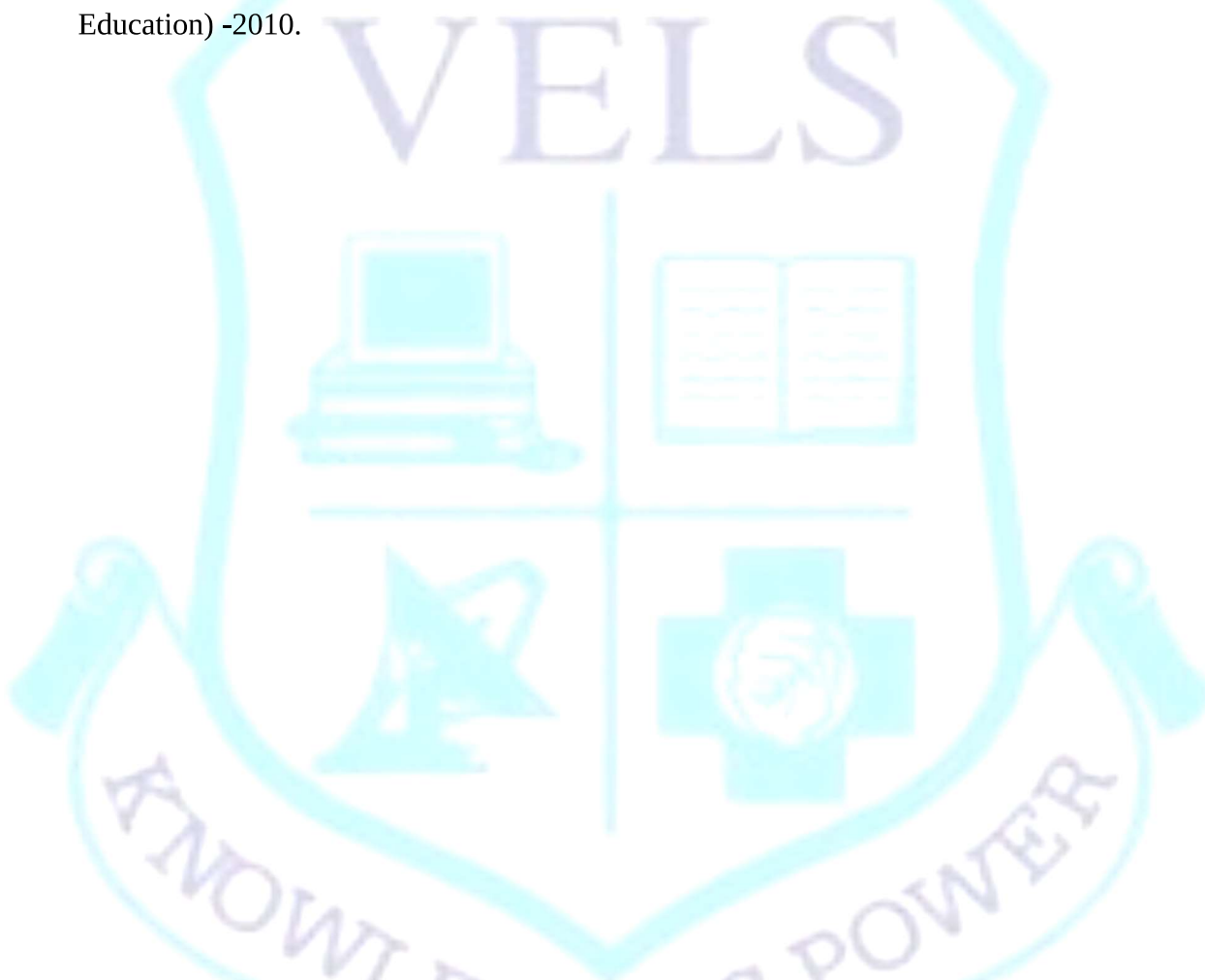
At the end of this course students will be able to,

CO 1	identify poetic expressions in the course of daily speech
CO 2	students will develop skills that enable them to communicate effectively in writing.
CO 3	students will develop skills that enable them to communicate effectively in writing.
CO 4	discriminate against different sensibilities in approaching life.

CO 5	strengthen the ability to solve life's problems, as highlighted in the selections.
------	--

Reference Books:

- Dr. M. Narayana Rao and Dr. B. G. Barki–Anu's Current English for Communication (AnuChitra). June 2012.
- General English for competitive examinations by V.Rajagopalan (Mcgraw Hill Education) -2010.



