

GURU NANAK COLLEGE (AUTONOMOUS)

A Sikh Minority Institution | Unit of Guru Nanak Educational Society (Regd.)

Affiliated to University of Madras | Approved by AICTE

Accredited at A++ Grade by NAAC (CGPA 3.68/4)

Guru Nanak Salai, Velachery, Chennai - 600042



SCHOOL OF INFORMATION TECHNOLOGY

PROGRAMME OF VISUAL COMMUNICATION

(SEMESTER PATTERN WITH CHOICE BASED CREDIT SYSTEM)

Syllabus

(For the UG Batch of 2026-29 and thereafter)

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LOCF - LEARNING OUTCOME BASED CURRICULUM FRAMEWORK

PREAMBLE

1. ABOUT THE PROGRAMME

The B.Sc. Visual Communication programme (effective 2026) is a multidisciplinary undergraduate programme integrating visual communication, digital media production, Artificial Intelligence, and AVGC-XR technologies. It provides a strong foundation in visual storytelling, graphic design, photography, videography, film production, advertising, digital content creation, animation, 2D/3D modelling, compositing, VFX, sound design, immersive media, extended reality, and interactive communication.

Aligned with national AVGC-XR initiatives and evolving industry demands, the curriculum encompasses immersive media, interactive storytelling, animation workflows, VFX production, game design, virtual production, and extended reality experiences shaping the future of the creative and entertainment industries.

Artificial Intelligence and data-driven practices are integrated throughout — covering AI-assisted design, scriptwriting, content generation, image and video production and creative automation — alongside a critical understanding of digital ethics, intellectual property, responsible innovation, and human-centered decision-making.

Beyond technical and creative skills, the programme cultivates entrepreneurship, leadership, research aptitude, and lifelong learning. Students engage in interdisciplinary projects, industry collaborations, and creative competitions to build readiness for the digital economy.

Graduates are prepared for careers across advertising, media, film, animation, VFX, gaming, XR, digital marketing, publishing, content creation, and PR, as well as for postgraduate study and research in media, design, AI-enabled creative industries, and the AVGC-XR domains.

2. VISION

To be a centre of excellence in Visual Communication education by nurturing innovative, ethical, and industry-ready professionals who leverage Artificial Intelligence, AVGC-XR technologies, and creative media practices to produce impactful, inclusive, and globally relevant communication experiences.

3. MISSION

- Provide quality education in visual communication, media production, design, storytelling, animation, visual effects, gaming concepts, and immersive media through experiential, project-based, and industry-oriented learning.
- Integrate Artificial Intelligence (AI), AVGC-XR technologies, and emerging digital tools into creative and communication workflows while promoting ethical, responsible, and sustainable media practices.

- Develop creative, technical, analytical, entrepreneurial, and collaborative competencies required for successful careers in media, communication, entertainment, and AVGC-XR industries.
- Foster innovation, research aptitude, critical thinking, and problem-solving abilities through interdisciplinary learning, creative experimentation, and technology-enabled exploration.
- Cultivate socially responsible media professionals who value cultural diversity, professional ethics, lifelong learning, and meaningful contributions to society and the creative economy

4. PROGRAMME EDUCATIONAL OBJECTIVES (PEOS)

PEO1 - Creative and Technical Excellence:

Graduates will develop strong foundations in media design, filmmaking, digital communication, and emerging technologies such as AI, enabling them to excel in creative industries, academia, and research.

PEO2 - Innovation and Content Creation:

Graduates will apply analytical thinking, creativity, and modern digital tools to design, produce, and deliver impactful visual content across diverse platforms, addressing technological, cultural, and societal challenges.

PEO3 - Ethics and Responsible Media Practice:

Graduates will uphold ethical standards in communication, practice responsible use of digital technologies, and contribute to sustainable development by leveraging media and design for societal benefit.

PEO4 - Leadership and Collaborative Production:

Graduates will exhibit effective communication, teamwork, and leadership skills, preparing them to manage creative projects, collaborate across multidisciplinary environments, and contribute to global media ecosystems.

PEO5 - Adaptability and Lifelong Learning in Creative Industries:

Graduates will embrace continuous professional development, research, and upskilling in areas such as digital storytelling, AI-driven content creation, and emerging media trends to remain adaptable and innovative in dynamic global environments.

5. PROGRAMME OUTCOMES(POS)

PO1 - Knowledge:

Demonstrate understanding of visual communication, media systems, design principles, narrative structures, AVGC-XR technologies, AI tools, and the role of media in society.

PO2 - Problem Solving:

Apply design, production, and AI-assisted workflows to identify and solve creative and technical challenges across photography, animation, VFX, editing, and immersive media environments.

PO3 - Critical Thinking:

Analyse and evaluate media texts, visual products, platforms, and industry practices using aesthetic, cultural, ethical, and data-informed methods to make responsible creative decisions.

PO4 - Individual and Teamwork:

Demonstrate personal accountability and creative initiative in individual work while collaborating effectively in multidisciplinary production teams with leadership and professional discipline.

PO5 - Communication & Lifelong Learning:

Communicate effectively across oral, written, visual, and digital formats while continuously adapting to emerging technologies, AI systems, and evolving creative industry standards.

6. PROGRAMME SPECIFIC OUTCOMES (PSOS)**PSO1 - Specialised/Uniqueness Course:**

Develop specialised competence in computer graphics, photography, videography, editing, image processing, and visual effects using conventional and AI-enabled creative workflows.

PSO2 - Experiential and Modern Tool Usage:

Produce professional multimedia packages for print, broadcast, web, social media, OTT, and immersive platforms using hands-on industry-standard and AI-supported production tools.

PSO3 - Investigation and Research:

Create fictional, non-fictional, promotional, and educational media products through systematic research, visual storytelling, and critically informed platform-specific communication strategies.

PSO4 - Employability:

Demonstrate portfolio-based readiness and entrepreneurial competence for employment or independent practice in AVGC-XR, media production, advertising, branding, and digital communication industries.

PSO5 - Interdisciplinary and Multidisciplinary Approach:

Design visual assets and interactive experiences for animation, VFX, gaming, AR, VR, and XR by integrating media ethics, AI literacy, data awareness, and socially responsible communication practices.

7. PEO – PO mapping

	PEO 1	PEO2	PEO3	PEO4	PEO5
PO 1	3	3	2	2	3
PO 2	3	3	3	3	3
PO3	3	3	3	2	2
PO 4	2	3	3	3	2
PO 5	3	2	2	3	3
AVG	2.8	2.8	2.6	2.6	2.6

8. PEO – PSO MAPPING

	PEO 1	PEO2	PEO3	PEO4	PEO5
PSO 1	3	3	2	2	3
PSO 2	3	3	3	3	3
PSO3	3	3	3	2	2
PSO 4	2	3	3	3	2
PSO 5	3	2	2	3	3
AVG	2.8	2.8	2.6	2.6	2.6

9. CHOICE BASED CREDIT SYSTEM (CBCS)

The College follows the CBCS with Grades under the Semester pattern. Each course is provided with a credit point based on the quantum of subject matter, complexity of the content and the hours of teaching allotted. This is done after a thorough analysis of the content of each course by the members of the Board of Studies and with the approval of the Academic Council. Students are also offered a variety of Job oriented Elective, Multidisciplinary skill-based courses as part of the curriculum. Students can earn extra credits by opting for Massive Open Online Courses (MOOCs) and Certificate Courses.

The evaluation method under CBCS involves a more acceptable grading system that reflects the personality of the student. This is represented as Cumulative Grade Point Average (CGPA) and Grade Point Average (GPA) which are indicators of the Academic Performance of the student. It provides students with a scope for horizontal mobility and empowers them with the flexibility of learning at their convenience.

Eligibility for Admission

Candidates admitted to the first year of the Visual Communication should have passed the higher Secondary Examinations (Academic or Vocational Stream) with 60% cut-off conducted by the Government of Tamil Nadu or an examination accepted as equivalent thereof by the Syndicate of the University of Madras. Students applying for the PG programme should have taken the UG degree in the relevant subject from a recognized university as per the norms of the University of Madras.

Duration of the Course

The UG programme is of three years duration with six semesters and the PG programme is of two years duration with four semesters. The period from June to November is termed as the odd semester and the period from December to April is referred to as the even semester. Each semester must compulsorily have 90 working days before the students appear for the final End Semester Exam.

Course of Study

The main course of study for the Bachelor's Degree shall consist of the following:

Foundation Courses

PART - I: Tamil/ Hindi /Sanskrit/French

PART - II: English

Core Courses

PART - III: Consisting of (a) Core Courses (*Including Project*) (b) Allied Courses (c) Elective Courses related to the main subject of study.

PART – IV: Those who have not studied Tamil up to XII standard and have taken a Non-Tamil language under Part – I, shall opt for Basic Tamil in the first two semesters.

Those who have studied Tamil up to XII standard (State Board) or Tamil up to X Standard (CBSE and other boards) and opted for a Non -Tamil language under Part – I, shall opt for Advanced Tamil in the first two semesters.

Others, who do not come under either of the clauses mentioned above, can choose a Non-Major Elective (NME) in the first two semesters.

Soft Skills (I, II, III & IV Semesters)

Value Education (I Semester)

Self-Study (Compulsory) Course (III Semester)

Indian Knowledge System (Domain Specific) – (IV Semester)

Summer Internship (After IV Semester)

Environmental Studies (V Semester)

PART - V: Compulsory Extension Services

A Student shall be awarded one credit for compulsory extension service. A student must enroll in NSS / NCC /Sports & Games/ Citizen Consumer Club / Enviro Club or any other service organization in the College and should put in compulsory minimum attendance of 40 hours, which shall be duly certified by the Principal of the College. If a student lacks 40 hours compulsory minimum attendance in the extension services in any Semester, s/he shall have to compensate the same, during the subsequent Semesters.

10. COURSE STRUCTURE

The B.Sc Visual Communication programme consists of 16 Core courses with 4 credits each, 4 Allied courses with 4 credits each, 3 elective courses with 4 credits each, 4 Ability Enhancement Skill courses with two credits each, 2 Non-Major Elective courses with two credits each, 2 Life Skill courses (Value Education and EVS) with two credits each, 1 Self-study course with 2 credits and a domain specific IKS course with one credit. Internship is a compulsory component with 2 credits and Project is a compulsory core course with 4 credits for all the UG & PG programmes. Extension activity is a compulsory component with 1 credit.

Consolidated Credit Structure for all the 3 years

Course component		No. of Courses	Credits
Part I	Language	4	12
Part II	English	4	12
Part III	Core	16	64
	Allied	4	16
	Elective	3	14
Part IV	NME	2	4
	Ability Enhancement Skills	4	8
	EVS	1	2
	Value Education	1	2
	Internship	1	2
	Self-study course	1	2
	IKS	1	1
Part V	Extension activity	1	1
Total		43	140

Credit Distribution for Each Semester:

Semester I		Subject	Credit	Hours / week	Marks		Total
Course Component					Internal	External	
Part I	Language	Language – I	3	6	50	50	100
Part II	English	English – I	3	4	50	50	100
Part III	Core – I	Introduction to Human Communication (Theory) (Common)	4	4	50	50	100
	Core-II	Visual Aesthetics and Generative AI (Practical) (Common)	4	5	50	50	100
	Allied-I	Introduction to AI for Media (Theory)	4	5	50	50	100
Part IV	Non-Major Elective-I	Basic Tamil-I/ Advanced Tamil-I/ Basic Drawing (Practical)	2	2	50	50	100
	Life Skills - I	Value Education	2	2	50	50	100
	Ability Enhancement Skills-I	Communication skills and Personality Development skills	2	2	50	50	100
	Total		24	30			
Semester II		Subject	Credit	Hours/ Week	Marks		Total
Course Component					Internal	External	
Part I	Language	Language – II	3	6	50	50	100
Part II	English	English – II	3	4	50	50	100
Part III	Core –III	Understanding Visual Communication (Theory) (Common)	4	5	50	50	100
	Core-IV	Professional Photography and Visual Capture (Practical) (Common)	4	5	50	50	100
	Allied-II	Scriptwriting And Storyboard Development with AI (Practical)	4	6	50	50	100
Part IV	Non-Major Elective-II	Basic Tamil-II/ Advanced Tamil- II/ Advance Drawing (Practical)	2	2	50	50	100
	Ability Enhancement Skills - II	Foundations of Quantitative Aptitude	2	2	50	50	100
Total			22	30			

Semester III		Subject	Credit	Hours/ Week	Marks		Total
Course Component					Internal	External	
Part I	Language	Language – III	3	6	50	50	100
Part II	English	English – III	3	4	50	50	100
Part III	Core - V	Multimedia Standards and AI Infrastructure (Theory) (Common)	4	6	50	50	100
	Core -VI	Videography and Advanced Video Editing (Practical) (Common)	4	6	50	50	100
	Allied - III	Interactive Media Design with AI (Practical)	4	5	50	50	100
Part IV	Ability Enhancement Skills - III	Design Thinking and UX Design with AI (Theory)	2	2	50	50	100
	Self- Study Course (Compulsory)	Indian Heritage and Knowledge Systems / Contemporary World and Sustainable Development	2	-	-	100	100
Total			22	30			
Semester IV		Subject	Credit	Hours/ Week	Marks		Total
Course Component					Internal	External	
Part I	Language	Language – IV	3	6	50	50	100
Part II	English	English – IV	3	4	50	50	100
Part III	Core -VII	Film Appreciation and Analysis (Theory) (Common)	4	6	50	50	100
	Core - VIII	2D and 3D Modelling (Practical) (Common)	4	6	50	50	100
	Allied - IV	AI Workflow and Creative Direction (Theory)	4	5	50	50	100
Part IV	Indian Knowledge Systems	Traditional Art and Cultural Symbolism	1	1	50	50	100
	Ability Enhancement Skills - IV	Resume writing and Interview skills	2	2	50	50	100
Total			21	30			

Semester V		Subject	Credit	Hours/ Week	Marks		Total
Course Component					Internal	External	
Part III	Core - IX	Advertising and Brand Communication (Theory) (Common)	4	5	50	50	100
	Core - X	3D Character and Environment Design (Practical)	4	6	50	50	100
	Core - XI	Sound Design and Audio Editing with AI (Practical)	4	6	50	50	100
	Core - XII	Short Filmmaking: Fiction or Nonfiction (Practical) (Common)	4	6	50	50	100
	Elective - I IDE	Mobile Photography (Practical)	4	5	50	50	100
Part IV	Life Skills - II	Environmental Studies	2	2	50	50	100
	Internship	Internship	2	-	-	-	-
Total			24	30			
Semester VI		Subject	Credit	Hours/ Week	Marks		Total
Course Component					Internal	External	
Part III	Core - XIII	AI Governance, Security and Communication Laws (Theory) (Common)	4	5	50	50	100
	Core - XIV	Compositing and VFX with AI (Practical)	4	5	50	50	100
	Core - XV	Capstone Project	4	5	50	50	100
	Core - XVI	Media Entrepreneurship and Creative Industries (Theory) (Common)	4	5	50	50	100
	Elective - II	Extended Reality and Immersive Media / Personal Branding, Productivity and Professional Networking / Digital Marketing and Social Media	5	5	50	50	100
	Elective - III	Art Direction / Podcast Production / Game Design & Visual Narratives	5	5	50	50	100
Part V	Extension Activity	Participation in NSS/NCC etc.	1	-	-	-	-
Total			27	30			
Total Credits			140				

11. EXAMINATION

Continuous Internal Assessment (CIA) will be for 50 percent and End Semester Examination (ESE) will be for 50 percent.

Continuous Internal Assessment (CIA)

Every semester will have a mid-semester examination which will be conducted on completion of 45 working days in each semester. A Model exam for three hours duration will be conducted on completion of 85 working days in each semester. The CIA marks for the two credit courses (NME, EVS, Value Education and Ability Enhancement skill courses) and one credit course on Indian Knowledge System coming under Part IV, shall be awarded based on the nature of the course or at the course instructor's discretion (Assignment/project/presentation). The mode of examination for IKS will be conducted through CIA with 5 out of 10 questions carrying 20 marks each. Internship credits will be given in semester V after verification of documents by the respective Heads.

The schedule for these tests is as follows:

CIA	Schedule	Syllabus Coverage
Mid Semester Examination	After 45 working days of the Semester	50%
Model Examination	After 85 working days of the Semester	100%

The components for the CIA (Theory & Practical) are as follows:

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Written examination for 180 minutes	100	10
Assignment			5
Workbook/recordbook/ notebook			5
Class activity 1			5
Class activity 2			5
Class activity 3			5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

The Mode of Evaluation for class activity can be based on the following parameters (these are suggestions, the faculty can add more if needed)

-) Quiz with MCQ
-) Case-Study analysis
-) Debate
-) Seminar/ Presentation
-) Peer/Self-Assessment
-) Role play
-) Scrap book
-) Monograph
-) Puzzle
- 0) Group Discussion
- 1) Group activity
- 2) Surprise class tests

A record of all such assessment procedures will be maintained by the department and is open for clarification. Students will have the right to appeal to the Principal in case of glaring disparities in marking. CIA marks for practical subjects will be awarded by the respective faculty based on the performance of the student in the model practical examination, observation notebook, submission of record books, regularity and attendance for the practical classes. The attendance particulars for practical classes will be maintained by the concerned faculty.

The marks for attendance will be awarded as per the following:

Percentage of General Attendance	Marks Awarded
90-100	5
75-89	4
60-74	3
<60	0

End Semester Examinations (ESE)

After the completion of a minimum of 90 working days each semester, the End Semester Examinations will be conducted. Examinations for all UG and PG programmes will be held for all courses in November/December and April/May. Practical examinations will be conducted only during the end of the odd / even semester before, during or after the commencement of the theory exam. The schedule for ESE Practicals will be notified by the Controller of Examinations in consultation with the Dean (Academics)

Mode of Evaluation

METHODS OF EVALUATION		
Internal Evaluation	Mid Sem Exam (10)	50 Marks
	Model Exam (10)	
	Assignment (10)	
	Class activity (15)	
	Attendance (5)	
External Evaluation	End Semester Examination	50 Marks
Total		100 Marks

Method of assessment

Remembering (K1)	- The lowest level of questions requires students to recall information from the course content - Knowledge questions usually require students to identify information in the textbook. - Suggested Keywords: Choose, Define, Find, How, Label, List, Match, Name, Omit, Recall, Relate, Select, Show, Spell, Tell, What, When, Where, Which, Who, Why
Understanding (K2)	- Understanding off acts and ideas by comprehending organizing, comparing, translating, interpolating and interpreting in their own words. - The questions go beyond simple recall and require students to combined at altogether - Suggested Keywords: Classify, Compare, Contrast, Demonstrate, Explain, Extend, Illustrate, Infer, Interpret, Outline, Relate, Rephrase, Show, Summarize, Translate
Application (K3)	- Students have to solve problems by using / applying a concept learned in the classroom. - Students must use their knowledge to determine a exact response. - Suggested Keywords: Apply, Build, Choose, Construct, Develop, Experiment with, Identify, Interview, Make use of, Model, Organize, Plan, Select, Solve, Utilize
Analyze (K4)	- Analyzing the question is one that asks the students to breakdown something into its component parts. - Analyzing requires students to identify reasons causes or motives and reach conclusions or generalizations. - Suggested Keywords: Analyze, Assume, Categorize, Classify, Compare, Conclusion, Contrast, Discover, Dissect, Distinguish, Divide, Examine, Function, Inference, Inspect, List, Motive, Relationships, Simplify, Survey, Take part in, Test for, Theme
Evaluate (K5)	- Evaluation requires an individual to make judgment on something. - Questions to be asked to judge the value of an idea, a character , a work of art, or a solution to a problem. - Students are engaged in decision-making and problem–solving. - Evaluation questions do not have single right answers. - Suggested Keywords: Agree, Appraise, Assess, Award, Choose, compare, Conclude, Criteria, Criticize, Decide, Deduct, Defend, Determine, Disprove, Estimate, Evaluate, Explain, Importance, Influence, Interpret, Judge, Justify, Mark, Measure, Opinion, Perceive, Prioritize, Prove, Rate, Recommend, Rule on, Select, Support, Value

Create (K6)	• The questions of this category challenge students to get engaged in creative and original thinking. • Developing original ideas and problem solving skills • Suggested Keywords: Adapt, Build, Change, Choose, Combine, Compile, Compose, Construct, Create, Delete, Design, Develop, Discuss, Elaborate, Estimate, Formulate, Happen, Imagine, Improve, Invent, Make up, Maximize, Minimize, Modify, Original, Originate, Plan, Predict, Propose, Solution, Solve, Suppose, Test, Theory
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SEMESTER I

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: CORE – I
COURSE NAME: INTRODUCTION TO HUMAN COMMUNICATION	COURSE CODE: 26UVIS301
SEMESTER: I	MARKS:100
CREDITS: 4	TOTAL HOURS: 60
THEORY	

COURSE OBJECTIVE:

Develops a strong foundation in human and visual communication concepts, models, and processes across diverse contexts. Enhances interpersonal, listening, language, and professional communication skills for effective interaction and relationship building. Strengthens the ability to analyse, evaluate, and apply communication strategies across traditional, digital, and AI-enabled media environments. Encourages ethical, audience-centred, and socially responsible communication practices in academic, professional, and creative fields.

COURSE OUTCOMES:

1. Analyze major models, contexts, functions, and ethical principles of human and visual communication in interpersonal, group, organizational, mass, and public settings.
2. Apply concepts of language, meaning, perception, semiotics, and communication barriers to interpret and improve real-world communication situations.
3. Demonstrate effective nonverbal communication, listening, interpersonal communication, conflict resolution, and professional relationship-building skills.
4. Create and deliver audience-centered public speeches and presentations using credibility, evidence, organization, verbal delivery, and visual aids.
5. Evaluate AI-mediated communication, conversational AI, digital intimacy, synthetic nonverbal cues, and ethical issues in human-AI communication.

UNIT I - Foundations, Models and Contexts of Human Communication

12 Hours

Communication: definitions, scope, types and characteristics of human communication (communication definition, pervasiveness, amoral process, life agenda, and symbolic exchange) - Need, importance and functions of human and visual communication in society, media, education and professional life (social coordination, meaning-making, visual language, civic life, professional competence) - Nature of communication as expression, skill, process and product (expressive behavior, communication competence, transaction, communicative product, feedback loop) - SMCR and SMCRE models: source, message, channel, receiver and environment variables (source variables, message variables, channel choice, receiver factors, environmental influence) - Communication contexts: interpersonal, small-group, organisational, mass, health, family and public communication (dyadic exchange, group interdependence, organisational networks, mass media reach, contextual adaptation) - Ethics and responsibility in communication: truthfulness, accuracy, respect, dignity and consequences (ethical communication, honesty, fairness, privacy, communicative accountability)

UNIT II - Communication Process, Perception, Language and Meaning

12 Hours

Communication as process and product: encoding, decoding, feedback, noise, flow and communication barriers (encoding-decoding, semantic noise, physical noise, psychological barriers, feedback cycle) - Message, meaning, connotation, denotation, culture and codes in human communication (denotative meaning, connotative meaning, cultural codes, shared symbols, interpretive context) - Levels of communication: technical, semantic and pragmatic communication (signal accuracy, meaning transfer, pragmatic effect, communicative intention, social use) - Language and meaning: rules of language, semantics, syntax, pragmatics and language use (semantic rules, syntactic order, pragmatic rules, phatic communication, verbal precision) - Perception, self and communication: selection, organisation, interpretation, identity, first impressions and perception checking (selective exposure, perceptual organisation, interpretation, self-presentation, perception checking) - Semiotic landscape: language, visual communication, narrative representation and symbolic meaning (sign systems, visual signs, narrative codes, representation, symbolic interpretation).

UNIT III - Non-Verbal Communication, Listening and Interpersonal Relationships

12 Hours

Introduction to non-verbal communication: nature, types, functions and relationship with verbal messages (nonverbal codes, message reinforcement, contradiction, substitution, regulation) - Body language, facial expression, gesture, posture, space, time, touch, vocal cues, clothing and artifacts (kinesics, facial affect, proxemics, chronemics, paralanguage) - Active listening and listening models: discriminative, comprehensive, therapeutic, critical and appreciative listening (listening styles, discriminative listening, therapeutic response, critical evaluation, appreciative attention) - Barriers to effective listening and strategies for improving listening competence (listener distraction, prejudgment, logical fallacies, source credibility, listening journal) - Principles of effective interpersonal communication and relationship development (self-disclosure, relational stages, supportive communication, empathy, interpersonal flexibility) - Communication styles, conflict resolution and negotiation in personal and professional relationships (assertive style, passive style, aggressive style, bargaining, conflict de-escalation)

UNIT IV - Group, Workplace, Public Speaking and Presentation Skill

12 Hours

Group and organisational communication: roles, norms, leadership, decision-making, and communication networks (group norms, member roles, leadership enactment, problem-solving, workplace networks) - Workplace communication and professional relationship building: interviews, self-inventory, personal networking, résumés and ethical workplace conduct (job interview, personal branding, professional etiquette, workplace competence, ethical conduct) - Public speaking fundamentals: communication apprehension, audience analysis, speech purpose and topic selection (speaker anxiety, audience profile, thesis statement, speech purpose, relevance) - Speech organisation: introduction, body, conclusion, outlining, transitions, signposts and references (attention getter, sentence outline, key-word outline, organisational patterns, transition signals) - Credibility, evidence and persuasive appeals: ethos, logos, pathos, ELM, source credibility and supporting material (ethos, logical appeal, emotional appeal, elaboration likelihood, supporting evidence) - Verbal and visual presentation skills: delivery, visual aids, PowerPoint, Prezi, audience feedback and presentation improvement (vocal delivery, eye contact, slide design, visual aids, feedback practice)

AI-mediated communication: how intelligent agents modify, augment and generate human messages (AI-mediated communication, message augmentation, algorithmic mediation, human-AI-human exchange, communication automation) - Conversational AI and dialogue design: chatbots, voice assistants, turn-taking, repair, prompt framing and human-centred interaction (conversational AI, dialogue management, prompt framing, conversational repair, user intent) - TRP intelligence and human communication: trust, relationality and presence in AI-supported interaction (TRP intelligence, trust cues, relational presence, perceived agency, communicative authenticity) - Digital intimacy, AI companions and parasocial relationships: emotional attachment, loneliness, self-disclosure, and relational boundaries (digital intimacy, AI companion, parasocial attachment, self-disclosure boundary, emotional dependency) - AI and non-verbal communication: avatars, synthetic voice, gesture simulation, facial animation, affective computing and embodied agents (synthetic voice, avatar gesture, facial animation, affective computing, embodied interaction) - Ethics of AI-enabled human communication: transparency, consent, bias, privacy, deepfakes, deception, epistemic trust and responsible use (AI transparency, informed consent, algorithmic bias, deepfake risk, epistemic trust)

PRESCRIBED BOOKS:

1. Pearson, J. C., Nelson, P. E., Titsworth, S., Harter, L., Butler, J., Ihde, S., Katt, J., & Pryor, B. (2017). Human communication (6th University of Central Florida ed.). McGraw Hill Education.
2. Berger, A. A. (2016). Messages: An introduction to communication. Routledge.
3. Bharadwaj, A., & Rath, P. (2021). Public speaking for leaders: Communication strategies for the global market. Taylor & Francis Group.
4. McLean, S. (2005). The basics of interpersonal communication. Pearson/A and B.
5. Mihir. (2021). Public speaking: Speak effectively in public. Mihir Prajapati.
6. Nagendra, S. P. (2021). Excellence in communication skills. Shashi Prabha Nagendra.
7. Savithri, S. R. (2019). Introduction to communication sciences. Nova Science Publishers.
8. Turner, L. H., & West, R. (2018). An introduction to communication. Cambridge University Press.
9. Gunkel, D. J. (2025). AI for communication. Routledge.
10. Guzman, A. L. (Ed.). (2018). Human-machine communication: Rethinking communication, technology, and ourselves. Peter Lang.
11. Suleyman, M., & Bhaskar, M. (2023). The coming wave: Technology, power, and the twenty-first century's greatest dilemma. Crown.
12. Christian, B. (2020). The alignment problem: Machine learning and human values. W. W. Norton.

REFERENCE BOOKS:

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 (1st ed.). Cognella.
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.
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.
11. Adler, R. B., Rodman, G., & du Pré, A. (2023). *Understanding human communication* (15th ed.). Oxford University Press.
12. DeVito, J. A. (2022). *The interpersonal communication book* (16th ed.). Pearson.
13. Griffin, E., Ledbetter, A., & Sparks, G. (2023). *A first look at communication theory* (11th ed.). McGraw Hill.
14. Littlejohn, S. W., Foss, K. A., & Oetzel, J. G. (2021). *Theories of human communication* (12th ed.). Waveland Press.
15. Richmond, V. P., McCroskey, J. C., & Hickson, M. L. (2012). *Nonverbal behavior in interpersonal relations* (7th ed.). Pearson.

E-LEARNING RESOURCES:

1. Communication Research - <https://journals.sagepub.com/home/crx> - Peer-reviewed journal covering empirical research across communication contexts.
2. Journal of Communication - <https://onlinelibrary.wiley.com/journal/14602466> - Major international journal for communication theory and research.
3. Communication Monographs - <https://www.tandfonline.com/toc/rcmm20/current> - Research journal useful for advanced theoretical and empirical communication studies.
4. Journal of Computer-Mediated Communication - <https://academic.oup.com/jcmc> - Key journal for digital, online, platform, and AI-mediated communication studies.
5. Human Communication Research - <https://onlinelibrary.wiley.com/journal/14682805> - Peer-reviewed research on message processes, effects, and communication behavior.
6. International Association of Business Communicators - <https://www.iabc.com/> - Professional organization offering resources on business and workplace communication.
7. National Communication Association - <https://www.natcom.org/> - Professional association with resources on communication ethics, teaching, and research.
8. Open Textbook Library: Communication Studies - <https://open.umn.edu/opentextbooks/subjects/communication> - Freely accessible textbooks for communication foundations and public speaking.
9. MIT OpenCourseWare: Comparative Media Studies/Writing - <https://ocw.mit.edu/> - Open course materials relevant to media, communication, rhetoric, and digital culture.
10. Stanford Social Media Lab: AI-Mediated Communication - <https://sml.stanford.edu/> - Research resources on AI-mediated communication, language, and social relationships.