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC21	Design for Advertising	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVE:

1. To understand the historical evolution of advertising and its societal impact, analyze advertising Concepts, functions, and develop skills in target audience identification and segmentation strategies.
2. Apply graphic design principles and explore advertising strategies like storytelling and integrated marketing communications, while understanding the role of color

psychology and semiotics in branding.

3. Interpret design briefs, apply creative design principles, and integrate color psychology and brand identity elements into advertisements
4. Develop creative concepts and practical video production skills, while effectively integrating brand elements and self-promotion strategies into advertising videos
5. Research and identify relevant social causes, brainstorm creative concepts, execute advertising materials, and evaluate campaign effectiveness in driving social change.

UNIT-I HISTORICAL OVERVIEW OF ADVERTISING

12

- 1.1 Historical Overview of Advertising - Origins of Advertising, Ancient civilizations and early forms of promotion, Landmark moments and key figures, Evolution of Advertising Mediums Traditional Print media to Digital platforms
- 1.2 Advertising Functions – Awareness, Persuasion, Engagement, Retention, Brand Image, Social Influence, Sales Generation, Education, Impact of new mediums such as Social Media, Mobile Advertising, and Virtual Reality
- 1.3 Target audience and Market Segmentation – Identifying and analyzing target audiences based on demographic, psychographic, and behavioral factors, market segmentation strategies, Consumer needs and preferences, Buying Behavior, Brands communicate with consumers
- 1.4 Branding and Brand Identity – Meaning, Brand name, Logo, Colors, Typography, Brand Messaging, Branding strategies to build consumer loyalty, Issues related to consumerism
- 1.5 Advertising psychology and Consumer Behavior – Emotional appeal, Cognitive Biases, Persuasion Techniques, Theories of Persuasion, Psychological tactics to influence consumer perceptions and actions, Effects of advertising on society

EXERCISE: List out the product brands which you use in your daily life and identify the advertisement techniques of that brand

UNIT-II ADVERTISEMENT PRODUCTION TECHNIQUE

14

- 2.1 Advertising Narrative Techniques - Importance of Creativity, Storytelling, Emotion, Shock Value
- 2.2 Principles of advertising design and Layout – Graphic Design, Visual Hierarchy, Print design to Mobile design, Typography - Font Selection, Typography Hierarchy, Readability Considerations, Kerning and Letter-spacing, Typography Trends, Typography Choices,
- 2.3 Color Psychology and Semiotics in Advertising - Meaning and Symbolism of Colors Critical analysis of usage of colors in advertisement, Semiotics - Definition, Types, Cultural Codes and Brand Identity
- 2.4 Photography and Illustration - Image Selection, Visual Storytelling, Illustration Styles (Hand-drawn, Vector, Digital), Image Selection Criteria (Relevance, Authenticity), Photo Editing Techniques, Image Sourcing Platforms
- 2.5 Visual Composition and Layout Techniques - Rule of Thirds, Focal Points, Visual Hierarchy Techniques, Grid Layouts (Rule-based, Column-based), Negative Space Management

EXERCISE: Creating a flyer advertisement by applying learned advertisement production Techniques

UNIT-III ADVERTISING DESIGN LAYOUT

22

- 3.1 Design Brief Interpretation and Analysis – Brief Assessment, Objective Clarification,

- Stakeholder Understanding, Audience Profiling, Messaging Deciphering, Design Brief Analysis, Objective Identification, Audience Assessment, Messaging Evaluation
- 3.2 Creative Design Principles – Applying principles of graphic design to create visually appealing advertisements, Understanding the fundamentals of layout, composition, and visual hierarchy
 - 3.3 Color Psychology and Brand Identity Integration – Applying color psychology principles to evoke emotions and convey brand messages, Incorporating branding elements and color schemes into advertisement designs
 - 3.4 Visual Composition Techniques - Applying techniques such as the rule of thirds, focal points, and visual hierarchy to create engaging layouts, Exploring grid layouts and negative space management for balanced designs

EXERCISE: Create a Poster or pamphlet for a shop or Organization from Initial research to Final delivery

UNIT – IV SELF-ENDORSEMENT ADVERTISEMENT

18

- 4.1 Product Research and Analysis – Understanding the product or brand, Conducting research on the Product, target audience, market trends, and competitors, Analyzing findings to identify opportunities and challenges for effective self-endorsement
- 4.2 Narration and Unique Selling Point Identification – Crafting a compelling narrative for the self-endorsement video, Identifying the unique selling points (USPs) of the product or brand, Developing a script that highlights the USPs and resonates with the target audience
- 4.3 Brainstorming and Practice – Brainstorming ideas for the self-endorsement video concept, Practicing delivery of the narration to ensure clarity and effectiveness, Soliciting feedback from peers or instructors for refinement
- 4.4 Video Editing and Enhancement – Editing the recorded footage to create a cohesive and engaging self-endorsement video, Incorporating graphic design, music, and other elements to enhance the overall quality, Finalizing the video for presentation and distribution

Assignment - Students will create a self-endorsement advertisement for a product or brand of their choice.

UNIT– V CAMPAIGN FOR SOCIAL CAUSE 18

- 5.1 Social Cause Identification – Researching and identifying a social cause or issue to focus the fictional campaign on, Understanding the importance of selecting a relevant and impactful cause for effective communication
- 5.2 Campaign Strategy Development – Defining campaign objectives, target audience, and messaging strategies aligned with the chosen social cause, Developing a comprehensive campaign strategy that outlines the key elements and tactics to achieve campaign goals
- 5.3 Creative Conceptualization – Brainstorming creative concepts and ideas for the campaign that resonate with the target audience and evoke emotional responses, Incorporating storytelling techniques and visual elements to effectively communicate the message of the social cause
- 5.4 Campaign Execution – Designing advertising materials and promotional assets for the campaign, including print ads, digital banners, social media posts, and video content, Implementing the campaign across multiple channels and platforms to reach

and engage with the target audience

Exercise - Create advertising materials and promotional assets for the campaign, including print ads, digital banners, social media posts, and video content.

Total: 90 Hours

Evaluation Method

Writing Assignment on Analyzing the advertisement layout in a newspaper

Group Discussion on Comparing brand advertisement across Print, TV, and New media platforms.

Writing assignment to Develop creative concepts and ideas for a Product or Service.

Field Visit assignment by selecting a product and study on product placement in at least five Super Market

Record Work documenting the conceptualization to final output

Course Outcome:

At the end of this course, students will be able to,

CO 1	Students will gain knowledge on the historical evolution of advertisement, from ancient civilizations to modern digital platforms
CO 2	Students will develop knowledge in visualizing advertising concepts by applying visual design principles
CO 3	Students will design a print advertisement
CO 4	Students will acquire practical skills in content writing and creating a self-endorsement video by applying creative design principles, integrating color psychology and brand identity elements.
CO 5	Students will understand the importance of advertisement campaigns for a social cause and will be able to create promotional content

Text Books:

1. Beate Flath (editor) Eva Klein (editor) - Advertising and Design_ Interdisciplinary Perspectives on a Cultural Field-transcript Verlag (2014)
2. Creative Director GPT - DESIGNS THAT SELL_ 500 Graphic Design Ideas for Effective Advertising (2023)
3. Iain MacRury – Advertising - Routledge (2009)

Reference Books:

1. Luke Sullivan - Hey, Whipple, Squeeze This_ The Classic Guide to Creating Great Ads-Wiley (2016)
2. James Young - A Technique for Producing Ideas -McGraw-Hill (2003)
3. Ogilvy, David - Ogilvy on Advertising-Knopf Doubleday Publishing Group_Vintage Books (2020_1985)

Web Sources:

Adobe Education Exchange
ColorMatters
Khan Academy
The Dieline
Coursera

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC22	VISUALIZATION FOR SCRIPT	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVE:

1. Students will comprehend the role of storyboarding as a pre-visualization tool in various media.
2. Students will demonstrate proficiency in organizing and structuring visual sequences to convey a story
3. Students will apply principles of visual composition
4. Students will develop storytelling skills through the creation of compelling characters.
5. Students will demonstrate proficiency in creating storyboards using both traditional and digital tools

UNIT-I INTRODUCTION TO STORYBOARDING 18

- 1.1 Definition and purpose of storyboarding
- 1.2 History and evolution of storyboarding
- 1.3 Introduction to narrative structure
- 1.4 Basic principles of visual storytelling