GUIDELINES TO THE QUESTION PAPER SETTERS
QUESTION PAPER PATTERN

SECTION	QUESTION COMPONENT	NUMBERS	MAR KS	TOT AL
A	Answer any 10 out of 12 questions (each in 50 words)	01-12	3	30
B	Answer any 5 out of 7 questions (each in 300 words)	13-19	6	30
C	Answer any 4 out of 6 questions (each in 1200 words)	20-25	10	40
TOTAL MARKS				100

BREAK UP OF QUESTIONS FOR THEORY AND PROBLEM

UNITS	SECTION A	SECTION B	SECTION C
I	3	1	1
II	3	2	1
III	2	1	1
IV	2	2	1
V	2	1	2
SECTION A - 12		SECTION B - 7	SECTION C - 6

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	2	3	2	3
CO 2	3	2	3	2	2
CO 3	2	2	2	3	3
CO 4	3	2	2	3	3
CO 5	2	3	3	3	3
Ave.	2.6	2.2	2.6	2.4	2.8

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	2	2	3	2	3
CO 2	2	3	3	2	3
CO 3	2	2	2	3	3
CO 4	2	3	2	3	3
CO 5	3	2	3	2	3
Ave.	2.2	2.4	2.6	2.4	3.0

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Analyze major models, contexts, functions, and ethical principles of human and visual communication in interpersonal, group, organizational, mass, and public settings.	PO1 – PO5 PSO1 - PSO5	K4
CO2	Apply concepts of language, meaning, perception, semiotics, and communication barriers to interpret and improve real-world communication situations.	PO1 – PO5 PSO1 - PSO5	K3
CO3	Demonstrate effective nonverbal communication, listening, interpersonal communication, conflict resolution, and professional relationship-building skills.	PO1 – PO5 PSO1 - PSO5	K3
CO4	Create and deliver audience-centered public speeches and presentations using credibility, evidence, organization, verbal delivery, and visual aids.	PO1 – PO5 PSO1 - PSO5	K6
CO5	Evaluate AI-mediated communication, conversational AI, digital intimacy, synthetic nonverbal cues, and ethical issues in human-AI communication.	PO1 – PO5 PSO1 - PSO5	K5

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Written examination for 180 minutes	100	10
Assignment	Written assignment topic related to the course	10	5
Workbook / recordbook / notebook	Workbook	10	5
Class activity 1	Visual Presentation	10	5
Class activity 2	Group Activity	10	5
Class activity 3	Role Play / Practical activity	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: CORE – II
COURSE NAME: VISUAL AESTHETICS AND GENERATIVE AI	COURSE CODE: 26UVIS302P
SEMESTER: I	MARKS:100
CREDITS: 4	TOTAL HOURS: 75
PRACTICAL	

COURSE OBJECTIVE:

The course enables students to understand core concepts of aesthetics, visual language, composition, and symbolism across traditional and AI-mediated image cultures, while analysing Indian, Western, and contemporary art movements as creative references for generative AI workflows. Students will apply principles of art, design, colour, and visual rhetoric to produce AI-assisted visual outputs and evaluate them through aesthetic, ethical, semiotic, and authorship frameworks. Learners will consolidate these skills by building a research-informed visual portfolio integrating prompt engineering, iterative generation, critical annotation, and AVGC-XR-oriented visual production.

COURSE OUTCOMES:

1. Analyse major concepts of aesthetics, visual language, art elements, composition, symbolism, and representation in traditional, digital and AI-generated visual artifacts.
2. Apply Indian, Western, and contemporary art-historical references to develop culturally informed and ethically responsible generative AI visual studies
3. Create AI-assisted visual outputs such as mood boards, style studies, concept art, character references, environment studies, and AVGC-XR previsualization assets.
4. Evaluate artworks and AI-generated images using formal analysis, iconography, significant form, semiotics, visual rhetoric, authorship, and ethical frameworks
5. Demonstrate an integrated visual portfolio that combines aesthetic theory, art-historical knowledge, generative AI workflows, critical annotation, and professional creative presentation.

UNIT I - Foundations of Visual Aesthetics, Art Language and Generative AI

15 Hours

Aesthetic Experience and the Philosophy of Beauty (aesthetic experience, beauty judgement, taste, perception, sensory cognition)-Objectivism, Subjectivism and Cultural Relativism in Visual Appreciation (objectivism, subjectivism, cultural relativism, aesthetic value, interpretive community)-Elements of Visual Art: Line, Shape, Form, Texture, Space, Colour and Value (line quality, shape grammar, tonal value, pictorial space, texture mapping)-Principles of Composition: Balance, Contrast, Rhythm, Hierarchy, Unity and Emphasis (compositional balance, contrast logic, visual rhythm, focal hierarchy, gestalt unity)-Creativity, Expression, Symbolism and Iconography in Human and AI Image-Making (expressive intent, symbolic coding, iconographic motif, creative agency, latent image space)-Form, Function, Content and Representation in Digital, Virtual and AI-Generated Visual Culture (representational form, abstract form, functional image, digital culture, synthetic visibility).

UNIT II - Indian Visual Traditions, Aesthetic Systems and AI-Assisted Cultural Referencing 15 Hours

Prehistoric and Protohistoric Visual Cultures: Bhimbetka, Indus Valley and Early Symbolic Forms (cave painting, protohistoric sign, ritual image, visual anthropology, indigenous mark-making)-Buddhist, Hindu and Jain Visual Traditions: Narrative, Devotion and Sacred Space (Buddhist art, sacred iconography, narrative relief, devotional image, temple visibility)-Murals of Ajanta, Ellora, Bagh and Sittannavasal: Colour, Movement and Spatial Storytelling (mural tradition, fresco technique, pictorial narration, chromatic layering, spatial sequence)-Indian Miniature Traditions: Pala, Mughal, Rajasthani, Pahari and Deccan Schools (miniature painting, courtly image, manuscript illustration, stylised figure, ornamental detail)-Modern Indian Art Movements: Bengal School, Bombay Progressive Artists, Baroda Group and Madras Art Movement (nationalist aesthetics, progressive modernism, regional modernity, postcolonial image, Madras abstraction)-Responsible AI Referencing of Indian Art: Cultural Specificity, Dataset Bias and Prompt Ethics (cultural appropriation, dataset bias, prompt specificity, heritage sensitivity, decolonial AI)

UNIT III - Western Art Movements, Style Systems and Generative Visual Grammar 15 Hours

Prehistoric, Greek, Romanesque, Byzantine and Gothic Visual Systems (classical proportion, sacred geometry, mosaic surface, gothic verticality, archaic symbolism)-Renaissance, Baroque, Realism, Impressionism and Post-Impressionism (linear perspective, chiaroscuro, naturalism, optical colour, expressive brushwork)-Pointillism, Symbolism, Cubism and Expressionism as Visual Structures (optical mixing, symbolic atmosphere, fragmented perspective, emotional distortion, planar reconstruction)-Futurism, Dadaism, Surrealism, Op Art and Pop Art in Experimental Image Culture (machine dynamism, anti-art gesture, dream logic, optical illusion, mass culture image)-Minimalism, Conceptual Art and Performance Art: Idea, Object, Body and Documentation (reduced form, conceptual strategy, body action, dematerialisation, documentation aesthetics)-Translating Art Movements into Generative AI Prompts and Visual Style Studies (style prompt, negative prompt, reference image, variation control, visual grammar transfer)

UNIT IV - Contemporary, Digital, Posthuman and Generative Art Practices 15 Hours

Street Art, Digital Art, Neo-Pop, Installation Art and Afrofuturism (urban intervention, digital canvas, neo-pop culture, immersive installation, speculative Black futures)-Internet Art, Net. Art, Posthuman Art, Data Art, Data Sculpture and Data Painting (networked art, browser aesthetics, posthuman subject, data visualization, and algorithmic materiality)-Contemporary Indian Artists and Visual Practice: Anish Kapoor, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitish Kallat, Bharti Kher, Subodh Gupta and Madras Artists (contemporary Indian art, installation practice, political image, material metaphor, regional modernism)-Global Media Artists and Computational Aesthetics: Refik Anadol, Hito Steyerl, Bill Viola, Pipilotti Rist, Lynn Herschman Leeson, Arthur Jafa and Others (media installation, machine perception, video art, immersive projection, computational sublime)-Generative AI Tools and Workflows for Visual Ideation, Concept Art and Image Refinement (text-to-image, image-to-image, inpainting, outpainting, model selection, creative iteration)-AI in AVGC-XR Visual Production: Character Look Development, Environment Design, Mood Boards and Previsualization (character

concept, environment art, XR asset ideation, visual bible, previzualization workflow).

UNIT V - Visual Analysis, Critical Appreciation and Ethical Evaluation of AI-Generated Images 15 Hours

Art Criticism Method: Description, Analysis, Interpretation and Judgement (formal description, analytical observation, interpretive claim, critical judgement, evidence-based critique)-Heinrich Wölfflin and Comparative Formal Analysis in Classical and AI-Generated Images (linear, painterly, plane recession, closed form, multiplicity, unity, formal comparison)-Clive Bell and Significant Form in Traditional, Digital and Synthetic Visual Artefacts (significant form, aesthetic emotion, formal relation, non-representational value, synthetic composition)-Erwin Panofsky's Three Levels of Iconography for Human and Machine-Generated Images (pre-iconographic description, iconographic analysis, iconological interpretation, cultural code, symbolic depth)-Roland Barthes, Rhetoric of the Image and Semiotic Reading of AI Visual Culture (denotation, connotation, anchorage, relay, mythic signification)-Ethics, Authorship, Originality, Copyright, Bias and Disclosure in Generative AI Visual Practice (authorship ethics, copyright uncertainty, originality claim, synthetic media disclosure, responsible creativity)

RECORD EXERCISES:

1. Create a formal composition study by producing six visual frames that demonstrate line, shape, colour, contrast, rhythm, and hierarchy using either hand-drawn, digital, or AI-assisted methods.
2. Develop an Indian art reference board, documenting visual features from murals and miniature traditions, then convert those observations into ethically framed AI prompt studies.
3. Conduct a prompt-iteration exercise where one concept is developed through five stages: base prompt, style prompt, negative prompt, image reference, and final refined output.
4. Produce a concept-art sheet for an AVGC-XR environment including a mood board, colour palette, character/environment notes, AI-generated variations, and critical annotations.
5. Analyse one contemporary Indian artist and one global media artist, then create a comparative visual study showing how installation, media art, data art, or machine perception shapes contemporary aesthetics.
6. Create a semiotic reading of an advertisement, film poster, or social media visual using Barthes' concepts, then compare it with an AI-generated version of the same theme.
7. Build a final portfolio titled "Visual Aesthetics and Generative AI Practice File" containing ten annotated outputs: three art-history studies, three prompt experiments, two AI-assisted concept-art studies, one critical analysis, and one ethical reflection.

RECOMMENDED BOOKS:

1. Kleiner, F. S., & Gardner, H. (2009). Gardner's art through the ages: A global history. Thomson/Wadsworth.
2. Gaut, B., & Lopes, D. M. (Eds.). (2013). The Routledge companion to aesthetics (3rd ed.). Routledge.
3. Mitter, P. (1994). Indian art. Oxford University Press.
4. Huntington, J. C., & Huntington, S. L. (2014). The art of ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass.
5. Audry, S. (2021). Art in the age of machine learning. MIT Press.

6. Zylinska, J. (2020). AI art: Machine visions and warped dreams. Open Humanities Press.
7. Miller, A. I. (2019). The artist in the machine: The world of AI-powered creativity. MIT Press.
8. Manovich, L. (2020). Cultural analytics. MIT Press.

REFERENCE BOOKS:

1. Pande, A. (2013). Masterpieces of Indian art. Lustre Press.
2. Bahl, S. (2012). 5000 years of Indian art. Lustre Press.
3. Adams, L. S. (2005). A history of western art. McGraw-Hill.
4. Berleant, A. (2019). Aesthetics and environment: Variations on a theme. Routledge.
5. Barthes, R. (1977). Image, music, text (S. Heath, Trans.). Farrar, Straus and Giroux.
6. Panofsky, E. (2018). Studies in iconology: Humanistic themes in the art of the Renaissance. Routledge.
7. Bell, C. (1914). Art. Chatto & Windus.
8. Wölfflin, H. (2015). Principles of art history: The problem of the development of style in early modern art (J. Blower, Trans.). Getty Research Institute
9. Smith, V. A. (2015). Art of India. Parkstone International.
10. Dehejia, V. (Ed.). (2018). The body adorned: Sacred and profane in Indian art. Columbia University Press.
11. Reichle, I. (2009). Art in the age of technoscience: Genetic engineering, robotics, and artificial life in contemporary art. Springer.
12. Paul, C. (2023). Digital art (4th ed.). Thames & Hudson.
13. Boden, M. A. (2004). The creative mind: Myths and mechanisms (2nd ed.). Routledge.
14. Elgammal, A. (2024). The artist and the machine: The world of AI-powered creativity. Princeton University Press.
15. McCormack, J., & d'Inverno, M. (Eds.). (2012). Computers and creativity. Springer.

E-LEARNING RESOURCES:

1. Khan Academy: Art History - <https://www.khanacademy.org/humanities/art-history> - Open learning resource covering global art history, visual analysis, and major art movements.
2. The Art Story - <https://www.theartstory.org/> - Curated resources on modern art movements, artists, concepts, and stylistic developments.
3. The Metropolitan Museum of Art: Heilbrunn Timeline - <https://www.metmuseum.org/toah/> - Scholarly art-history essays, timelines, and object-based learning resources.
4. Tate: Art Terms and Artists - <https://www.tate.org.uk/art/art-terms> - Authoritative resource for movements, concepts, artists, and contemporary art terminology.
5. Google Arts & Culture - <https://artsandculture.google.com/> - Large digital archive for studying museum collections, artworks, cultural heritage, and visual references.
6. People + AI Guidebook by Google PAIR - <https://pair.withgoogle.com/guidebook/> - Practical guide for human-centered AI design, useful for ethical and responsible AI visual workflows.
7. Adobe Firefly Learn and Help - <https://helpx.adobe.com/firefly/> - Documentation and tutorials for generative AI image creation, editing, style exploration, and responsible production workflows.
8. Runway Academy - <https://academy.runwayml.com/> - Tutorial hub for AI-assisted image, video, editing, and creative production workflows.

9. Hugging Face Diffusers Documentation - <https://huggingface.co/docs/diffusers/index> - Technical learning resource for diffusion models, image generation pipelines, and open-source AI experimentation.
10. Open Humanities Press: AI Art - <https://openhumanitiespress.org/books/titles/ai-art/> - Open-access book resource on AI art, machine vision, computational creativity, and contemporary visual culture.

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	2	3	2	2
CO 2	3	3	3	2	2
CO 3	3	3	2	3	3
CO 4	3	2	3	2	3
CO 5	3	3	2	3	3
Ave.	3	2.6	2.6	2.4	2.6

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	3	3	3	2	2
CO 2	3	2	2	3	2
CO 3	2	2	3	3	3
CO 4	3	3	3	3	3
CO 5	3	3	3	3	3
Ave.	2.8	2.6	2.8	2.8	2.6

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Analyse major concepts of aesthetics, visual language, art elements, composition, symbolism, and representation in traditional, digital and AI-generated visual artifacts.	PO1 – PO5 PSO1 - PSO5	K4
CO2	Apply Indian, Western, and contemporary art-historical references to develop culturally informed and ethically responsible generative AI visual studies	PO1 – PO5 PSO1 - PSO5	K3
CO3	Create AI-assisted visual outputs such as mood boards, style studies, concept art, character references, environment studies, and AVGC-XR previsualization assets.	PO1 – PO5 PSO1 - PSO5	K6
CO4	Evaluate artworks and AI-generated images using formal analysis, iconography, significant form, semiotics, visual rhetoric, authorship, and ethical frameworks	PO1 – PO5 PSO1 - PSO5	K5
CO5	Demonstrate an integrated visual portfolio that combines aesthetic theory, art-historical knowledge, generative AI workflows, critical annotation, and professional creative presentation.	PO1 – PO5 PSO1 - PSO5	K6

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Practical examination for 180 minutes	100	10
Assignment	Practical Assignment topic related to the course	10	5
Workbook / recordbook / notebook	Recordbook	10	5
Class activity 1	Compare AI and Traditional artwork	10	5
Class activity 2	Mood board Creation	10	5
Class activity 3	Sketching,	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT:ALLIED - I
COURSE NAME: AI IN MEDIA	COURSE CODE: 26UVIS3A1
SEMESTER: I	MARKS:100
CREDITS: 5	TOTAL HOURS: 75
THEORY	

COURSE OBJECTIVE:

The course introduces foundational AI concepts, terminology, and the non-technical principles of machine learning, deep learning, and generative models as relevant to media, art, and design practice. Students will apply AI literacy to identify appropriate tools and workflows for creative media production, analyse prompt engineering methods, multimodal outputs, and AI-assisted design pipelines for visual communication. They will evaluate the ethical, social, legal, and professional implications of AI use across art, design, and media industries to develop informed and responsible creative practice.

COURSE OUTCOMES:

1. Demonstrate AI literacy by explaining foundational AI concepts, historical milestones, and media-specific applications using clear, non-technical language.
2. Apply introductory knowledge of data, algorithms, machine learning, deep learning, NLP, and computer vision to identify suitable AI uses in creative media contexts.
3. Analyse generative AI tools and outputs across text, image, audio, video, and design workflows for creative relevance, quality, and audience fit.
4. Create structured prompt plans and AI-assisted workflow maps for visual communication, design ideation, campaign development, and media production
5. Evaluate ethical, legal, social, and professional issues in AI-generated media, including bias, copyright, deepfakes, misinformation, privacy, and creative responsibility.

UNIT I - AI Literacy Foundations for Media, Art and Design

15 Hours

Understanding Artificial Intelligence in Everyday Media Life (AI literacy, intelligent systems, creative assistance, media automation, everyday AI) - From Human Intelligence to Machine Intelligence: Basic Concepts for Non-Technical Learners (human cognition, pattern recognition, narrow intelligence, machine capability, creative judgement) - A Brief History of AI: Turing, McCarthy, Expert Systems, AI Winters and the Generative AI Wave (Turing Test, Dartmouth conference, symbolic AI, AI winter, generative revolution) - Weak AI, Strong AI, and Artificial General Intelligence: What Artists and Designers Need to Know (narrow AI, AGI, task-specific systems, science fiction myths, capability limits) - The AI Effect and Media Normalisation: Why New Technologies Become Invisible (AI paradox, moving goalposts, search engines, recommendation systems, invisible computation) - AI in the Creative Industries: Design, Advertising, Film, Animation, Music, Publishing and Social Media (creative industries, AVGC-XR relevance, digital content economy, creative augmentation, media innovation)

UNIT II - How AI Works: Data, Learning, Models and Creative Outputs

15 Hours

Data as the Foundation of AI: Images, Text, Audio, Video and User Behaviour (training data, datasets, metadata, media archives, data quality) - Algorithms and Models Explained Without Code: Rules, Predictions and Recommendations (algorithmic logic, predictive systems, decision support, recommendation engines, model output) - Machine Learning as Learning from Examples: Induction, Patterns and Probabilities (learning by example, inductive reasoning, probabilistic output, examples, classification) - Deep Learning and Neural Networks: A Non-Technical Primer for Visual Media (neural networks, layers, features, computer vision, representation learning) - Natural Language Processing and Conversational AI for Media Workflows (NLP, chatbots, language models, conversational interfaces, text generation) - Computer Vision, Image Recognition and Multimodal AI in Visual Communication (image recognition, object detection, multimodal systems, visual-language models, media tagging).

UNIT III - Generative AI for Artists and Designers

15 Hours

Generative AI as Creative Production: Text, Image, Audio, Video, Music and 3D Assets (generative media, synthetic content, image synthesis, audio generation, asset creation) - Generative Models in Plain Language: GANs, Diffusion Models, Transformers and Latent Space (GANs, diffusion, transformers, latent space, sampling) - Discriminative versus Generative AI: Recognising Media versus Creating Media (classification, generation, creative prediction, style transfer, model comparison) - AI Image and Design Tools: Midjourney, DALL•E, Stable Diffusion, Adobe Firefly, Canva AI, and Leonardo AI (text-to-image, reference image, style prompt, image variation, design automation) - AI Writing, Story, Branding and Campaign Ideation Tools for Media Students (ChatGPT, Claude, Gemini, copy ideation, concept generation, campaign planning) - AI Audio, Video and Motion Tools: Runway, Pika, Synthesia, ElevenLabs, Suno and Descript (text-to-video, voice generation, AI music, transcript editing, motion synthesis).

UNIT IV - Prompt Engineering and AI-Assisted Creative Workflows

15 Hours

Prompt Engineering Fundamentals for Artists and Designers (prompt structure, instruction clarity, role prompting, output constraints, creative intent) - Visual Prompting Techniques: Subject, Style, Composition, Lighting, Colour, Camera and Mood (visual grammar, composition prompt, lighting cue, colour palette, aesthetic direction) - Iterative Prompting and Creative Refinement: From Rough Idea to Finished Concept (prompt iteration, variation control, feedback loop, refinement cycle, creative selection) - Multimodal Prompting: Using Text, Image, Sketch, Layout, Reference and Brand Guidelines (image-to-image, sketch input, reference board, brand consistency, multimodal prompt) - AI Workflow Pipelines for Media Projects: Ideation, Pre-Production, Production and Post-Production (creative pipeline, workflow mapping, human-in-the-loop, toolchain, production planning) - Evaluating AI Outputs: Quality, Originality, Audience Fit, Cultural Sensitivity and Usability (output review, quality criteria, visual coherence, audience alignment, creative evaluation)

UNIT V - Responsible, Professional and Future-Ready AI Use in Media

15 Hours

Authorship in the age of generative AI: questions of credit, ownership, and identity — Editorial ethics: transparency, disclosure norms, and AI content labelling standards — Copyright, intellectual property, and originality in AI-generated and AI-assisted text — Bias in language models: gender, caste, race, and cultural representation in AI writing — Verification workflows: fact-checking AI output, source attribution, and accuracy standards — Legal frameworks: press law, defamation liability, and AI-generated content in the Indian context — Building an editorial voice: developing style, perspective, and human distinctiveness alongside AI tools — Portfolio development: curating, annotating, and presenting AI-assisted media writing as professional work.

RECOMMENDED BOOKS:

1. Jones, B. (2024). AI literacy fundamentals: Helping you join the AI conversation. Data Literacy Press.
2. Yao, M., Zhou, A., Jia, M., & Zhang, N. (2018). Applied artificial intelligence: A handbook for business leaders. TOPBOTS Inc.
3. Taulli, T. (2019). Artificial intelligence basics: A non-technical introduction. Apress.
4. Foster, D. (2023). Generative deep learning: Teaching machines to paint, write, compose, and play (2nd ed.). O'Reilly Media.
5. Hebron, P. (2016). Machine learning for designers. O'Reilly Media.
6. Walsh, M. (2019). The algorithmic leader: How to be smart when machines are smarter than you. Page Two Books.
7. Akhtar, M. H., & Ramkumar, J. (Eds.). (2024). AI for designers. Springer.
8. Miller, A. I. (2019). The artist in the machine: The world of AI-powered creativity. MIT Press.
9. Manovich, L., & Arielli, E. (2024). Artificial aesthetics: Generative AI, art and visual media. Manovich.net.
10. McCormack, J., & d'Inverno, M. (Eds.). (2012). Computers and creativity. Springer.
11. Du Sautoy, M. (2019). The creativity code: Art and innovation in the age of AI. Harvard University Press.
12. Pasquinelli, M. (2023). The eye of the master: A social history of artificial intelligence. Verso.

REFERENCE BOOKS:

1. Agrawal, A., Gans, J., & Goldfarb, A. (2022). Power and prediction: The disruptive economics of artificial intelligence. Harvard Business Review Press.
2. Agrawal, A., Gans, J., & Goldfarb, A. (2018). Prediction machines: The simple economics of artificial intelligence. Harvard Business Review Press.
3. Boden, M. A. (2004). The creative mind: Myths and mechanisms (2nd ed.). Routledge.
4. Boden, M. A. (2016). AI: Its nature and future. Oxford University Press
5. Broussard, M. (2018). Artificial unintelligence: How computers misunderstand the world. MIT Press.
6. Crawford, K. (2021). Atlas of AI: Power, politics, and the planetary costs of artificial intelligence. Yale University Press.
7. Elgammal, A. (2024). The creative machine: AI and the future of art. Oxford University Press.

8. Floridi, L. (2023). The ethics of artificial intelligence: Principles, challenges, and opportunities. Oxford University Press.
9. Fry, H. (2018). Hello world: Being human in the age of algorithms. W. W. Norton.
10. Gunkel, D. J. (2024). Person, thing, robot: A moral and legal ontology for the 21st century and beyond. MIT Press.
11. Kelleher, J. D. (2019). Deep learning. MIT Press.
12. Kelleher, J. D., & Tierney, B. (2018). Data science. MIT Press.
13. Mitchell, M. (2019). Artificial intelligence: A guide for thinking humans. Farrar, Straus and Giroux.
14. O'Neil, C. (2016). Weapons of math destruction: How big data increases inequality and threatens democracy. Crown.
15. Russell, S. (2019). Human compatible: Artificial intelligence and the problem of control. Viking.

E-LEARNING RESOURCES:

1. Elements of AI - <https://www.elementsofai.com> - Free beginner-friendly course introducing AI concepts without requiring programming background.
2. Google AI Essentials - <https://grow.google/ai-essentials/> - Practical introductory course on using generative AI responsibly in everyday professional work.
3. IBM SkillsBuild: AI Fundamentals - <https://skillsbuild.org/students/course-catalog/artificial-intelligence> - Free AI fundamentals learning pathway suitable for non-technical learners.
4. Microsoft Learn: Generative AI for Beginners - <https://microsoft.github.io/generative-ai-for-beginners/> - Open learning resource explaining generative AI concepts, prompt design, and responsible use.
5. DeepLearning.AI: AI for Everyone - <https://www.deeplearning.ai/courses/ai-for-everyone/> - Introductory course focused on AI literacy, strategy, and practical understanding for non-engineers.
6. Adobe Firefly Learn and Support - <https://helpx.adobe.com/firefly.html> - Official learning hub for generative AI image and design tools within the Adobe ecosystem.
7. OpenAI Prompt Engineering Guide - <https://platform.openai.com/docs/guides/prompt-engineering> - Official guide to prompt structure, instructions, examples, and output control.
8. Runway Academy - <https://academy.runwayml.com> - Tutorial hub for AI-assisted video, motion, image, and creative production workflows.
9. Partnership on AI - <https://partnershiponai.org> - Professional organization offering resources on responsible AI, synthetic media, fairness, and governance.
10. Creative Commons: AI and Creativity Resources - <https://creativecommons.org/tag/artificial-intelligence/> - Articles and policy resources on copyright, openness, authorship, and generative AI.

GUIDELINES TO THE QUESTION PAPER SETTERS
QUESTION PAPER PATTERN

SECTION	QUESTION COMPONENT	NUMBERS	MAR KS	TOT AL
A	Answer any 10 out of 12 questions (each in 50 words)	01-12	3	30
B	Answer any 5 out of 7 questions (each in 300 words)	13-19	6	30
C	Answer any 4 out of 6 questions (each in 1200 words)	20-25	10	40
TOTAL MARKS				100

BREAK UP OF QUESTIONS FOR THEORY AND PROBLEM

UNITS	SECTION A	SECTION B	SECTION C
I	2	1	1
II	4	2	1
III	3	2	2
IV	2	1	1
V	1	1	1
SECTION A - 12		SECTION B - 7	SECTION C - 6

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	2	2	2	3
CO 2	3	3	2	2	2
CO 3	2	3	3	2	3
CO 4	2	3	2	3	3
CO 5	3	2	3	2	2
Ave.	2.6	2.6	2.4	2.2	2.6

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	2	2	3	2	3
CO 2	3	3	2	2	3
CO 3	3	3	3	3	2
CO 4	3	3	2	3	3
CO 5	2	2	3	3	3
Ave.	2.6	2.6	2.6	2.6	2.8

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Demonstrate AI literacy by explaining foundational AI concepts, historical milestones, and media-specific applications using clear, non-technical language.	PO1 – PO5 PSO1 - PSO5	K6
CO2	Apply introductory knowledge of data, algorithms, machine learning, deep learning, NLP, and computer vision to identify suitable AI uses in creative media contexts.	PO1 – PO5 PSO1 - PSO5	K3
CO3	Analyse generative AI tools and outputs across text, image, audio, video, and design workflows for creative relevance, quality, and audience fit.	PO1 – PO5 PSO1 - PSO5	K3
CO4	Create structured prompt plans and AI-assisted workflow maps for visual communication, design ideation, campaign development, and media production	PO1 – PO5 PSO1 - PSO5	K6
CO5	Evaluate ethical, legal, social, and professional issues in AI-generated media, including bias, copyright, deepfakes, misinformation, privacy, and creative responsibility.	PO1 – PO5 PSO1 - PSO5	K5

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Written examination for 180 minutes	100	10
Assignment	Written assignment topic related to the course	10	5
Workbook / recordbook / notebook	Workbook	10	5
Class activity 1	AI workflow mapping	10	5
Class activity 2	Prompt writing/ Debate	10	5
Class activity 3	AI Portfolio Presentation	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: ALL PROGRAMMES EXCEPT B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: IV	COURSE COMPONENT: NON- MAJOR ELECTIVE - I
COURSE NAME: BASIC DRAWING	COURSE CODE: 26UNME4A090
SEMESTER: I	MARKS:100
CREDITS: 2	TOTAL HOURS: 30
PRACTICAL	

COURSE OBJECTIVE:

The course introduces students to the fundamentals of drawing as the foundation of visual communication. Through studio-based exercises in sketching, shading, color, and perspective, students develop observational ability, creative expression, and technical skills essential for design, photography, film, and media production.

COURSE OUTCOMES:

1. Demonstrate expressive use of dot, line, shape, form, contour, and texture in observational drawing.
2. Apply value scales, pencil grades, hatching, stippling, and blending to construct tone and surface quality.
3. Construct still life studies using light, shadow, and shading to communicate form and spatial depth.
4. Analyse primary, secondary, tertiary, and complementary colour relationships to apply colour harmony in composition.
5. Apply one-point, two-point, three-point, and aerial perspective to draw objects, architecture, and landscapes.