EXERCISE: Road Map of Storyboarding History

UNIT-II PRINCIPLE OF VISUAL STORYTELLING 18

- 2.1 Elements of storytelling, plot,
- 2.2 Characters, setting, conflict, resolution
- 2.3 Sequential narrative and pacing
- 2.4 Visual composition and framing technique

EXERCISE: Storyboard Composition

UNIT-III STORYBOARD CREATION PROCESS 18

- 3.1 Pre-production- Script Reading and Visualizing Ideation
- 3.2 Planning and organizing the storyboard
- 3.3 Shot division
- 3.4 Thumbnails and rough sketches

EXERCISE: Storyboard Sketching

UNIT – IV CAMERA ANGLE AND MOVEMENTS 18

- 4.1 Types of camera shots
- 4.2 Types of camera movements
- 4.3 Symbol for camera movements
- 4.4 Continuity shots

EXERCISE: Storyboarding for a Scene

UNIT– V STORYBOARD FOR SCRIPT

18

- 5.1 Graphic novel
- 5.2 Comic
- 5.3 Newspaper episodes
- 5.4 Story book

EXERCISE: Storyboarding for a Story

Total: 90 Hours

Evaluation Method

Storyboard Record Work at various stages of applying visualization skills

Semester Exam - PRACTICAL

Course Outcome:

At the end of this course students will be able to,

CO 1	Proficiency in Storyboard Creation
CO 2	Understanding of Visual Storytelling Principles
CO 3	Application of Narrative Techniques
CO 4	Communication of Creative Vision
CO 5	Collaborative Skills and Professionalism

Text Books:

1. David Harland Rousseau - Storyboarding Essentials: SCAD Creative Essentials (2009)
2. Giuseppe Cristiano - The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising (2013)
3. Marcos Mateu-Mestre - Framed Ink: Drawing and Composition for Visual Storytellers (2010)

Reference Books:

1. Scott McCloud - Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels (2006)
2. Francis Glebas - Directing the Story_ Professional Storytelling and Storyboarding Techniques for Live Action and Animation-Focal Press (2008)
3. Mark T. Byrne - The Art of Layout and Storyboarding-Imprint unknown (1999)

Web Sources:

- <https://www.studiobinder.com/blog/storyboard-classes-online/>
- <https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/>
- <https://www.udemy.com/topic/storyboarding/>
- <https://boords.com/how-to-storyboard/elearning>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24CBVC21	PRINCIPLES OF JOURNALISM	L	T	P	O	Credit
		3	0	0	2	3

COURSE OBJECTIVE:

1. To gain knowledge on nature, scope and significance of Journalism
2. To learn about gathering information for Journalism
3. To understand the contemporary trends and issues in news reporting
4. To understand working principles in journalism
5. To create a news article by applying journalism principles

UNIT-I INTRODUCTION TO JOURNALISM 9

- 1.1 Overview of the history and evolution of journalism
- 1.2 The role of journalism in society
- 1.3 Introduction to different forms of journalism - Print, Broadcast, Online
- 1.4 Ethical principles in journalism

EXERCISE: List out any five news focusing on societal issue from each media

UNIT-II NEWS GATHERING AND REPORTING 9

- 2.1 Techniques for identifying news and sources – Real people and Public officials, The internet and Social media, Organizations,
- 2.2 Research methods for journalists
- 2.3 Interviewing skills and best practices
- 2.4 Writing clear and concise news stories

EXERCISE: Approach the village/town/city governing administration office and create a news story on developmental activities taken place.

UNIT-III NEWS ANALYSIS AND INTERPRETATION 9

- 3.1 Understanding different types of news stories (hard news, features, investigative)
- 3.2 Analyzing news sources for bias and credibility
- 3.3 Critical thinking and fact-checking in journalism
- 3.4 Ethical considerations in news analysis

EXERCISE: Pick any one sensitive news of the day and compare the reporting style on various mediums such as Newspaper, Television and Online

UNIT – IV MULTIMEDIA JOURNALISM 9

- 4.1 Evolving online journalism
- 4.2 Best practices for writing headlines, captions and social media platforms
- 4.3 Creative interactive graphics and multimedia presentation
- 4.4 Mobile and micro level journalism

EXERCISE: Pick any one sensitive news of the day and compare the reporting style on various mediums such as Newspaper, Television and Online

- 5.1 Ethical dilemmas in journalism and AI in Journalism
- 5.2 Codes of conduct and professional standards
- 5.3 Understanding libel, defamation, and other legal issues
- 5.4 Freedom of the press and its limitations

EXERCISE: Identify a defamation news that has been reported and addressed by the concern people/department. Follow-up the post impact on the person/organization who has reported and been reported.