UNIT I - Fundamentals of Drawing: Elements, Shapes, Forms and Textures

6 Hours

The dot as the most basic unit of visual mark-making and its expressive potential - Line as a fundamental drawing element: quality, weight, direction, and gesture - Geometric shapes: square, circle, triangle, and their combinations in compositional studies - Form as the three-dimensional expression of shape: mass, volume, and solidity - Contour drawing: blind contour, modified contour, and continuous line as observational tools — Texture as a visual and tactile quality: natural, man-made, implied, and invented textures

UNIT II - Pencil Techniques, Tonal Values and Shading Methods

6 Hours

Value scale: constructing a nine-step value scale from white through mid-grey to black — Introduction to pencil grades from 9H to 9B: pressure, mark variety, and tool understanding — Hatching and cross-hatching: building tone through parallel and intersecting line systems — Scribble shading and stippling: gestural and dot-based approaches to tonal construction — Blending and rendering: smooth gradation and sustained surface finish using pencil and tortillon — Contour shading: shading that follows three-dimensional form to reinforce volume and surface

UNIT III - Light, Shadow and Still Life Drawing

6 Hours

Light and shadow as the primary means of communicating three-dimensional form in drawing — The components of shadow: highlight, mid-tone, core shadow, reflected light, and cast shadow — Value relationships: organising tonal range within a single composition — Basic still life drawing: setting up, observing, and compositionally arranging simple objects — Applying shading techniques to still life: bottles, bowls, cloth, and everyday objects — Constructing a finished still life study demonstrating tonal range and spatial depth

UNIT IV - Fundamentals of Colour and Composition

6 Hours

Primary colours: red, yellow, and blue as the foundation of all colour mixing - Secondary colours: orange, green, and violet produced through primary colour mixing — Tertiary colours: six intermediate hues produced by mixing primary and adjacent secondary colours — Complementary colours: opposite pairs on the colour wheel and their visual contrast — Split complementary and monochromatic colour relationships in colour composition studies — Constructing a twelve-step colour wheel and applying colour harmony in a colour study

UNIT V - Perspective Drawing and Spatial Representation

6 Hours

One-point perspective: horizon line, vanishing point, and convergence of parallel lines — Two-point perspective: corner views of objects and architectural forms with two vanishing points — Three-point perspective: aerial and worm's-eye views with three vanishing points — Linear perspective: the mathematical convergence of lines toward vanishing points — Aerial perspective: tone, detail reduction, and colour temperature to suggest spatial depth — Applying perspective to natural environments: trees, pathways, and landscape composition

RECORD EXERCISES:

- Dot
- Lines
- Geometric Shapes
- Forms
- Contour
- Texture
- Value Scale
- Understanding of pencil tools
- Pencil shading techniques intro
- Hatching
- Cross hatching
- Scribbles
- Blending
- Rendering
- Stippling
- Contour shading

- Light and shadow
- Basic Still
- Primary colours
- Secondary colours
- Complementary colours
- Tertiary colours
- Split complementary
- Monochromatic colours
- One, Two- and Three-Point Perspectives
- Linear and areal perspective
- Applying perspective on nature

RECOMMENDED BOOKS:

1. Dodson, Bert, 1990, Keys to Drawing, North Light Books, Cincinnati.
2. Wong, Wucius, 1993, Principles of Form and Design, John Wiley & Sons, New York.
3. Ching, Francis D.K., 1990, Drawing: A Creative Process, Wiley, New York.
4. Itten, Johannes, 1970, The Elements of Color, John Wiley & Sons, New York.
5. Norling, Ernest R., 1999, Perspective Made Easy, Dover Publications, New York.

REFERENCE BOOKS:

1. Swann, Alan, 1991, Basic Design and Layout, Thames & Hudson, London.
2. Nicolaïdes, Kimon, 1990, The Natural Way to Draw, Houghton Mifflin, Boston.
3. Chelsea, David, 1997, Perspective for Comic Book Artists, Watson-Guptill, New York.
4. Foster, Walter T., 2005, The Art of Pencil Drawing, Walter Foster Publishing, California.

E-LEARNING RESOURCES:

1. Sketch Daily References - <http://reference.sketchdaily.net/en>
2. Pose Maniacs - <http://www.posemaniacs.com/>
3. Clip Studio Paint Trial Tour - https://www.clipstudio.net/en/promotion/trial_tour/017/
4. Atarichan Drawer - <http://www.eggazyoutatsu.net/eng/atarichanDrawer.html>
5. Unsplash — Free High-Resolution Photos - <https://unsplash.com/>

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	2	2	3	3
CO 2	3	3	2	3	2
CO 3	3	3	3	3	3
CO 4	3	2	3	2	2
CO 5	3	3	2	3	3
Ave.	3	2.6	2.4	2.8	2.6

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	2	3	3	3	3
CO 2	2	2	3	3	2
CO 3	2	2	2	2	2
CO 4	2	2	2	3	2
CO 5	2	3	2	2	3
Ave.	2	3	3	3	3

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Demonstrate expressive use of dot, line, shape, form, contour, and texture in observational drawing.	PO1 – PO5 PSO1 - PSO5	K6
CO2	Apply value scales, pencil grades, hatching, stippling, and blending to construct tone and surface quality.	PO1 – PO5 PSO1 - PSO5	K3,K6
CO3	Construct still life studies using light, shadow, and shading to communicate form and spatial depth.	PO1 – PO5 PSO1 - PSO5	K6
CO4	Analyse primary, secondary, tertiary, and complementary colour relationships to apply colour harmony in composition.	PO1 – PO5 PSO1 - PSO5	K4, K6
CO5	Apply one-point, two-point, three-point, and aerial perspective to draw objects, architecture, and landscapes.	PO1 – PO5 PSO1 - PSO5	K4,K6

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Practical examination for 180 minutes	100	10
Assignment	Practical Assignment topic related to the course	10	5
Workbook / recordbook / notebook	Recordbook	10	5
Class activity 1	Still life drawing	10	5
Class activity 2	Sketching	10	5
Class activity 3	Create an artwork	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: IV	COURSE COMPONENT: LIFE SKILLS - I
COURSE NAME: VALUE EDUCATION	COURSE CODE: 26UVED401
SEMESTER: I	MARKS:100
CREDITS: 2	TOTAL HOURS: 30
THEORY	

COURSE OBJECTIVE:

To inculcate human values, ethical principles, social responsibility, and awareness of responsible technology use for holistic personal and societal development.

COURSE OUTCOMES:

1. Recall core value systems and their relevance to real-life situations and ethical decision-making in personal and social contexts.
2. Describe the role of culture and civilization in shaping individual and collective identities.
3. List salient values for life such as forgiveness, sacrifice, self-esteem, teamwork, and creative thinking.
4. Describe the role of human rights, social values, and ethical use of Artificial Intelligence in addressing contemporary social issues.
5. Recall the teachings of Guru Nanak Dev Ji and describe their connection to values and sustainable living

UNIT I - Education and Values

6 Hours

Definition, Concept, Classification, Theory, Criteria and Sources of values Aims and objectives of value education Role and Need for value education in the contemporary society, Role of education in transformation of values in society Role of parents, teachers, society, peer group and mass media in fostering values

UNIT II - Value Education And Personal Development

6 Hours

Human Values: Truthfulness, Sacrifice, Sincerity, Self-Control, Altruism, Scientific Vision, relevancy of human values to good life. Character Formation towards Positive Personality Modern challenges of adolescents: emotions and behavior Self-analysis and introspection: sensitization towards gender equality, differently abled, Respect for - age, experience, maturity, family members, neighbors, strangers, etc.

UNIT III - Human Rights And Marginalized People

6 Hours

Concept of Human Rights – Principles of human rights – human rights and Indian constitution – Rights of Women and children – violence against women – Rights of marginalized People – like women, children, minorities, transgender, differently abled etc. Social Issues and Communal Harmony Social issues – causes and magnitude - alcoholism, drug addiction, poverty, Unemployment – communal harmony – concept – religion and its place in public domain – secular civil society.

UNIT IV - Value Education Towards National And Global Development

6 Hours

Constitutional Values: (Sovereign, Democracy, Socialism, Secularism, Equality, Justice, Liberty, Freedom, Fraternity) - Social Values: (Pity and Probity, Self-Control, Universal Brotherhood) - Professional Values: (Knowledge Thirst, Sincerity in Profession, Regularity, Punctuality, Faith) - Religious and Moral Values: (Tolerance, Wisdom, character) - Aesthetic Values: (Love and Appreciation of literature, fine arts) - Environmental Ethical Values National Integration and international understanding. Need of Humanistic value for espousing peace in society. Conflict of cross-cultural influences, cross-border education. Emerging Technologies and Human Values: (Ethical and responsible use of Artificial Intelligence, digital citizenship, privacy, academic integrity and technology for social good).

UNIT V

6 Hours

Guru Nanak Devji' s Teachings - Relevance of Guru Nanak Devji' s teachings' relevance to Modern Society The Guru Granth sahib - The five Ks - Values and beliefs - Rights and freedom (Right of equality, Right to Education, Right to Justice, Rights of women, Freedom of religion, Freedom of culture, Freedom of assembly, Freedom of speech) - Empowerment of women - Concept of Langar - Eminent Sikh personalities.

REFERENCE BOOKS:

1. Dr.AbdulKalam. My Journey-Transforming Dreams into Actions. Rupa Publications, 2013.
2. Steven R Covey, 8th Habit of Effective People (From Effectiveness to Greatness), Free Press, NewYork, 2005.
3. Prem Singh, G.J. (2004). ' Towards Value Based Education' , University News. Vol. 42 (45): P.11-12.
4. V.R. Krishna Iyer. Dialectics & Dynamics of Human Rights in India (Tagore Law Lectures) The Yesterday, Today and Tomorrow, Eastern Law House (1999, Reprint 2018).
5. Saptarsi Goswami, Amit Kumar Das and Amlan Chakrabarti, AI for Everyone: A Beginner's Handbook for Artificial Intelligence (AI), Pearson India Education Services Pvt. Ltd., First Edition, 2024. ISBN: 978-9361590832.

E-LEARNING RESOURCES:

1. <http://www.ncert.nic.in/rightside/links/pdf/framework/english/nf2005.pdf>

QUESTION PAPER PATTERN: MCQ

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: IV	COURSE COMPONENT: ABILITY ENHANCEMENT SKILLS - I
COURSE NAME: COMMUNICATION SKILLS AND PERSONALITY DEVELOPMENT SKILLS	COURSE CODE: 26USKL401
SEMESTER: I	MARKS:100
CREDITS: 2	TOTAL HOURS: 30
THEORY	

COURSE OBJECTIVE:

To build communication skills for personal and professional development.

COURSE OUTCOMES:

1. Demonstrate the ability to actively listen to others, understand diverse perspectives, and paraphrase key points accurately, enhancing their comprehension skills in various personal and professional contexts.
2. Articulate thoughts, ideas, and information clearly and concisely, using appropriate language and structure to convey messages effectively in both written and verbal communication
3. Develop confidence in expressing opinions, asserting boundaries, and advocating for themselves and others, leading to enhanced self-assurance and effectiveness in interpersonal and group communication.
4. Demonstrate their communication style and approach based on the audience, context, and purpose of communication, fostering flexibility and versatility in interacting with diverse individuals and groups.
5. Acquire techniques for resolving conflicts, managing disagreements, and negotiating mutually beneficial outcomes through effective communication strategies, promoting constructive problem-solving and collaboration in personal and professional settings.

UNIT I - Types of Communication

6 Hours

Verbal Communication - Nonverbal Communication - Visual Communication - Written Communication - Interpersonal Communication - Group Communication - Mass Communication - Digital Communication- Barriers – Language- Cultural- Psychological- Semantic- Technological Barriers

UNIT II - Etiquette & Ethical Practices in Communication

6 Hours

Active Listening - Respectful Language - Clarity and Conciseness – Truthfulness-Professionalism- Tone -Timeliness - Constructive Feedback - Confidentiality - Cultural Sensitivity - - Emotional Intelligence-Social Intelligence- Social Etiquettes-Accountability

UNIT III - Self Actualization

6 Hours

SWOC Analysis- Self Regulation-Self Evaluation, Self-Monitoring, Self- Criticism, Self-Motivation, Self-awareness and Reflection.

UNIT IV - Leadership and Teamwork

6 Hours

Leadership Skills: Leadership styles- Goal-setting and decision-making- Motivation and influence- Team Dynamics: Team building activities- Conflict resolution- Collaborative problem-solving

UNIT V - Stress and Time Management

6 Hours

Definition of Stress, Types of Stress, Symptoms of Stress, Stress coping ability, Stress Inoculation Training, Time Management and Work-Life Balance: Self-discipline Goal-setting

RECOMMENDED TEXTBOOKS:

1. Goleman, Daniel (2006) Emotional Intelligence, Bantam Books
2. Linden, Wolfgang (2004) Stress Management- From Basic Science to Better Practice-
3. University of British Columbia, Vancouver, Canada.
4. Hasson, Gill (2012) Brilliant Communication Skills. Great Britain: Pearson Education.
5. Monippally, Matthukutty, M. Business Communication Strategies. New Delhi: Tata McGraw-
6. Hill Publishing Company Ltd., 2001.
7. Raman, Meenakshi & Sangeetha Sharma (2011) Communication Skills, Oxford University Press.

REFERENCE BOOKS:

1. N.Krishnaswamy Current English for College (1st Edition) - Trinity Press
2. Wood, Julia T (2015) Interpersonal Communication: Everyday Encounters 8th Edition, Cengage Learning.

E-LEARNING RESOURCES:

1. <http://www.albion.com/netiquette/corerules.html>
2. <http://www.englishdaily626.com/c-errors.php>
3. <https://www.helpguide.org/articles/relationships-communication/nonverbal-communication.htm>
4. <https://www.communicationtheory.org/verbal-vs-non-verbal-communication-with-examples/>
5. <https://letstalkscience.ca/educational-resources/backgrounders/digital-citizenship-ethics>
6. <https://www.switchboard.app/learn/article/teamwork-leadership-skills>

GUIDELINES TO THE QUESTION PAPER SETTERS
QUESTION PAPER PATTERN

SECTION	QUESTION COMPONENT	NUMBERS	MARKS	TOTAL
A	Answer any 5 out of 7 questions (answer in 50 words)	1-7	2	10
B	Answer any 4 out of 6 questions (answer in 300 words)	8-13	5	20
C	Answer any two(Internal (Choice)	14-15	10	20
	Internal & Viva Voce		50	50
TOTAL MARKS				100

SEMESTER II

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: CORE -III
COURSE NAME: UNDERSTANDING VISUAL COMMUNICATION	COURSE CODE: 26UVIS303
SEMESTER: II	MARKS:100
CREDITS: 4	TOTAL HOURS: 75
THEORY	

COURSE OBJECTIVE:

This course introduces students to the theories, frameworks, and practices of visual communication across media, design, and cultural contexts. It develops visual literacy by examining how images, signs, colour, form, and narrative construct meaning through semiotic, cognitive, and mass communication perspectives. Students will critically analyse visual media using tools such as framing, persuasion, semiotics and multimodal inference. A minimal AI-assisted visual communication component is included only as basic literacy for synthetic images, prompting and verification.

COURSE OUTCOMES:

1. Analyse visual communication as a mass communication process by applying framing, agenda-setting, cultivation, persuasion, and audience-effects frameworks.
2. Apply concepts of visual perception, Gestalt organization, colour, form, depth, movement, and illusion to interpret how viewers see and process images.
3. Demonstrate critical visual literacy by examining visual language, design grammar, visual cues, form-content-context relationships, gaze, and cultural meanings.
4. Evaluate images and multimodal messages using semiotics, cognitive semiotics, relevance theory, ethics, stereotypes and representation frameworks.
5. Create structured visual analysis reports that integrate narrative, media form, mass-audience inference, ethical judgment, and basic AI-assisted visual communication literacy.

UNIT I - Visual Communication and Mass Communication Theory

15 Hours

What is visual communication? Definitions, Scope and Field Identity (visual message, mediated image, pictorial communication, visual turn, image-society relation) - Visual Communication as Mass Communication: Who Says What, To Whom, Through Which Channel, With What Effect (Lasswell model, source analysis, message content, media channel, audience effect) -Visual Culture, Visual Landscapes and the Role of Visual Media in Society (visual culture, everyday images, public space, cultural circulation, visual environment)-Framing, Agenda-Setting, and Visual Salience in News and Public Communication (photo frame, issue prominence, attribute salience, news image selection, visual emphasis)-Cultivation, Social Learning and Cognitive Effects of Visual Media (mediated reality, symbolic modelling, long-term exposure, mental image, perceptual influence)- Visual Persuasion, Propaganda and Political Communication (propaganda image, persuasive appeal, emotional trigger, public opinion, ideological coding)

UNIT II - Visual Perception, Visual Illusions and Optical Illusions

15 Hours

Human Eye and Image Formation: Cornea, Lens, Retina, Fovea and Visual Axis (optical globe, lens accommodation, retinal projection, foveal focus, image formation)-Rods, Cones, Light Sensitivity and Colour Vision (cone vision, rod vision, photopic vision, scotopic vision, colour sensitivity)-Brightness Adaptation, Brightness Discrimination and Contrast (subjective brightness, adaptation level, Weber ratio, luminance threshold, contrast sensitivity)-Gestalt Perception and Constructivist Theories of Seeing (figure-ground, proximity grouping, closure principle, continuity law, perceptual construction)-Optical Illusions and Visual Illusions: Examples and Illustrations Logic and Explanations (Müller-Lyer illusion, Ponzo illusion, Mach bands, simultaneous contrast, checker-shadow illusion)-Why Illusions Happen: Context, Neural Processing, Expectation and Perceptual Shortcuts (top-down prediction, lateral inhibition, depth cue conflict, size constancy, contextual misreading)

UNIT III - Visual Literacy, Visual Language and Grammar of Visual Design

15 Hours

Visual Literacy: Sensing, Selecting, Perceiving and Interpreting Images (active looking, selective attention, visual competence, interpretive habit, Huxley seeing model)-Visual Language and Visual Cues: Colour, Form, Shape, Texture, Depth, Space and Movement (chromatic cue, shape recognition, texture gradient, spatial depth, motion cue)-Elements and Principles of Visual Design (balance, contrast, rhythm, proportion, emphasis, unity)-Colour Theory and Perceptual Aesthetics in Visual Communication (hue, saturation, colour harmony, emotional colour, aesthetic response)-Form, Content, Context and Meaning in Visual Analysis (formal reading, contextual meaning, denotation, connotation, visual evidence)-The Gaze, Critical Viewing and Six-Perspective Visual Analysis (spectator position, male gaze, female gaze, historical perspective, ethical perspective)

UNIT IV - Semiotics, Cognitive Semiotics, Relevance Theory and Multimodal Meaning 15 Hours

Elements of Visual Semiotics: Semiotics as a Science of Generalities and Its Methods (general sign science, semiotic method, sign relation, code structure, interpretant)-Models of Pictorial Semiotics: Iconic, Indexical and Symbolic Signs (pictorial sign, icon resemblance, index trace, symbol convention, Peircean classification)-Cognitive Semiotics of the Picture Sign: Pictures, Surfaces, Markings and Gestalten (picture sign, surface marking, visual ground, Gestalt emergence, prototype formation)-Case Study Method: Rothko's "Without Title," Color Prototypicality, and Abstract Visual Meaning (Rothko analysis, colour prototypicality, abstract signification, marked area, visual field)-The System Behind Visual Meaning: Shape Hierarchy, Grounds, Indexicalities, Oppositions, Identities and Contradictions (visual hierarchy, sign-ground relation, indexical area, oppositional meaning, semantic contradiction)-Relevance Theory for Visual and Multimodal Communication (communicative intention, informative intention, cognitive effect, processing effort, visual inference)

UNIT V - Visual Narratives, Media Forms, Ethics and Emerging AI-Assisted Visual Communication

15 Hours

Explicatures, Implicatures and Relevance to the Individual in Mass Audiences Visual Communication (visual explicature, visual implicature, individual relevance, mass-audience inference, inferential

decoding)-Visual Narratives, Framing and Storytelling Across Traditional Narrative Media (narrative sequence, focalizer, memory image, story frame, temporal arrangement)-Visual Media Forms: Typography, Graphic Design, Data Visualisation, Cartoons, Photography, Film, Television and the Web (typographic form, graphic layout, infographic, photojournalism, screen image)-Visual Stereotypes, Representation, Ethics and Social Responsibility (stereotype critique, inclusive representation, image manipulation, evidentiary value, visual credibility)-AI-Assisted Visual Communication Literacy: Prompting, Image Generation and Creative Ideation (prompt literacy, synthetic image, generative tool, creative direction, authorship awareness)-Deepfakes, Provenance and Responsible Verification of Synthetic Visuals (deepfake detection, authenticity check, content provenance, disclosure norm, verification workflow)

RECOMMENDED TEXTBOOKS:

1. Lester, P. M. (2021). Visual communication: Images with messages (9th ed.). Lex Publishing.
2. Josephson, S., Kelly, J. D., & Smith, K. (Eds.). (2020). Handbook of visual communication: Theory, methods, and media (2nd ed.). Routledge.
3. Eriksson, Y., & Göthlund, A. (2023). Foundations of visual communication: How visuals appear in daily life. Routledge.
4. Fahmy, S., Bock, M. A., & Wanta, W. (2014). Visual communication theory and research: A mass communication perspective. Palgrave Macmillan.
5. Jamieson, H. (2007). Visual communication: More than meets the eye. Intellect Books.
6. Aiello, G., & Parry, K. (2020). Visual communication: Understanding images in media culture. SAGE Publications.
7. Baldwin, J., & Roberts, L. (2019). Visual communication: From theory to practice. Bloomsbury Visual Arts.
8. Kress, G., & van Leeuwen, T. (2021). Reading images: The grammar of visual design (3rd ed.). Routledge.
9. Rose, G. (2023). Visual methodologies: An introduction to researching with visual materials (5th ed.). SAGE Publications.
10. Page, J. T., & Duffy, M. E. (2021). Visual communication: Insights and strategies. Wiley-Blackwell.
11. Manovich, L. (2024). Artificial aesthetics: Generative AI, art and visual media. Strelka Press.
12. McCormack, J., d'Inverno, M., & Dorin, A. (Eds.). (2024). Computational creativity and generative AI in the arts. Springer

REFERENCE BOOKS:

1. Arnheim, R. (2004). Art and visual perception: A psychology of the creative eye (50th anniversary ed.). University of California Press.
2. Barthes, R. (1977). Image, music, text (S. Heath, Trans.). Fontana Press.
3. Berger, J. (2008). Ways of seeing. Penguin Classics.
4. Chandler, D. (2022). Semiotics: The basics (4th ed.). Routledge.
5. Crow, D. (2022). Visible signs: An introduction to semiotics in the visual arts (4th ed.). Bloomsbury Visual Arts.
6. Davis, M., & Hunt, J. (2017). Visual communication design: An introduction to design concepts in everyday experience. Bloomsbury Academic.

7. Elkins, J. (2007). *Visual studies: A skeptical introduction*. Routledge.
8. Forceville, C., & Clark, B. (Eds.). (2014). *Relevance theory: Applications and implications*. John Benjamins.
9. Hall, S. (Ed.). (1997). *Representation: Cultural representations and signifying practices*. SAGE Publications.
10. Jowett, G. S., & O'Donnell, V. (2019). *Propaganda & persuasion* (7th ed.). SAGE Publications.
11. Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. University of Chicago Press.
12. Messaris, P. (1997). *Visual persuasion: The role of images in advertising*. SAGE Publications.
13. Mirzoeff, N. (2015). *How to see the world*. Pelican.
14. Mitchell, W. J. T. (2015). *Image science: Iconology, visual culture, and media aesthetics*. University of Chicago Press.
15. Pettersson, R. (2021). *Information design: Theories and methods*. IIID Public Library.

E-LEARNING RESOURCES:

1. Visual Communication Quarterly - <https://www.tandfonline.com/journals/hvcq20> - Peer-reviewed journal for visual communication research, media images, and visual culture studies.
2. Journal of Visual Literacy - <https://www.tandfonline.com/journals/rjvl20> - Academic journal focused on visual literacy theory, pedagogy, and research.
3. International Visual Literacy Association - <https://ivla.org/> - Professional association supporting visual literacy research, education, and practice.
4. SAGE Research Methods: Visual Methods - <https://methods.sagepub.com/> - Research-methods platform useful for visual analysis, qualitative methods, and media research.
5. MIT OpenCourseWare: Media Arts and Sciences - <https://ocw.mit.edu/search/?d=Media%20Arts%20and%20Sciences> - Open course materials related to media, perception, design, and digital communication.
6. NPTEL - <https://nptel.ac.in/> - Indian open-learning platform with relevant humanities, communication, design, and media-related courses.
7. Interaction Design Foundation: Visual Perception - <https://www.interaction-design.org/literature/topics/visual-perception> - Accessible learning resource on visual perception, Gestalt principles, and design cognition.
8. The Met Museum: Heilbrunn Timeline of Art History - <https://www.metmuseum.org/toah/> - Open resource for visual culture, art history, iconography, and image interpretation.
9. Google Arts & Culture - <https://artsandculture.google.com/> - Digital archive for studying visual culture, images, museums, and historical visual artifacts.
10. Adobe Content Authenticity Initiative - <https://contentauthenticity.org/> - Industry resources on provenance, synthetic media disclosure, and authenticity standards for visual communication.

GUIDELINES TO THE QUESTION PAPER SETTERS
QUESTION PAPER PATTERN

SECTION	QUESTION COMPONENT	NUMBERS	MARKS	TOTAL
A	Answer any 10 out of 12 questions (each in 50 words)	01-12	3	30
B	Answer any 5 out of 7 questions (each in 300 words)	13-19	6	30
C	Answer any 4 out of 6 questions (each in 1200 words)	20-25	10	40
TOTAL MARKS				100

BREAK UP OF QUESTIONS FOR THEORY AND PROBLEM

UNITS	SECTION A	SECTION B	SECTION C
I	3	1	1
II	3	2	1
III	2	1	2
IV	2	2	1
V	2	1	1
SECTION A - 12		SECTION B - 7	SECTION C - 6

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	3	3	3	3
CO 2	3	2	3	2	3
CO 3	3	2	3	3	3
CO 4	3	3	3	2	3
CO 5	3	3	3	3	3
Ave.	3	2.6	3	2.6	3

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	3	2	3	2	2
CO 2	3	3	2	3	2
CO 3	3	3	3	3	3
CO 4	2	2	3	2	3
CO 5	2	3	3	3	3
Ave.	2.6	2.6	2.8	2.6	2.6

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Analyse visual communication as a mass communication process by applying framing, agenda-setting, cultivation, persuasion, and audience-effects frameworks..	PO1 – PO5 PSO1 - PSO5	K3, K4
CO2	Apply concepts of visual perception, Gestalt organization, colour, form, depth, movement, and illusion to interpret how viewers see and process images.	PO1 – PO5 PSO1 - PSO5	K3
CO3	Demonstrate critical visual literacy by examining visual language, design grammar, visual cues, form-content-context relationships, gaze, and cultural meanings.	PO1 – PO5 PSO1 - PSO5	K6
CO4	Evaluate images and multimodal messages using semiotics, cognitive semiotics, relevance theory, ethics, stereotypes and representation frameworks.	PO1 – PO5 PSO1 - PSO5	K5
CO5	Create structured visual analysis reports that integrate narrative, media form, mass-audience inference, ethical judgment, and basic AI-assisted visual communication literacy.	PO1 – PO5 PSO1 - PSO5	K6

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Written examination for 180 minutes	100	10
Assignment	Written assignment topic related to the course	10	5
Workbook / recordbook / notebook	Workbook	10	5
Class activity 1	Observational activity	10	5
Class activity 2	Visual Storytelling	10	5
Class activity 3	AI Prompting	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: CORE - IV
COURSE NAME: PROFESSIONAL PHOTOGRAPHY AND VISUAL CAPTURE	COURSE CODE: 26UVIS304P
SEMESTER: II	MARKS:100
CREDITS: 4	TOTAL HOURS: 90
PRACTICAL	

COURSE OBJECTIVE:

The course enables students to understand camera operation, exposure, lenses, light, and composition while demonstrating competent use of DSLR, mirrorless cameras, and field accessories for professional image-making. Students will apply photographic techniques across diverse contexts including portraits, landscapes, street, architecture, documentary, and wildlife photography, and analyse images through aesthetic, ethical, and audience-centred frameworks. They will culminate their learning by creating a professional photography portfolio supported by field practice and critical reflection.

COURSE OUTCOMES:

1. Demonstrate technical control over camera settings, lenses, focus systems, exposure, storage formats, lighting equipment, and field accessories for professional photography.
2. Apply composition, light, exposure, lens choice, and motion-control techniques to produce effective photographs across multiple professional genres.
3. Analyse photographic images for aesthetics, visual meaning, evidentiary value, ethical responsibility, audience impact, and genre-specific communication.
4. Create a field-based portfolio that shows competence in portrait, landscape, street, documentary, architectural, industrial, advertising, wildlife/event, and production-stills photography
5. Evaluate and integrate responsible AI-supported workflows for planning, metadata, culling, portfolio organization, client communication, authenticity disclosure, and professional positioning.

UNIT I - Foundations of Professional Photography, Seeing and Composition

18 Hours

Photography as Professional Practice and Social Evidence (photographic witness, indexical image, public memory, field presence, visual testimony) - History, Development and Contemporary Scope of Photography (daguerreotype, calotype, roll-film culture, digital transition, photographic modernity) - Camera as a Seeing Machine: Human Eye, Sensor and Photographic Perception (retinal perception, sensor capture, dynamic range, optical translation, visual selection) - Image Framing and Subject Selection in Professional Contexts (viewfinder discipline, subject isolation, foreground control, background scan, frame edge awareness) - Core Composition Principles for Still Images (rule of thirds, leading lines, focal hierarchy, balance, negative space) - Advanced Composition and Visual Meaning (golden triangle, frame within frame, spatial depth, tonal contrast, compositional tension)

UNIT II - Camera Systems, Exposure Control and Lens Craft

18 Hours

Digital Camera Types, Bodies and Professional Use Cases (DSLR systems, mirrorless bodies, medium

format, compact action cameras, weather-sealed equipment) - Camera Structure, Sensor Functions and Menu Operations (image sensor, shutter mechanism, memory card speed, custom menu banks, file recording settings) - Exposure Triangle and Manual Control (aperture value, shutter duration, ISO sensitivity, equivalent exposure, exposure compensation) - Metering, Histograms and Exposure Evaluation in the Field (spot metering, matrix metering, highlight clipping, RGB histogram, exposure latitude) - Lens Selection, Focal Length and Perspective Management (wide-angle distortion, normal lens rendering, telephoto compression, macro optics, fisheye perspective) - Focus Systems, Depth of Field and Sharpness Strategy (autofocus points, continuous focus, manual override, hyperfocal distance, selective sharpness)

UNIT III - Light, Motion and Advanced Photographic Techniques

18 Hours

Properties of Light and Field Lighting Decisions (direct light, diffused light, reflected light, hard shadows, and soft illumination) - Natural Light, Available Light and Outdoor Problem-Solving (golden hour, backlighting, open shade, high contrast scene, weather adaptation) - Artificial Light, Flash and Portable Lighting Systems (speedlight, strobe output, continuous lamp, flash trigger, wireless TTL) - Light Modifiers, Filters and Studio Accessories (softbox, umbrella, snoot, barn door, colour gel) - Shutter Speed, Motion Control and Action Photography (freeze motion, panning blur, long exposure, peak action, motion anticipation) - Low-Light, Night, Panoramic and Experimental Techniques (tripod exposure, noise control, light painting, panoramic stitching, interval capture)