Total: 45 Hours

Evaluation Method

- **Quiz** to check recall memory of students on principles of journalism
- **Assignment** on reporting an event or environmental issue or local body governing activity or entertainment or social issue
- Engaging in **group discussion** on evaluating reporting of a social sensitive news from three different top newspapers (National, Regional)
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry
- Submit a **record of work** that contains, 1) Analysis of a particular news from various mediums. 2) Identifying any two misinformation online reporting using fact checking mechanism 3) Flow chart of organizational structure in news reporting.

Course Outcome:

At the end of this course students will be able to,

CO 1	Students would gain knowledge on history and social impact of various forms of journalism and its underlying principles.
CO 2	Students would able to report a news story by applying techniques of news gathering methods and report writing system.
CO 3	Students could assess the credibility, bias, and reliability of news sources and content, employing critical thinking skills and fact-checking methods to discern accurate information from misinformation or propaganda.
CO 4	Students would able to analyze the importance of news worthy matters through navigating the traditional and evolving online reporting forms and methods
CO 5	Students will understand the legal rights and responsibilities of journalists, including issues related to libel, defamation, privacy, and copyright, and develop strategies for mitigating legal risks while maintaining the public's right to access information.

Text Books:

1. Tony Harcup. Journalism: Principles and Practice. Sage Publications Ltd, 2009..
2. J Sarah Niblock Journalism: A Beginner's Guide. One world Publications, 2010
3. Parthasarathy. Journalism in India. Publisher: Penguin Books Ltd. 2009
4. Vincent F Filak - Convergent Journalism – An Introduction: Writing and Producing across Media (2024),
5. Journalism Basics – An Introduction to Print Journalism, (2017), Megan L Horst & Karin Viet

Reference Books:

1. Bill Kovach and Tom Rosenstiel, The Elements of Journalism (2001)
2. Brooks, B. S., Kennedy, G., Moen, D. R., & Ranly, D. (2014). The inverted pyramid In News reporting and writing (11th edition). Boston; New York: Bedford / St. Martin's.
3. Melvin Mencher, (2010), News Reporting and Writing, 12th Ed McGraw-Hill, New York.
4. Izard, Ralph S, Fundamentals of News Reporting, 6th edition. Dubuque, Iowa: Kendall/Hunt (1994)
5. Andy Bull, Multimedia Journalism – A Practical Guide (2010)

Web Sources:

<https://americanpressassociation.com/principles-of-journalism/>
<https://app.myeducator.com/reader/web/1825a/chapter01/vr1s8/>
<https://jppcurrentevents.wordpress.com/wp-content/uploads/2012/07/principles-and-practices-of-journalism-to-distribute-fall-2013.pdf>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC23	IMAGE MAKING AND REPRESENTATION	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVE:

1. Students will develop an understanding of representational art.
2. Students will refine their observational skills by studying and drawing from life.
3. Students will develop technical proficiency in representational drawing and painting techniques.
4. Students will learn principles of composition and design, such as balance, rhythm, focal point, and unity.
5. Students will explore personal expression and interpretation in representational art, experimenting with different styles

UNIT-I INTRODUCTION TO REPRESENTATIONAL ART 18

- 1.1 Definition and significance of representational art
- 1.2 Overview of representational art movements and styles
- 1.3 Basics of observational drawing and composition
- 1.4 Elements of art
(Small art assignment, simple still life)

UNIT-II TYPES OF REPRESENTATIONAL ART 18

- 2.1 Realism
- 2.2 Impressionism
- 2.3 Idealism
- 2.4 Concept art
(Assignment for western art)

UNIT-III DRAWING PRACTICE 18

- 3.1 Techniques for drawing from observation
- 3.2 Space management
- 3.3 Capturing proportion
- 3.4 Tonal value, Free hand drawing practice (Shading technique, floral design)

UNIT – IV ILLUSTRATION FOR CONCEPT

18

- 4.1 Emotions
- 4.2 Landscapes
- 4.3 Stories
- 4.4 Fantasy

(Concept art for different topics)

UNIT– V REPRESENTATIONAL ART PRACTICE

18

- 5.1 Historical masters painting
- 5.2 Texture of feeling
- 5.3 Contemporary art
- 5.4 Installation Art
(Installation art, texture creation)