UNIT IV - Genres, Field Practice, Ethics and Professional Responsibility

18 Hours

Portrait, Fashion and People Photography (sitter rapport, pose direction, catchlight, environmental portrait, consent practice) - Landscape, Cityscape and Architectural Photography (horizon placement, converging verticals, scale reference, built form geometry, atmospheric perspective) - Street, documentary, and Photojournalistic Photography (candid observation, decisive moment, public space ethics, caption accuracy, news value) - Industrial, Product and Advertising Photography (object staging, brand mood, surface reflection, workplace documentation, commercial brief) - Wildlife, Sports and Event Photography (telephoto tracking, behaviour prediction, burst timing, non-intrusive distance, safety protocol) - Production Stills, BTS and Professional Set Photography (unit stills, scene coverage, behind-the-scenes, call sheet reading, set etiquette)

UNIT V - AI, Authenticity and Professional Photography Workflows

18 Hours

AI and the Changing Ecology of Professional Photography (synthetic imagery, computational photography, machine vision, image automation, creative labour) - Photographers as Eyewitnesses in the Age of Generated Images (field verification, provenance, authenticity signal, source transparency, visual trust) - Synthography and the Legitimation Crisis of the Photographic Image (synthography, AI-generated image production, drawing with light, automated authorship, post-photographic genre) - Responsible AI Tools for Planning and Field Practice (location research, shot-list generation, weather intelligence, risk checklist, client briefing) - AI-Assisted Professional Workflow without Heavy Photo Editing (metadata drafting, caption support, culling assistance, portfolio sequencing, invoice automation) - Portfolio, Rights, Disclosure and Future Professional Identity (authorship statement, copyright literacy, AI disclosure, licensing terms, career positioning)

RECORD EXERCISES:

1. Produce a 12-image technical sheet demonstrating aperture, shutter speed, and ISO variations on the same subject.
2. Photograph using the rule of thirds, leading lines, frame within frame, negative space and tonal contrast; submit five final images with annotated contact sheets.
3. Create images showing freeze motion, panning blur, subject blur, long exposure, and peak-action timing using different shutter speeds.
4. Use a single flash or continuous light with modifiers to create three distinct moods: dramatic, soft and high-contrast.
5. Document a real public event, campus activity, workplace process, or civic scene with captions, location notes.
6. Produce one strong image each from portrait, landscape/cityscape, street/documentary, architecture, product/advertising, wildlife/sports/event, and production-stills simulation.
7. Build a 20-image final photography portfolio with EXIF/metadata discipline, captions, genre tags, an AI disclosure note, an authorship statement, and a viva-ready process explanation.

RECOMMENDED TEXTBOOKS:

1. London, B., & Stone, J. (2019). *A short course in photography: Digital* (4th ed.). Pearson.
2. Doeffinger, D. (2009). *Creative shutter speed: Master your camera's most powerful control*. Wiley.
3. Jones, L., Keenan, B., & Ostrowski, S. (2009). *Speedlights & speedlites: Creative flash photography at lightspeed*. Focal Press.
4. Downs, J. (2022). *The photographer's career guide to shooting production stills for film and television*. Routledge.
5. StudioBinder. (2022). *The elements of composition: The complete guide*. StudioBinder.
6. Bull, S. (Ed.). (2020). *A companion to photography*. Wiley-Blackwell.
7. Valenzuela, R. (2020). *The successful professional photographer: How to stand out, get hired, and make real money as a portrait and wedding photographer*. Rocky Nook.
8. Greig, R. (2021). *Professional photography collection: All the best articles, all the best photographers*. Future Publishing.
9. Freeman, M. (2019). *The photographer's eye remastered. Composition and design for better digital photos*. Ilex Press.
10. Ritchin, F. (2025). *The synthetic eye: Photography transformed in the age of AI*. Thames & Hudson.
11. Zylinska, J. (2023). *The perception machine: Our photographic future between the eye and AI*. MIT Press.
12. Gibson, A. (2024). *Artificial intelligence photography: How AI revolutionizes image capture and generation*. Independently published.

REFERENCE BOOKS:

1. Ang, T. (2020). *Digital photography: An introduction* (6th ed.). DK Publishing.
2. Barthes, R. (1981). *Camera lucida: Reflections on photography* (R. Howard, Trans.). Hill and Wang.
3. Berger, J. (2013). *Understanding a photograph*. Penguin Classics.

4. Bate, D. (2020). *Photography: The key concepts* (2nd ed.). Bloomsbury Academic.
5. Cotton, C. (2020). *The photograph as contemporary art* (4th ed.). Thames & Hudson.
6. Davis, H. (2011). *Creative landscapes: Digital photography tips and techniques*. Wiley.
7. Davenport, A. (1999). *The history of photography: An overview*. University of New Mexico Press.
8. Fox, A., & Caruana, N. (2012). *Behind the image: Research in photography*. AVA Publishing.
9. Freund, G. (1980). *Photography and society*. David R. Godine.
10. Higgins, M. (2016). *Time-lapse photography: Art and techniques*. The Crowood Press.
11. Kelby, S. (2020). *The digital photography book: The step-by-step secrets for how to make your photos look like the pros!* Rocky Nook.
12. Langford, M., Fox, A., & Sawdon Smith, R. (2015). *Langford's basic photography: The guide for serious photographers* (10th ed.). Focal Press.
13. Peterson, B. (2016). *Understanding exposure: How to shoot great photographs with any camera* (4th ed.). Amphoto Books.
14. Sontag, S. (1977). *On photography*. Farrar, Straus and Giroux.
15. Wells, L. (Ed.). (2021). *Photography: A critical introduction* (6th ed.). Routledge.

E-LEARNING RESOURCES:

1. Professional Photographers of America - <https://www.ppa.com/> - Professional association offering resources on business practice, education, copyright, and photographic careers.
2. Aperture - <https://aperture.org/> - Major photography foundation and publication platform for contemporary photographic culture and criticism.
3. World Press Photo - <https://www.worldpressphoto.org/> - Authoritative resource for photojournalism, visual evidence, documentary ethics, and global photography contests.
4. Magnum Photos Learn - <https://www.magnumphotos.com/learn/> - Learning resources, workshops, and essays from documentary and photojournalistic photographers.
5. Nikon Learn and Explore - <https://www.nikonusa.com/learn-and-explore> - Camera, lens, lighting, and field technique tutorials for photographers.
6. Canon Learning Centre - <https://www.canon.co.uk/get-inspired/tips-and-techniques/> - Practical tutorials on camera operation, genre photography, lenses, and lighting.
7. Adobe Content Authenticity Initiative - <https://contentauthenticity.org/> - Resource on provenance, content credentials, and authenticity standards for digital media.
8. MIT Press Open Access: The Perception Machine - <https://direct.mit.edu/books/oa-monograph/5687/> - Open-access scholarly book on photography, AI and machine vision.
9. Coursera Photography Basics and Beyond - <https://www.coursera.org/specializations/photography-basics> - Structured online learning pathway on exposure, composition, camera control, and photographic practice.
10. International Center of Photography - <https://www.icp.org/> - Educational and archival resource for photography, visual culture, exhibitions, and public programs.
11. Photoskop – Photography, Visual Culture, and Image-Making Resource - <https://photoskop.com/> - Photoskop is an online resource focused on photography.

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	3	2	2	2
CO 2	3	3	2	3	3
CO 3	2	2	3	3	3
CO 4	2	3	3	3	2
CO 5	3	3	3	2	3
Ave.	2.6	2.8	2.6	2.6	2.6

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	3	3	2	3	2
CO 2	3	3	3	3	3
CO 3	3	2	3	2	3
CO 4	3	3	3	3	2
CO 5	3	3	3	3	3
Ave.	3	2.8	2.6	2.8	2.6

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Demonstrate technical control over camera settings, lenses, focus systems, exposure, storage formats, lighting equipment, and field accessories for professional photography.	PO1 – PO5 PSO1 - PSO5	K6
CO2	Apply composition, light, exposure, lens choice, and motion-control techniques to produce effective photographs across multiple professional genres.	PO1 – PO5 PSO1 - PSO5	K3
CO3	Analyse photographic images for aesthetics, visual meaning, evidentiary value, ethical responsibility, audience impact, and genre-specific communication.	PO1 – PO5 PSO1 - PSO5	K4
CO4	Create a field-based portfolio that shows competence in portrait, landscape, street, documentary, architectural, industrial, advertising, wildlife/event, and production-stills photography.	PO1 – PO5 PSO1 - PSO5	K6
CO5	Evaluate and integrate responsible AI-supported workflows for planning, metadata, culling, portfolio organization, client communication, authenticity disclosure, and professional positioning.	PO1 – PO5 PSO1 - PSO5	K5

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Practical examination for 180 minutes	100	10
Assignment	Practical Assignment topic related to the course	10	5
Workbook / recordbook / notebook	Recordbook	10	5
Class Activity 1	Exposure triangle practise	10	5
Class Activity 2	Camera setting quiz	10	5
Class Activity 3	AI shot list activity	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: ALLIED -II
COURSE NAME: SCRIPTWRITING AND STORYBOARD DEVELOPMENT WITH AI	COURSE CODE: 26UVIS3A2P
SEMESTER: II	MARKS:100
CREDITS: 5	TOTAL HOURS: 75
PRACTICALS	

COURSE OBJECTIVE:

Develops foundational knowledge of scriptwriting, visual storytelling, storyboard design, and AI-assisted pre-production workflows in contemporary media practice. Enhances the ability to analyse narrative structures, genre conventions, visual grammar, and cinematic storytelling across film, animation, advertising, and digital media. Strengthens creative and technical skills in developing scripts, visual sequences, and AI-supported storyboard concepts for professional communication. Encourages ethical, original, and critically informed use of AI tools in the creation and presentation of scriptwriting and storyboard portfolios.

COURSE OUTCOMES:

1. Explain screenplay format, three-act structure, genre conventions, and AI ideation tools for script development.
2. Apply advanced dialogue writing, scene construction, script editing, and AI-assisted refinement techniques.
3. Construct storyboard panels using shot types, camera angles, movements, transitions, and AI generation tools.
4. Develop complete storyboards for film, animation, and advertising using AI-assisted pre-production workflows.
5. Evaluate AI ethics, authorship, and intellectual property issues and present an integrated pre-production portfolio.

UNIT I - Foundations of Scriptwriting and Visual Storytelling

15 Hours

Storytelling as the foundation of all visual media — narrative, character, conflict, and resolution - The screenplay format: scene headings, action lines, dialogue, transitions, and parentheticals - Three-act structure: setup, confrontation, and resolution in film and media narratives - Character development: protagonist, antagonist, supporting roles, and character arc - Genre conventions: drama, comedy, thriller, documentary, animation, and advertising scripts - Introduction to logline, synopsis, treatment, and step outline as pre-script documents - Differences between feature film scripts, short film scripts, ad scripts, and explainer video scripts - AI in scriptwriting for ideation, outline generation, and draft development.

UNIT II - Advanced Script Development and Dialogue Writing

15 Hours

Scene construction: entering late, leaving early, and maintaining dramatic tension - Subtext in dialogue: what characters mean versus what they say - Writing for different formats: film, television, web series, corporate video, and social media - The visual script: writing what the camera sees, not what characters

think - Conflict types: internal, interpersonal, societal, and environmental conflict in narrative - Rewriting and script editing: structure, pacing, clarity, and economy of language - Formatting tools: Final Draft, Celtx, WriterDuet, and Fade In for professional script presentation - AI-assisted screenplay development using generative AI for dialogue refinement, scene expansion, alternate endings, and script polishing - Ethical considerations: authorship, originality, AI disclosure, and copyright in AI-assisted scriptwriting.

UNIT III - Introduction to Storyboarding and Visual Grammar

15 Hours

The storyboard as a pre-visualisation tool: purpose, function, and industry application - Shot types: extreme wide, wide, medium, close-up, extreme close-up, and their narrative functions - Camera angles: eye level, high angle, low angle, Dutch angle, bird's eye, and worm's eye view - Camera movements: pan, tilt, dolly, tracking, crane, handheld, and static shots - Transitions: cut, dissolve, fade, wipe, match cut, and jump cut - Storyboard panel layout: frame, action description, dialogue, and technical notes - Visual continuity: the 180-degree rule, eyeline match, and shot-reverse-shot - Introduction to AI storyboard tools: Storyboarder, Boords, Canva, and Midjourney for panel generation - Drawing storyboard panels: figure sketching, spatial blocking, and expressive gesture for non-artists

UNIT IV - Storyboard Development for Film, Animation, and Advertising

15 Hours

The storyboard as a pre-visualisation tool: purpose, function, and industry application - Shot types: extreme wide, wide, medium, close-up, extreme close-up, and their narrative functions - Camera angles: eye level, high angle, low angle, Dutch angle, bird's eye, and worm's eye view - Camera movements: pan, tilt, dolly, tracking, crane, handheld, and static shots - Transitions: cut, dissolve, fade, wipe, match cut, and jump cut - Storyboard panel layout: frame, action description, dialogue, and technical notes - Visual continuity: the 180-degree rule, eyeline match, and shot-reverse-shot - Introduction to AI storyboard tools: Storyboarder, Boords, Canva, and Midjourney for panel generation - Drawing storyboard panels: figure sketching, spatial blocking, and expressive gesture for non-artists .

UNIT V - Integrated Pre-Production Portfolio and AI Ethics

15 Hours

Production design elements in storyboarding: colour palette, production design, and costume reference - Collaborative scriptwriting and storyboarding in professional production environments - Revision workflows: incorporating director, client, and producer feedback into script and storyboard iterations - AI ethics in creative pre-production: authorship, intellectual property, bias, transparency, and disclosure - Building a professional pre-production portfolio: organisation, presentation, and industry standards - AI-use log: documenting every AI interaction across the pre-production workflow - Pitching a complete pre-production package: logline, script, storyboard, animatic, and AI disclosure - Industry pathways: screenwriting, storyboard artist, pre-production supervisor, and creative director roles in film, animation, AVGC-XR, and digital media

RECORD EXERCISE:

1. A professionally formatted printed screenplay demonstrating proper scriptwriting conventions and narrative structure shall be submitted.
2. A storyboard portfolio containing scene-wise storyboard panels, shot descriptions, camera indications, visual continuity elements, and production notes shall be prepared and submitted.
3. An AI disclosure statement documenting the AI tools used, purpose of usage, prompts generated, and the extent of human creative contribution and modification shall be included.
4. A professional pitch deck or presentation summarizing the project concept, logline, synopsis, character development, visual style, storyboard samples, production design references, and AI-assisted workflow documentation shall be prepared and presented.

RECOMMENDED TEXTBOOKS:

1. Field, Syd. (2005). *Screenplay: The Foundations of Screenwriting*. Delta Publishing.
2. McKee, Robert. (1997). *Story: Substance, Structure, Style and the Principles of Screenwriting*. HarperCollins.
3. Snyder, Blake. (2005). *Save the Cat: The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions.
4. Trottier, David. (2019). *The Screenwriter's Bible*. Silman-James Press.
5. Cristiano, Giuseppe. (2007). *The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising*. Michael Wiese Productions.
6. Simon, Mark. (2003). *Storyboards: Motion in Art*. Focal Press.
7. Hart, John. (2007). *The Art of the Storyboard: A Filmmaker's Introduction*. Focal Press.
8. Seger, Linda. (2010). *Making a Good Script Great*. Samuel French.

REFERENCE BOOKS:

1. Vogler, Christopher. (2007). *The Writer's Journey: Mythic Structure for Writers*. Michael Wiese Productions.
2. King, Viki. (1988). *How to Write a Movie in 21 Days*. HarperCollins.
3. Comparato, Doc. (1998). *From Script to Screen*. Focal Press.
4. Katz, Steven D. (1991). *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Michael Wiese Productions.
5. Block, Bruce. (2007). *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Focal Press.
6. Vineyard, Jeremy. (2008). *Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Know*. Michael Wiese Productions.
7. McHugh, Maureen. (2005). *Writing for Multimedia and the Web*. Focal Press.
8. Mercurio, Annemarie. (2011). *Storyboarding for Film and Animation*. AVA Publishing.

E-LEARNING RESOURCES:

1. Simply Scripts - <https://www.simplyscripts.com/> - Free downloadable produced screenplays across all genres.
2. IMSDb (Internet Movie Script Database) - <https://imsdb.com/> - Free script archive and screenplay database.
3. BBC Writers' Room - <https://www.bbc.co.uk/writersroom/> - Script library and screenwriting craft resources.
4. The Black List - <https://blcklst.com/> - Industry script coverage and emerging screenwriter platform.
5. No Film School - <https://nofilmschool.com/> - Filmmaking and screenwriting tutorials, articles, and guides.
6. StudioBinder - <https://www.studiobinder.com/> - Script breakdown, storyboard, and shot list management tools.

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	3	2	2	3
CO 2	3	3	3	2	3
CO 3	3	3	2	3	2
CO 4	2	3	3	3	3
CO 5	2	2	3	3	3
Ave.	2.6	2.8	2.6	2.6	2.8

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	3	3	3	2	2
CO 2	3	3	3	3	2
CO 3	3	3	2	3	3
CO 4	3	3	2	3	3
CO 5	2	2	3	3	3
Ave.	2.8	2.8	2.6	2.8	2.6

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Explain screenplay format, three-act structure, genre conventions, and AI ideation tools for script development.	PO1 – PO5 PSO1 - PSO5	K2
CO2	Apply advanced dialogue writing, scene construction, script editing, and AI-assisted refinement techniques.	PO1 – PO5 PSO1 - PSO5	K3
CO3	Construct storyboard panels using shot types, camera angles, movements, transitions, and AI generation tools	PO1 – PO5 PSO1 - PSO5	K3, K6
CO4	Develop complete storyboards for film, animation, and advertising using AI-assisted pre-production workflows	PO1 – PO5 PSO1 - PSO5	K6
CO5	Evaluate AI ethics, authorship, and intellectual property issues and present an integrated pre-production portfolio	PO1 – PO5 PSO1 - PSO5	K5

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Pen and Paper test for 90 minutes	50	10
Model Examination	Practical examination for 180 minutes	100	10
Assignment	Practical Assignment	10	5
Workbook / recordbook / notebook	Recordbook		15
Class Activity 1	Three act structure chart	10	5
Class Activity 2	AI Story Prompt Activity	10	5
Class Activity 3	Pitch presentation activity	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: III	COURSE COMPONENT: NON-MAJOR ELECTIVE -II
COURSE NAME: ADVANCE DRAWING	COURSE CODE: 26UNME4B090
SEMESTER: II	MARKS:100
CREDITS: 2	TOTAL HOURS: 30
PRACTICAL	

COURSE OBJECTIVE:

Understand the nuances of art and master the techniques of painting. To acquire knowledge to express ideas in the form of drawing and paintings

COURSE OUTCOMES:

1. Explain the fundamental principles of drawing, shading, texture rendering, composition, and the use of traditional drawing materials and techniques.
2. Apply observational drawing methods to create landscapes, still-life compositions, and environmental sketches with appropriate perspective and tonal treatment.
3. Construct detailed drawings of plants, flowers, and drapery using contour, texture, and line variation techniques.
4. Develop portrait studies by analysing facial proportions, anatomical features, tonal values, and light-shadow relationships in human portraiture.
5. Create artworks using oil pastel and watercolor techniques demonstrating colour theory, blending methods, tonal variation, and compositional balance.

UNIT I - Fundamentals of Drawing Techniques

6 Hours

Introduction to drawing materials and media — pencil grades, charcoal, erasers, blending tools, and drawing surfaces - Basic principles of line, shape, form, texture, tone, and composition - Pencil rendering techniques for light and shadow - Charcoal drawing techniques: smudging, blending, and tonal values - Hatching, cross-hatching, stippling, and pointillism techniques - Scribbling and expressive line drawing exercises - Drawing using grid method for proportion and accuracy - Introduction to mixed media and pen techniques for texture and detailing.

UNIT II - Observational Drawing: Landscape and Still Life

6 Hours

Fundamentals of landscape composition and perspective - Drawing mountains, trees, villages, and natural environments - Study of foreground, middle ground, and background in landscapes - Observation and sketching of plants and flowers - Organic still-life drawing using fruits, vegetables, leaves, and natural objects - Rendering textures found in nature such as bark, foliage, petals, and stones - Tonal treatment and depth creation in outdoor sketches - Introduction to environmental sketching and location-based observation drawing.

UNIT III - Drawing from Nature: Plants, Flowers, and Fabric

6 Hours

Drawing plants — study of growth structure, leaf formation, stem patterns, and botanical observation

techniques - Flower drawing: petal structure, symmetry, overlapping forms, centre detailing, and tonal rendering - Cloth and drapery studies: understanding folds such as pipe fold, zigzag fold, drop fold, and diaper fold - Texture rendering techniques for differentiating natural surfaces, organic textures, and fabric qualities - Composition using plants, flowers, leaves, and cloth arrangements as observational drawing subjects - Line quality variation through contour drawing, blind contour exercises, and continuous line techniques for organic forms.

UNIT IV - Portraiture and Facial Feature Studies

6 Hours

Introduction to portrait drawing: proportions of the human face, facial symmetry, and the Loomis method for head construction - Study of the eye: structure of the iris, pupil, eyelids, highlights, eyebrows, and rendering light and shadow - Study of the nose: understanding planes, nostrils, bridge structure, and cast shadows in portrait drawing - Study of the lips: form, cupid's bow, tonal variation, and light and shadow on upper and lower lips - Study of the ear: helix, antihelix, tragus, ear anatomy, and placement in relation to head proportions - Portrait study of an old man focusing on wrinkles, skin texture, sagging forms, facial character, and ageing features - Tone and light in portraiture: single light source studies, half-tones, highlights, reflected light, and shadow rendering techniques.

UNIT V - Fundamentals of Colour: Oil Pastel and Watercolour

6 Hours

Introduction to colour theory: primary, secondary, and tertiary colours, colour wheel, warm and cool colours, and colour harmony principles - Oil pastel techniques including layering, blending, burnishing, scumbling, and sgraffito effects - Oil pastel colour study through still-life and landscape compositions using tonal and textural variation - Basic watercolour techniques: wet on dry, flat wash, graded wash, and brush control methods - Monotone watercolour studies using single-colour tonal value ranges and light-shadow transitions - Wet on wet watercolour technique for creating blooms, soft edges, diffusion, and atmospheric effects - Tree painting in watercolour using wet on wet foliage treatment and dry brush techniques for bark texture - Flower painting in watercolour focusing on petal transparency, colour blending, layering, and negative painting methods - Landscape painting in watercolour including sky washes, reflections, foreground-background depth, and layered wash techniques.

RECORD EXERCISES:

1. Pencil
2. Charcoal
3. Landscape drawing
4. Basic Still
5. Mixed Media and Pen
6. Hatching and Pointillism
7. Drawing using Grid
8. Scribbling
9. Mountain
10. Village, Landscape
11. Organic still-life

12. Inorganic still life
13. Plants
14. Flowers
15. Cloth
16. Study of eyes
17. Study of nose
18. Study of lip
19. Study of ear
20. Study of old man portraits
21. Oil pastel colour
22. Basic water colour
23. Mono tone water colour
24. Wet on wet technique
25. Tree water colour
26. Flower water colour
27. Landscapes water colour

RECOMMENDED TEXTBOOKS:

1. Dodson, Bert. (1985). Keys to Drawing. North Light Books.
2. Edwards, Betty. (1979). Drawing on the Right Side of the Brain. Tarcher/Putnam.
3. Nicolaides, Kimon. (1941). The Natural Way to Draw. Houghton Mifflin.
4. Loomis, Andrew. (1956). Drawing the Head and Hands. Viking Press.
5. Sargent, Walter. (1964). The Enjoyment and Use of Color. Dover Publications.
6. Crawshaw, Alwyn. (1991). Watercolour Painting. HarperCollins.

REFERENCE BOOKS:

1. Hultgren, Ken. (1993). The Art of Animal Drawing. Dover Publications.
2. Master of Anatomy. (2020). Character Design Masterclass. 3DTotal Publishing.
3. Gurney, James. (2010). Color and Light: A Guide for the Realist Painter. Andrews McMeel Publishing.
4. Whitlatch, Terry. (2015). Principles of Creature Design. Design Studio Press.

E-LEARNING RESOURCES:

1. SketchDaily Reference Tool - <http://reference.sketchdaily.net/en/> - Online reference library for figure drawing practice and pose studies.
2. Posemaniacs - <http://www.posemaniacs.com/> - 3D human pose reference resource for anatomy and gesture drawing.
3. Clip Studio Paint Trial Tour - https://www.clipstudio.net/en/promotion/trial_tour/017/ - Tutorials and tools for digital illustration and drawing techniques.
4. Atarichan Drawer - <http://www.eggazyoutatsu.net/eng/atarichanDrawer.html> - Figure construction and pose reference drawing tool.
5. Unsplash - <https://unsplash.com/> - Free high-resolution reference photographs for drawing, painting, and visual studies

PO – CO MAPPING

	PO 1	PO 2	PO 3	PO 4	PO5
CO 1	3	3	2	2	2
CO 2	3	3	2	3	3
CO 3	2	2	3	3	3
CO 4	2	3	3	3	2
CO 5	3	3	3	2	3
Ave.	2.6	2.8	2.6	2.6	2.6

PSO – CO MAPPING

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5
CO 1	3	3	3	3	3
CO 2	3	3	3	3	3
CO 3	3	3	3	3	3
CO 4	3	3	3	3	3
CO 5	3	2	2	2	2
Ave.	3	2.8	2.8	2.8	2.8

PO- PSO-CO-QUESTION PAPER MAPPING

CO No:	COURSE OUTCOMES	POs & PSOs ADDRESSED	COGNITIVE LEVEL (K1 to K6)
CO1	Explain the fundamental principles of drawing, shading, texture rendering, composition, and the use of traditional drawing materials and techniques..	PO1 – PO5 PSO1 - PSO5	K2
CO2	Apply observational drawing methods to create landscapes, still-life compositions, and environmental sketches with appropriate perspective and tonal treatment	PO1 – PO5 PSO1 - PSO5	K3,K6
CO3	Construct detailed drawings of plants, flowers, and drapery using contour, texture, and line variation techniques.	PO1 – PO5 PSO1 - PSO5	K3, K6
CO4	Develop portrait studies by analysing facial proportions, anatomical features, tonal values, and light-shadow relationships in human portraiture.	PO1 – PO5 PSO1 - PSO5	K6
CO5	Create artworks using oil pastel and watercolour techniques demonstrating colour theory, blending methods, tonal variation, and compositional balance.	PO1 – PO5 PSO1 - PSO5	K6

K1= Remember, K2= Understand, K3= Apply, K4=Analyse, K5= Evaluate, K6= Create

Continuous Internal Assessment - Components			
Assessment Type	Nature	Maximum Marks	Weightage
Mid-Semester Examination	Practical test for 90 minutes	50	10
Model Examination	Practical examination for 180 minutes	100	10
Assignment	Practical assignment topic related to the course	10	5
Workbook / recordbook / notebook	Recordbook		15
Class activity 1	Pencil and shading activity	10	5
Class activity 2	Observational drawing	10	5
Class activity 3	Watercolor activity	10	5
Attendance	Marks will be given based on the attendance percentage of respective course		5
Total			50

PROGRAMME: B.Sc., VISUAL COMMUNICATION	BATCH:2026-29
PART: IV	COURSE COMPONENT: ABILITY ENHANCEMENT SKILLS - II
COURSE NAME: FOUNDATIONS OF QUANTITATIVE APTITUDE	COURSE CODE: 26USKL402
SEMESTER: II	MARKS:100
CREDITS: 2	TOTAL HOURS: 30
THEORY	

COURSE OBJECTIVE:

Develop learners' problem-solving skills and critical thinking abilities in the context of recruitment aptitude tests.

COURSE OUTCOMES:

1. Apply the concepts of number systems, divisibility rules, and number series to solve numerical problems.
2. Compute HCF and LCM of numbers using prime factorization method.
3. Apply percentage concepts to solve problems involving profit, loss, cost price, and selling price.
4. Compare simple interest and compound interest to solve financial problems.
5. Interpret data from tables and graphs to draw meaningful conclusions.

UNIT I - Number system and Number series

6 Hours

Numbers: Numbers and their classification, test for divisibility of numbers, General properties of divisibility, division and remainder, remainder rules.

Number Series: Number series, three steps to solve a problem on series, two-line number series, sum rules on natural numbers.

UNIT II - HCF and LCM of Numbers

6 Hours

Factors, Multiples, Principle of Prime factorization, Highest Common Factor (HCF) and Least Common Multiple (LCM), Product of two numbers, Difference between HCF and LCM.

UNIT III - Percentage, Profit and Loss

6 Hours

Percentage: Introduction, fraction to rate percent, rate percent to fraction, rate percent of a number, express a given quantity as a percentage of another given quantity, convert a percentage into decimals and convert a decimal into percentage.

Profit and Loss: Gain/Loss and % gain and % loss, relation among Cost price, Sale price, Gain/Loss and % gain and % loss.

UNIT IV - Simple Interest and Compound Interest

6 Hours

Simple Interest: Definition, effect of change of P, R and T on Simple Interest, amount.

Compound Interest: Introduction, conversion period, basic formula, to find the Principal/Rate/Time, Difference between Simple Interest and Compound Interest.

UNIT V - Data interpretation

6 Hours

Tabulation, Bar Graphs, Pie Charts, Line Graphs, average.

RECOMMENDED TEXTBOOKS:

1. Quantitative Aptitude by R.S. Agarwal

REFERENCE BOOKS:

1. Quantitative Aptitude by Abhijit Guha, Fourth Edition.
2. Quantitative Aptitude by Ramandeep Singh.

E-LEARNING RESOURCES:

1. <https://byjus.com/maths/numeralsystem/#:~:text=crore%20is%207.International%20Numeral%20System,8%20%E2%80%93%20Ones>
2. <https://byjus.com/maths/hcf-and-lcm/>
3. <https://byjus.com/maths/profit-loss-percentage/>
4. <https://www.vedantu.com/jee-main/maths-difference-between-simple-interest-and-compound-interest>
5. <https://sites.utexas.edu/sos/guided/descriptive/descriptivec/frequency/>

GUIDELINES TO THE QUESTION PAPER SETTERS QUESTION PAPER PATTERN

SECTION	QUESTION COMPONENT	NUMBERS	MARKS	TOTAL
A	Multiple Choice Questions: Answer 20 out of 20 questions (each question carries one mark)	1 – 20	20	20
B	Answer any 5 out of 7 questions (each question carries 6 marks)	21 – 27	6	30
TOTAL MARKS				50

BREAK UP OF QUESTIONS FOR THEORY AND PROBLEM

UNITS	SECTION A	SECTION B
I	4	1
II	4	1
III	4	1
IV	4	1
V	4	1
Any Unit	-	2
SECTION A - 20		SECTION B - 7