Total: 90 Hours

Evaluation Method

- 5.4.1 Hands-on exercises to develop illustration skills
- 5.4.2 Model exams, recorded book submission
- 5.4.3 Individual and group projects

Showcasing anatomy study record work or project work –viva

Course Outcome:

At the end of this course students will be able to,

CO 1	Develop observational skills rooted in traditional drawing media.
CO 2	Demonstrate the ability to render what is seen through the use of a variety of pencils.
CO 3	Gain skill in manipulating, integrating, and engineering materials.
CO 4	Identify and analyze the elements, principles, and vocabulary of three-dimensional design.
CO 5	Create prints that demonstrate the relief printmaking method and the contemporary use of wood engraving art

Text Books:

- 1, “Anatomy & Drawing by Victor Perard.
- 2, “Human Anatomy for Artists: The Elements of Form Book by Eliot Goldfinger. 3,
“Constructive Anatomy Paperback – 2 January 2000 by George B. Bridgman.

Reference Books:

2. Rendering in Pen and Ink by Arthur L. Guptill, Edited by Susan E. Meyer
3. Art and Representation: New Principles in the Analysis of Pictures Hardcover – April 14 1997 by John Willats.
4. The History of Western Art Paperback – 1 January 2017 by Sandhya Ketkar

Web Sources:

www.londonfineartstudios.com <https://onlinecourses.nptel.ac.in/>
<https://www.coursera.org/learn/modern-art-ideas>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24EBVC21	HISTORY OF VISUAL ART	L	T	P	O	Credit
		3	0	3	2	4

COURSE OBJECTIVE:

- 1 To delve in the history of Art
- 2 To scan the art developments during medieval time
- 3 To pick out key artists, movements, and styles through their societal reformation contribution
- 4 To traverse the contemporary art forms
- 5 To look into global perspective in art field

UNIT-I PRE-HISTORIC ANCIENT ART 15

- 1.1 Palaeolithic – Mesolithic- Neolithic- Venus of Willendorf- Hall of the Running Bulls- Stonehenge
- 1.2 Ancient Egyptian Art: Tombs, Pyramids, and Temples,
- 1.3 Indus Valley Civilization - The Bhimbetka Rock Shelters,
- 1.4 Harappa Seals, and Ceramic, Terracotta Figurines.
- 1.5 Mauryan Shunga Sculpture.

EXERCISE: Write an article on Bhimbetka Rock Art

UNIT-II MEDIEVAL ART 15

- 2.1 Hagia Sophia, Byzantine Art, Renaissance Art, Baroque Art, Rococo Art
- 2.2 Temple Architecture – Rock-Cut Temples, Structural Temples, Sculpture, and Fresco Paintings, Gothic Art Period
- 2.3 Islamic Influence – Indo-Islamic Architecture, Calligraphy and Ornamentation, and Miniature Paintings
- 2.4 Regional Variations – Rajput Paintings, and Vijayanagara Art
- 2.5 Ajanta, Ellora, Badami, Chola, Pallava and Hoysala kingdoms

EXERCISE: Identify a few Traditional art forms of Southern India

UNIT-III 19TH CENTURY ART 15

- 3.1 Western Art Forms – Romanticism, Realism, Surrealism, Impressionism, Symbolism, and Art Nouveau
- 3.2 Colonial Influence – British Patronage, Art Schools, Western Adaptation
- 3.3 Indian Modernism – Raja Ravi Varma, Bengal School of Art, Lithography and Printing Press, Printmaking
- 3.4 Traditional Art and Craft – Madhubani Painting, Warli Art, Pattachitra, Tanjare Painting, Gond Art, and Kalamkari. Decorative Arts, Exhibition and Publications,
- 3.5 Artists and Art Forms – Raja Ravi Varma, Abanindranath Tagore, Jamini Roy,

Amrita Sher-Gil, M F Husain, and Tyeb Mehta. Miniature Painting,
EXERCISE: Collect paintings that reflect Indian tradition

UNIT – IV

CONTEMPORARY ART

15

- 4.1 Diverse Media in Art – Digital Media and Technique, Integrating Local tradition to Global Art, Social and Political Commentary, and Environmental concerns in Art
- 4.2 Western Art – Globalization and Cultural Exchange, Social and Political Engagement, Interdisciplinary Approach, and Notable Contemporary Western Artists
- 4.3 Major Art Institute and Events – Kochi-Muziris Biennale, National Gallery of Modern Art (NGMA), Indian Art Fair, and Kiran Nadar Museum of Art, Raqs Media Collective
- 4.4 Notable Contemporary Indian Artists – Subodh Gupta, Anish Kapoor, Bharti Kher, Nalini Malini, Jitish Kallat, and Sudrashan Shetty, T.Athiveerapandian, Yuvan bothi sathuvar

EXERCISE: Explore art in other media forms- Installation- contemporary modern art

UNIT– V

GLOBAL PERSPECTIVE

15

- 5.1 Hybrid art – Cultural exchange resulting in hybrid form, Merging technology and techniques, impact of cultural narratives
- 5.2 Transnational art – Decolonization and representation, Joint exhibition, Collaborations across borders
- 5.3 Digital Connectivity – Non-demographic audience – Digital art and social media, Collaging art, and digital platform
- 5.4 Artists in Digital age – Nalini Malini, Cai Guo-Qiang, Yinka Shonibare, El Anatsui, Shirin Neshat, and Ai Weiwei

EXERCISE: Identify transnational artwork that depicts mixed cultural aspects

Total: 90 Hours

Evaluation Method

- **Quiz** to check recall memory of students on the history of art.
- Comparative **analysis report** on traditional and digital art work.
- Engaging in **group discussions** on evaluating emerging art forms influenced by digital technology
- **Seminar** on any interesting topic or **Interactive Discussion** on contemporary art forms

Course Outcome:

At the end of this course students will be able to,

CO 1	Students can explore connections between visual art and other disciplines, fostering interdisciplinary approaches in their creative work
CO 2	Students would get an idea of various art techniques in various media including drawing, painting, sculpture, digital art, and mixed media.
CO 3	Students can integrate artistic patterns for effective communication in their Works
CO 4	Students will conduct critical and analytical research studies on artwork
CO 5	Students will exhibit ethical and cultural sensitivity in the creation and interpretation of artworks

Text Books:

Marcia Pointon - History of Art_ A Student's Handbook-Routledge (2014)
Gillian McIver - Art History for Filmmakers_ The Art of Visual Storytelling-
Bloomsbury Academic (2020)
Hugo Munsterberg - Art of India and Southeast Asia-Harry N. Abrams (1971).pdf

Reference Books:

Dipti Desai_ Jessica Hamlin_ Rachel Mattson - History As Art, Art As History _
Contemporary Art and Social Studies Education-Taylor & Francis Group (2009)
Dan Karlholm, Keith Moxey - Time in the History of Art_ Temporality, Chronology, and
Anachrony-Routledge (2018)

Web Sources:

<https://theartspread.org/>
<https://map-india.org/>
<https://megapencil.co>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24EBVC22	Understanding Cinema	L	T	P	O	Credit
		3	0	3	2	4

COURSE OBJECTIVE:

1. To understand the historical development of cinema.
2. To explore key concepts in film theory and criticism.
3. To learn about the technical aspects of film production
4. To analyze films from various genres and cultures.
5. To appreciate the cultural and social significance of cinema.

UNIT-I INTRODUCTION TO FILM STUDIES 15

- 1.1 The invention of motion pictures; Early pioneers (Lumière brothers, Thomas Edison, Georges Méliès)
- 1.2 History of Classical Hollywood Cinema.
- 1.3 Characteristics of silent films; Major figures (Charlie Chaplin, Buster Keaton, D.W. Griffith).
- 1.4 Transition to sound; Impact on filmmaking and acting

EXERCISE: Watch the listed early pioneers' movies and understand the evolution of cinema.

UNIT-II FILM PRODUCTION STAGES 15

- 2.1 Pre-Production Process
- 2.2 Production Process.
- 2.3 Post production Process
- 2.4 Film marketing and Distribution

EXERCISE: Discuss the details of the budget, script, and story of a Tamil movie.

UNIT-III CINEMATIC TECHNOLOGY IN FILM 15

- 3.1 Cinematography-Camera shots, angles and movements,
- 3.2 Editing-Montages-Time, pace, emotions
- 3.3 Sound Design- Dubbing and Rerecording
- 3.4 Computer Graphics-VFX, Animation, and Titlin

EXERCISE: Identify and breakdown the shots, angles, camera movements, scenes, and sequences and other cinematic technology in selected movies

UNIT – IV FILM FORMS

15

- 2.1. The concept of form in films.
- 2.2. History and evolution of documentary.
- 2.3. Experimental films.
- 2.4. Narrative structure-Three act structure

EXERCISE: Watching different film forms including documentary and experimental.

UNIT– V REPRESENTATION IN CINEMA 15

- 5.1. Gender, race, and class in films; Stereotypes and diversity.
- 5.2. Film and its impact on cultural dynamics.
- 5.3. Impact of digital technology on filmmaking; Contemporary trends.
- 5.5. Film society, Film Schools and Film divisions.

EXERCISE: Analyzing the gender role in cinema and the representation of people in recent cinema

Total: 75 Hours

Evaluation Method

- **Essay Writing** and analyzing assigned films.
- **Assignment** would be given on the evolution of technology in film making.
- **Seminar** to be delivered by students based on the analysis of any portrayal of women and minority people in cinema.
- **Debate** – Title “Film Technics and Creativity”.
- **Essay Writing** on the significant film forms and experimental forms.

Course Outcome:

At the end of this course students will be able to,

CO 1	Students will have a comprehensive understanding of the evolution of film and technology.
CO 2	The students will gain knowledge in film production stages
CO 3	The students will attain practical application of cinematic technology
CO 4	Students will attain the basic understanding of the different forms and genres of film.
CO 5	Student will evaluate and understand the film trends and its cultural impacts.

Text Books:

1. "Film Art: An Introduction" by David Bordwell and Kristin Thompson.
2. "An Introduction to Film Studies" edited by Jill Nelmes.
3. "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith
4. Film theory— Focal press, 20021

Reference Books:

1. Nelmes Jill. An Introduction to Film Studies, Routledge, London, 1996
2. Monoco, James, How to read a Film, Routledge, London, 2001
3. Arora: Encyclopedia of Indian Cinema, 2015
4. Thoraval, Yves (2000). The Cinema of India
5. Roberge, Gaston: The Subject of Cinema, 2010

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24DVAC21	COMMUNICATION SKILLS	2	0	0	1	2

COURSE OBJECTIVE:

1. To develop effective verbal and non-verbal communication techniques for various contexts.
2. To enhance listening skills for better comprehension and engagement in conversations.
3. To improve written communication abilities, focusing on clarity, coherence, and style.
4. To build confidence in public speaking through practice and constructive feedback.
5. To cultivate interpersonal skills for successful collaboration and professional interactions.

UNIT-I INTRODUCTION TO COMMUNICATION SKILLS 6

- Fundamentals of Communications
- Elements of Communication, Types of Communication

UNIT-II PRACTICAL ENGLISH 6

- Importance of the language - Word Usage and Jargon
- Tenses and the effectiveness - Basics of grammar (Noun/Verb/Adverb/Conjunction)

UNIT-III EFFECTIVE COMMUNICATION 6

- LSRW (Listening, Speaking, Reading & Writing)
- Pronunciation - Vocabulary Building
- Intonations & its importance

UNIT – IV WORK PLACE COMMUNICATION

- Basics of telephone etiquette
- E-Mail writing
- Presentation Skills
- Interpersonal Skills
- Business English

UNIT – IV

QUANTITATIVE ABILITY

6

- Verbal Ability - Verbal Analogy
- Debating Skills - Public Speaking

Total: 30 Hours

Course Outcome:

At the end of this course students will be able to,

CO 1	enhance participants' business communication skills
CO 2	enhance LSRW Skills (LSRW – Listening, Speaking, Reading & Writing)
CO 3	express opinions at free will in social/ personal gathering
CO 4	impact leadership qualities among participants
CO 5	engage in conversation with others to exchange ideas

Reference Books:

- Basic communication skills for Technology, Andreja. J. Ruther Ford, 2nd Edition, Pearson Education, 2011
- Personality development and soft skills, Barun K Mitra, 1 stEdition, Oxford Press, 2011
- Elizabeth Harren, 7 April 2022, last updated: 16 November, 2023
- Kerry Patterson, Joseph Grenny, Ron McMillan, Al Switzler (McGraw-Hill)
- Ethan Beute and Stephen Pacinelli (Greenleaf)
- Soft skills and professional communication, Francis Peters SJ, 1stEdition, McGraw Hill Education, 2011